

Motion Picture News

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JANUARY 4, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

A Star of Distinction in a Play of Distinction



Adolph Zukor presents

Wm. Faversham in "THE SILVER KING" A Paramount-Artcraft Special

by . . . HENRY ARTHUR JONES
Scenario by BURNS MANTLE, Directed by GEORGE IRVING



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



VOL. XIX-NO. 1

Entered as Second Class Matter, October 18, 1915, at the Post Office at New York, N.Y., under the act of March 3rd 1879

PRICE 15 CENTS

Published weekly—\$2.00 a year

Chicago

—

729 Seventh Avenue, New York

—

Los Angeles



Dorothy Phillips in
Allen Holubar's Super Production
**THE HEART OF
HUMANITY**

Released thru JEWEL Productions(inc.)



"Good Bye, Bill!"

Adolph Zukor presents a
John Emerson-Anita Loos Production
Shirley Mason and Ernest Truex
in
"Good Bye, Bill!"

By John Emerson and Anita Loos. Directed by John Emerson

A Paramount Picture

Catch Him On The Rebound!

NOT Bill Hohenzollern. There's no rebound left in him.

Catch the moving picture patron with the great comedy that has come out of the war.

After sorrow the world wants to laugh. It's a dramatic axiom—hokum, perhaps you call it,—the method of sudden change to comedy following a tearful situation. It always goes big.

So will "Good Bye, Bill!" go big. It is based upon fundamental and successful showmanship.

They've been weeping and gasping at the war.

Now they're ready to rebound, ready to laugh.

Catch 'em with "Good Bye, Bill!"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





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Adolph Zukor presents

Marguerite Clark

in

"Little Miss Hoover"

A Paramount Picture

Adapted from
"The Golden Bird" by Maria Thompson Daviess
Scenario by Adrian Gil-Spear. Directed by John S. Robertson

When Marguerite Clark Raises Chickens!

WITH a few hens and a rooster she tried to frighten the wolf from the door—and you know how difficult it is for chickens to frighten a wolf!

In the midst of it all the incubator broke.

Did she sit down and cry? She did not! She took the eggs to bed with her and in the morning there they were, a whole family of little chicks.

When last seen, the wolf, his tail between his legs, was fleeing, scared to death, over the hill.

So will "Little Miss Hoover" chase bad business.



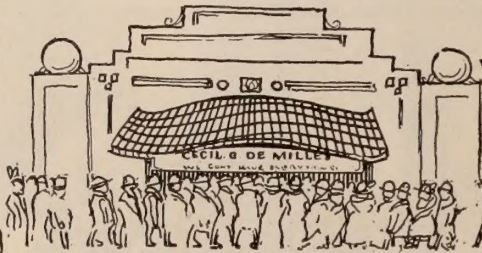
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



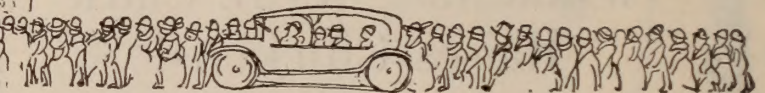
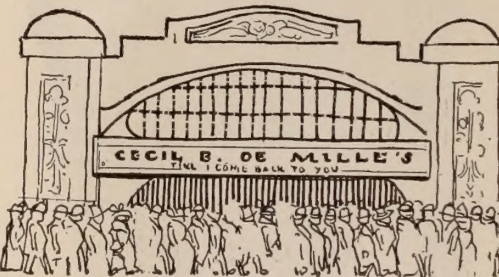
In June they saw
"Old Wives for New"



In July
"We Can't Have Everything"



In August
"Till I Come Back to You"



Now Comes
Cecil B. DeMille's
"THE SQUAW MAN"

An ARTCRAFT Picture

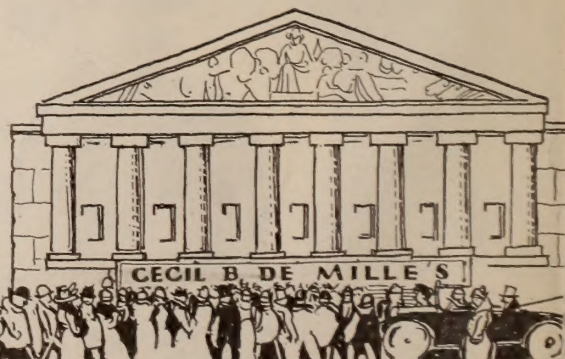
by Edwin Milton Royle,
 Adapted for the Screen by Beulah Marie Dix

A modern version of Edwin Milton Royle's
 famous play 'The Squaw Man'

His Greatest Box Office Success,



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



Thos. H. Ince *presents***DOROTHY DALTON**in
"Quicksand"
*A Paramount Picture*By John Lynch. Scenario by R. Cecil Smith.
Directed by Victor L. Schertzinger. Photographed
by John Stumar

Supervised by Thomas H. Ince.

As a Cabaret Dancer

WERE it not for the fact that royalty these days is in bad standing, we'd say that in "Quicksand" Dorothy Dalton is the queen of the Great White Way—and there she sits on her throne, an inch or so to the right.

In this, her newest Thomas H. Ince-Paramount picture, Dorothy Dalton is a respectable homebody with a husband and a baby.

The night life of New York means nothing to her until they send her husband to jail. It's a frame-up in the top crust of the underworld, but they picked the wrong woman's husband to fool with.

Out of the little flat she goes, seeking to free her husband. She becomes a cabaret singer, to get evidence.

And when she gets it!

Other folks *get* it, too,—and get it good!

It's another of those wonderful Dorothy Dalton pictures.



Jesse L. Lasky. *presents*

Bryant Washburn

In
"The Way Of A Man With A Maid"

A Paramount Picture

By Ida M. Evans. Scenario by Edith M. Kennedy.
Directed by Donald Crisp.

"You're a \$3-a-Week Clerk!"

IT was a lie! He was making \$21 a week! And Bryant Washburn set out to show the girls what a spender he could be.

A bold front and no cash! What uproariously funny scrapes it got him into!

A genuine comedy from a famous Saturday Evening Post story.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY 1st Pres. CECIL B. DE MILLE Director General
NEW YORK



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



Jesse L. Lasky presents
ETHEL Clayton
in **"The Mystery Girl"**

Adapted from the story, "Green Fancy," by George Barr McCutcheon
 Scenario by Marion Fairfax. Directed by William C. De Mille

A Paramount Picture

—“No. 477” Had the Jewels!—

“THE Mystery Girl” gives Ethel Clayton one of the greatest parts of her career—a stop-at-nothing heroine who sees things to be done and does them!

George Barr McCutcheon's story revolves around a box of jewels, a clever thief, a beautiful girl and, of course, the hero. “Number 477” is the “Mystery Girl” and that's Ethel Clayton.

Every one of Ethel Clayton's Paramount Pictures adds to her box office value. “Women's Weapons” was a big success and “The Mystery Girl” is just as good. You can't ask for anything better than that.



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



We have secured good advertisers to talk to YOU. Listen to them!



Albert E. Smith

presents

CORINNE GRIFFITH

in

"The Adventure Shop"

Second CORINNE GRIFFITH Release
of the

VITAGRAPH STAR SERIES

NO screen artiste has achieved more fame as a delineator of the society girl type than Corinne Griffith. And in "The Adventure Shop" she is given the role of a girl bored with the humdrum social routine and eager to "start something"—which she does.

The very maximum of action is found in this whimsical comedy-drama, now causing

ripples of laughter, now wavering on the very brink of what seems to be tragedy. All in all, it is one of the most *unusual* and *different* productions released in 1918.

Here is a photoplay that *everyone* will like; its subtleties will find response in the minds of the seasoned patrons, and even the littlest of children will find joy in its piled-up action and incident and suspense.

VITAGRAPH

Albert E. Smith *President*

VITAGRAPH STARS



Corinne Griffith



Harry T. Morey



Gladys Leslie



Earle Williams



Alice Joyce



Bessie Love

"Greatest Picture We Have Yet Shown!"

"Proving Biggest Success of Season!"

Wave of Enthusiasm Following in the Wake of

J. STUART BLACKTON'S

"The Common Cause"

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION
TELEGRAM



NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

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Night Message	N L
Night Letter	

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RECEIVED AT

Chicago, Ill., Dec. 20, 1918.

Vitagraph, V-L-S-E., Inc.
New York.

Congratulations on your production *Common Cause*. We opened at Riviera Theatre, Thursday, December nineteenth for four days run. Greatest picture we have yet shown, proving to be biggest success of the season. We welcome more productions equal to this.

BALBAN & KATZ,
Directors.

Rob Reel in
Chicago Evening American

"—it scores because of its sheer humanness, its freedom from offensive propaganda, and its use of the late lamented war merely as an instrument, the crucible in which the dross is burned away from the lives of the principal characters. —Throbs and thrills have been written into "The Common Cause." —Laughs have been put into 50 per cent of the scenes."

With An All-Star Cast Including

HERBERT RAWLINSON and SYLVIA BREMER

VITAGRAPH

Albert E. Smith *President*

SELECT PICTURES

presents



ALICE BRADY

in

"IN THE HOLLOW *of* HER HAND"



from the popular novel

by George Barr McCutcheon

Scenario and Direction

by Charles Maigne

Here is a photoplay with a novel situation—and a strong angle for advertising to the picture patron.

A young girl who has been forced to kill a man—a rake—is sheltered and defended by the dead man's wife.

There is a scene in this photoplay unique in dramatic literature!

SELECT  PICTURES

SELECT  PICTURES

Special Offering

"RULING PASSIONS"





written and directed by
ABRAHAM S. SCHOMER
author of

"Today," "The Yellow Passport" and "The Inner Man"

featuring
JULIA DEAN and
EDWIN ARDEN

Here is a picture which impresses you with an agreeable sense of fellowship with your brother man, which leaves a clean, pleasant taste in your mouth, and makes you wish that the photoplay lasted for a reel or two longer — a picture people will talk about!

SELECT  **PICTURES**

OPEN BOOKINGS PLUS SPECIAL



An Extraordinary Combination of Powerful Heart
Interest Drama and Thrilling Spectacular Effects
Which Packed the Rivoli Theatre, New York, and
Opens at the Tremont Temple Theatre, Boston, on
December 30th for a Four Weeks' Run.

Bookings Placed By
INDEPENDENT SALES CORP.

Representatives in Every Territory

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

RUNS WITH BERT HALL IN PERSON



Starring LIEUT. BERT HALL
OF THE LAFAYETTE ESQUADRILLE
and **EDITH DAY**

Bert Hall's Fame—the Tremendous Success of His Book, Run in Serial Form by the Newspapers—and the Enormous Amount of Advertising in Connection With His Personal Appearances—Make This a Wonderful Show Proposition.

Distributed Through
FILM CLEARING HOUSE, INC.

Exchanges in Every Territory

We have secured good advertisers to talk to YOU. Listen to them!

Leonce
Perret
PRESENTS



STARS of GLORY

Featuring
Dolores
Cassinelli
and
E.K. Lincoln



ERRET PRODUCTIONS Inc

EXTRA SELECTION

FRANK



KEENAN

PHOTOPLAY



FRANK KEENAN

the masterly, in the extra selected photoplay

THE MIDNIGHT STAGE

a picture of California in the Golden
days of Romance and Adventure.

You may expect in this picture acting which is really great; a story that is thrilling with a smashing climax; and a sterling production. You will not be dissatisfied!

Produced by Anderson-Brunton Co.

Directed by Ernest Warde

Scenario by Jack Cunningham

PATHE
DISTRIBUTORS

STRANDENRIS 1916



STRANDENALS

HENRI KRAUSS

the Jean Valjean of Pathé's famous "Les Misérables", is presented in

A VAGABOND OF FRANCE

adapted from the work of the immortal poet, Jean Richepin, of the Academie Française.

Direction by Mr. Krauss himself.

The poetic and beautiful story, poetically and beautifully produced,
of a man who had heard the call of the road and gave up Love for the
broad highway.

PATHE
DISTRIBUTORS

The First Complete, Authentic and Comprehensive Pictures of the Allied Forces in Siberia—Where the War is Not Yet Over!

Thousands of American troops are still fighting in Siberia, shoulder to shoulder with the French, British, Italians and Czecho-Slovaks.

OFFICIAL WAR REVIEW

Number 27 contains complete and fascinating pictures of the Allied troops, their commanders, Vladivostock under occupation, the ruined Russian Pacific fleet, etc., etc.

Official pictures of the American, French, Italian and British Governments

Presented by Committee on Public Information

George Creel, Chairman

Division of Films

Charles S. Hart, Director

PATHE
Distributors



You don't have to hunt
to find the best one reel
comedies made.

Ask the man who shows

Harold Lloyd

Produced by Rolin

PATHÉ

DISTRIBUTORS



Made In America

"We fought 'em cleanly. We routed 'em. Why, when we got goin' they ran like bunnies with a prairie fire at their heels. But, say, 'Mom' I can't begin to tell you the whole story. It's too big.

"MADE IN AMERICA"

will do it for me though. I was in camp while they were taking it. Come on, folks! Let's go an' see it. Sis! Get 'Mom's' wraps. Dad, you're coming, too."

*This unusual series will
get the whole family in
the habit of attending
your theatre REGULARLY*

Eight Episodes. One
Released Each Week.

Produced and Directed
by Mr. Ashley Miller.

Published and Distributed
CORPORATION, thru

**PRODUCED
WITH THE CO-
OPERATION
OF THE GOV-
ERNMENT THRU
THE DIVISION
OF FILMS**

by the **W. W. HODKINSON**
Pathé Exchange, Inc.

W.W. HODKINSON CORPORATION

A YEAR AGO W. W. Hodkinson was but a name to the industry—a name with a record it's true—but still a name.

Today, W. W. Hodkinson to every thinking exhibitor is the symbol of a service—a fair deal to the exhibitor made an actual fact through the only independent organization for the distribution of Quality Pictures in the industry.

Current releases are:

"THREE X GORDON"

with J WARREN KERRIGAN

"GODDESS OF LOST LAKE"

with LOUISE GLAUM

"TWO GUN BETTY"

with BESSIE BARRISCALE

"THE CHALLENGE ACCEPTED"

with ZENA KEEFE

See our representative at your nearest Pathe Exchange, Inc.

"From a Name to a Service"

SERVICE

The **CHALLENGE ACCEPTED**

A Vivid Story of the Moulding of a Man's Life



Starring
ZENA KEEFE

WITH
Chester Barnet
DIRECTED BY
Edwin L. Hollywood

DISTRIBUTED BY
W.W. HODKINSON CORPORATION
THROUGH

Pathe' Exchange, Inc.

UNITED STATES GOVERNMENT



"Big-city" crowds acclaim "UNDER FOUR FLAGS"

"UNDER FOUR FLAGS," the 3d U. S. Official War Film, has now scored memorable successes in many of the finest picture houses of America!

In New York, for instance, "Under Four Flags" played to "standing room only" at both the Rialto and the Rivoli Theatres, the week of November 17th.

Even with this liberal presentation, the New York populace clamored for more—with the result that Mr. Rothapfel upset Rialto-Rivoli tradition and arranged for a return engagement, beginning the week of December 1st, with remarkable success.

In Washington, "Under Four Flags" opened the new Metropolitan Theatre, the week of November 23d, and came back, by popular request, for a second run, the week of December 16th. It packed the house to the doors both times.

This dramatic war film has also played conspicuously successful engagements at the following picture houses:

Circle Theatre, Indianapolis—week of December 1st.

Stanley Theatre, Philadelphia—week of December 16th.

Shea's Hippodrome, Buffalo—week of December 15th.

Playhouse, Chicago—two weeks beginning December 2d.

Liberty Theatre, Kansas City—week of December 8th.

Odeon Theatre, St. Louis—week of December 8th.

Walnut Theatre, Cincinnati—week of December 8th.

Strand Theatre, Dayton—week of December 8th.

"UNDER FOUR FLAGS" "goes over the top with a characteristic American bang," as one New York critic expressed it.

Everybody wants to see the pictures that feature so vividly the closing scenes of the world war.

Don't fail to book this authentic official United States Government War Feature for an early showing. The rental has been figured on a basis that permits of showing at regular admission prices.

Released in five reels.

Distributed through the WORLD FILM CORPORATION

except

FOR CALIFORNIA

Sol. L. Lesser,
State Council of Defense, San Francisco.

FOR MICHIGAN

Michigan War Preparedness Board, Lansing,
Mich. (except Detroit and Wayne County).

COMMITTEE ON PUBLIC INFORMATION • GEORGE CREEL, CHAIRMAN

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Goldwyn Pictures

GOLDWYN: A Great Name Built Solid During the Worst Crisis In the History of the World - - -

THE Goldwyn organization is two years old. It was conceived and launched in the middle of the world war when it required courage to tempt the fates by seeking to build a new wide-world mechanism. Today it is powerful and constantly expanding its reach into the world's far places.

The industry at large is puzzled by the growth and increasing importance of Goldwyn. But no customer of Goldwyn—domestic or foreign—or no internal factor in Goldwyn itself is puzzled for a moment over the success of the name and the organization.

Goldwyn has achieved the expected; has done what it set out to do; and intends in the future to achieve its present objectives. We have built soundly and cleanly. Within the organization there have been ideals and men with ideals to execute them. We have had the vision to see beyond a week, a month or a year and to discern the shifting currents in an industry where the tides turn quickly.

This is a clean nation whose people, no matter how fickle they may seem at times, like and demand the better things. Time and again in two years we could have catered to tastes of the moment and been rated shrewd and successful for doing so. But we have preferred to shoot straight at the mark, to build cumulative confidence on the firm, sound bases of integrity and quality.

Such a policy must be founded upon patience; upon willingness to work and wait. Goldwyn has proved rather than professed its friendship and serviceability to the exhibitors of the country. We have been from the start an independent organization, seeking friends but shunning alliances of all kinds that would hamper or restrict our freedom.

We have been untouched by the changes in the industry; have defied or escaped the predictions and forecasts. We have avoided bluster and sought to create a feeling of dependability in the minds of those we serve and desire to serve. And we feel that we have the finest group of stars associated with any one company name in the industry and that we are making, dramatically and technically, the best pictures available in the entire market. More than 6,000 individual exhibitor-customers give added strength to our belief.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

"I'm Going West To the Land of the Great Outdoors Where They Breed Two-Fisted Huskies" —

Picture Tom Moore, an idle son of the idle rich, banished in shame from his home, beating his way towards the sunset, facing life anew in the bad town of Twin Bridges where they instantly elect him sheriff. This is the beginning of a swiftly-moving, romantic story

**TOM
MOORE**



in **Go West, Young Man.**

By Willard Mack

Directed by Harry Beaumont

A flashing, captivating success as a star in "Just For Tonight" and "Thirty A Week," Tom Moore now outdoes all of his previous screen work and has a surprise picture of love and adventure in the Great West. It's a winner.

Advertise this to your patrons with lines like these: "A tenderfoot conquers a town and wins the girl of his dreams." "They said he couldn't make good, so he showed 'em." Released everywhere for the holidays on Dec. 29.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Form Your Own Opinions of Louis Bennison From These Reports



GOLDWYN is not going to tell you how fine Louis Bennison is; how sure of success he is. We are going to let *others* tell you—the great critics of the country over whose opinions we have no control:

SEATTLE TIMES: Welcome to our city, Louis Bennison. You have thousands of well-wishers out front.

CHICAGO NEWS: He is irresistible; Bennison's comedy is rich and true. All of you are certain to like him.

BOSTON GLOBE: There is no one on stage or screen quite like him.

TORONTO MAIL: No one should miss seeing Louis Bennison—he's a corker.

ST. LOUIS TIMES: That rare specimen; an actor in the best sense of the word.

CLEVELAND NEWS: An absolutely new type of humorist—that's what Bennison is.

ATLANTA JOURNAL: Louis Bennison brings a fascinating personality to the screen.

S. F. CHRONICLE: Bennison is the stuff of which the real big stars are made.

Betzwood Film Company presents:
LOUIS BENNISON
in **Oh, Johnny!**
By Wilson Bayley *Directed by Ira M. Lowry*

And Goldwyn is the exclusive distributor of the Louis Bennison Star Series of six productions. See "Oh, Johnny!" at your nearest Goldwyn office. First release December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH: President
16 East 42nd Street, New York City

CAPITOL COMEDIES

Aaron Jones Is Calling "Smiling Bill" Parsons Names.

THE powerful Chicago amusement magnate says:
"I know why 'Smiling Bill' Parsons has caught on so quickly with his Capitol Comedies. He's a good showman and a wise one He's the Ziegfeld of screen comedies."

Which means that "Smiling Bill" Parsons seeks and finds the loveliest girls in sunny California and surrounds himself with them in Capitol Comedies.

Beautiful girls and plenty of them—blondes, brunettes; tall girls, medium girls, plump girls and willowy girls—a bald comedian with a twinkle in his eyes and a joyous smile. Those are the identifying marks of

"SMILING BILL" PARSONS

in CAPITOL  COMEDIES

26 a Year

Every Second Monday

Fountain pen in hand, walk in quickly to the nearest Goldwyn office and sign up for:

- December 29: "Poor Innocent"
- January 12: "You Know What I Mean"
- January 26: "The Big Idea"
- February 9: "Have Another"

If you can't get in personally write, wire or phone.
They are worth the toll.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, President

16 East 42nd Street

New York City

**FORD EDUCATIONAL
WEEKLY**

Five New Year's Releases of the Ford Educational Weekly

PICTURE this great Government's operation of the national postal system; the vital drama of human communication; the linking up of absent ones with their homes; the conduct of our many-billioned volume of internal trade and foreign commerce through the medium of the mails. You will see this fascinating fact-drama in the *Ford Educational Weekly's* January 12 release:

"What Uncle Sam Will Do For 2 Cents."

Millions of Americans listened to the gloomy tales of critics and disloyalists that our Liberty Motors were a failure; were enveloped in plotting and scandal. Suddenly an official-report revealed their splendid success. Now, in motion pictures, the *Ford Educational Weekly's* January 19 release depicts

"The Truth About the Liberty Motor."

How many grown persons or children know how the paper on the walls of their homes is made; how the patterns are made and imprinted; the articles used in the making of the paper? A most interesting fact story of an every-day article seen by millions of eyes is pictured in *Ford Educational Weekly's* January 26 release under the catchy title

"Hang It All!" The Story of Wallpaper.

Everyone has read in the newspapers for months about the great Hog Island shipyards near Philadelphia. The biggest problem that Woodrow Wilson took with him to the Peace Conference was "the freedom of the seas." Here in motion pictures you are permitted to see the construction of our nation's great mercantile fleet in the February 2 *Ford Educational Weekly* release:

"Carrying Old Glory to the Seven Seas."

Did you know that Canada has named a mountain after a woman whose place is established forever in the history of civilization—Edith Cavell, the martyred nurse who was slain by the Germans? In *Ford Educational Weekly's* February 9 release you will be shown the beauties of

"Canada's Mountain of Tears."

Effective with the New Year Goldwyn is the exclusive distributor of this greatest of all screen educationals. A fortune is spent upon the production of this remarkable weekly which, now playing in 3,000 theatres, will soon be seen in 7,000 theatres of the nation for each and every issue. Ask your nearest Goldwyn office for details or consult the nearest of the 10,500 Ford Motor Company sales agents who will take your application and deliver it to Goldwyn.

FITZPATRICK
and McELROY
Chicago

Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH. President

16 East 42nd Street

New York City



MAURICE TOURNEUR PRODUCTIONS

Announce the Sale of

AUSTRALIA AND NEW ZEALAND

To

AUSTRALASIAN FILMS, Inc.

Millard Johnson, Representative

729 Seventh Avenue, New York City

For

The Film World's Most Unusual Picture

“WOMAN”

Directed by MAURICE TOURNEUR

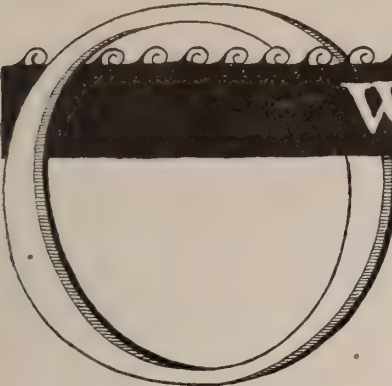
Negotiations now pending for all territories

For information regarding distribution apply to

MAURICE TOURNEUR PRODUCTIONS

Selling Agents, Hiller & Wilk, Inc.,

Longacre Bldg., 42nd and Broadway, New York City



We issue a pleasant warning!

NCE in a very long while the story, the star, the cast, the director, the title man and the photographer all happen to be right, and then is born the 100% picture. You remember "*Skinner's Dress Suit*", for example, and you know how you and your audience enjoyed it? Well, Metro will release in January a picture similar in type but, we believe, even more enjoyable because it is *so human* and its *characters really live*. It is better than we hoped or guessed when we read Frederick Orin Bartlett's story in the *Saturday Evening Post*.

It portrays the making over of a Millionaire skinflint, a type familiar to every city in the United States, into a benefactor and friend of humanity, who decides, under the guidance of his bright young nephew, that the real way to enjoy life is to spend money in making others happy.

The story is in all respects *so charming, so appealing* in its pathos and blithe humor, that we take this occasion to congratulate George D. Baker on his splendid supervision of the production, together with A. G. Kenyon who assisted in the adaption, Charles Swickard the director and the photographer Robert B. Kurrle.

We want exhibitors to know thus far in advance that this is a *Metro All Star Series* picture, *not a special*, and that by advertising and getting back of it they may *reap the rich harvest* which the picture warrants.

*She play presents
in a new light
and its name is*

BERT LYTELL THE SPENDER

Watch for it in
JANUARY

RIGHT NOW



Woodrow Wilson promised the French and their allies men, ships, food and VICTORY-
These promises were all fulfilled.

He is there now and the

YOUR AUDIENCES want to see the
that shows him triumphant

THE GREAT Wilson or

Directed by Chas. Miller.
Scenario by June Mathis
and A.S. LeVine

The Fall of the
METRO PICTURES
CORPORATION

IS THE TIME!



Woodrow Wilson promised his cabinet that the peace conference would bring a lasting agreement for JUSTICE among all nations.

eyes of the world are on him

world's greatest figure in the production while Wilhelm hides in Holland.

VICTORY
the Kaiser
Hohenzollerns
DISTRIBUTORS

SCREEN CLASSICS INC.
MAXWELL KARGER
Director General



METRO
*All Star Series
Productions*

have a definite
entertainment
value -

a quality you
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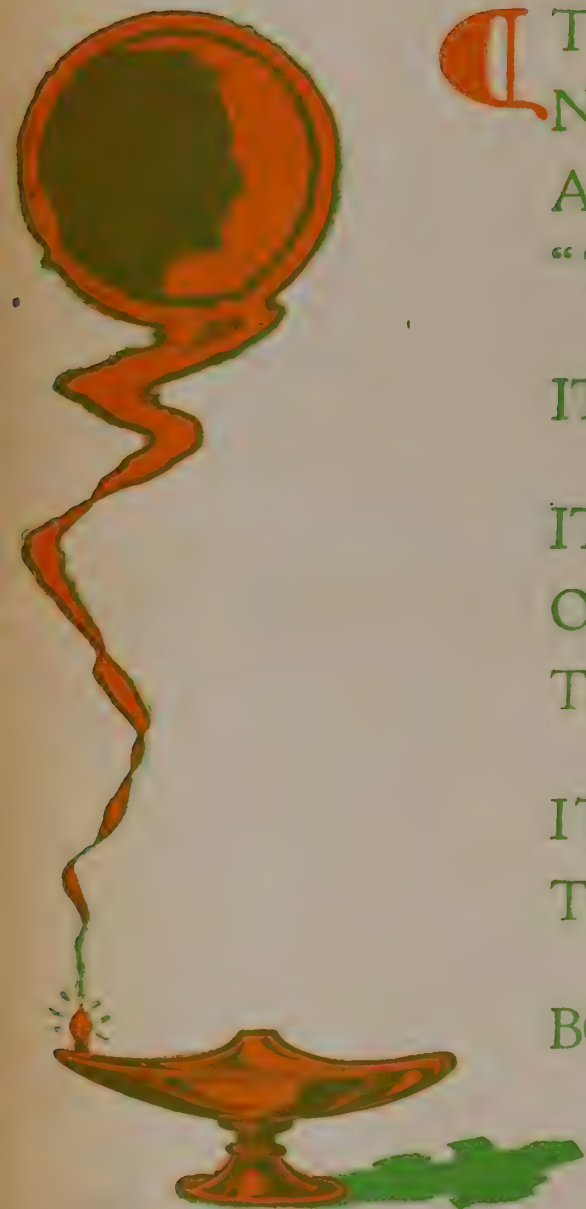
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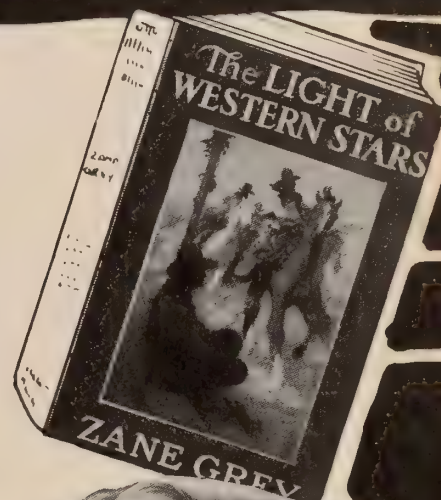
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MOTION PICTURE NEWS

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NEW YORK CITY

Motion Picture News

Vol. 19 No. 1.

January 4, 1919

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M. A. JOHNSTON, Pres. and Editor.

HENRY F. SEWALL, Vice-Pres.

E. KENDALL GILLET, Sec. and Treas.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 North Figueroa St.; 'Phones 780 Pico, F-4661. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Give the agent who takes your subscription show his credentials and coupon book.

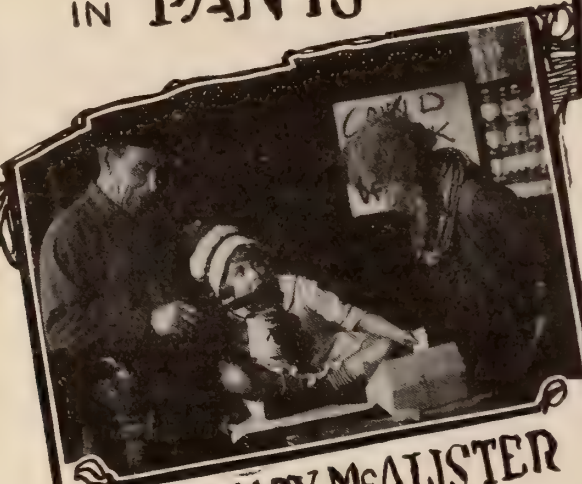
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They Delight the Kiddies and the Grown-ups Too!

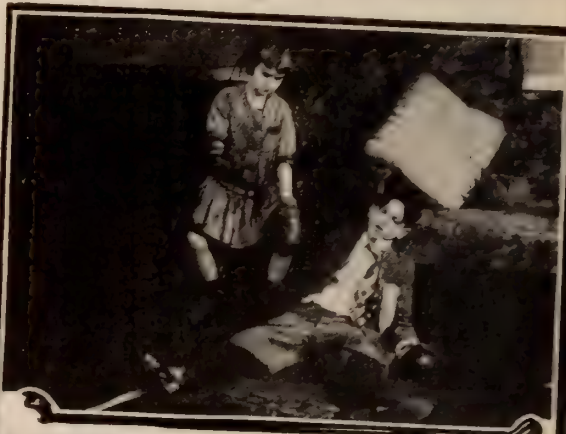
Four more beautiful screen productions of child life can not be imagined. The kiddies like them because they echo all of their own every day joys and sorrows and appeal to childish fancies. And the grown-ups like them just as well because these feature plays take them straight back to the days of the old swimmin' hole and the rag doll. Full of pathos and whimsical humor, they are just the thing for the holiday season.



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IN "PANTS"



LITTLE MARY McALISTER
IN "THE
KILL
JOY"



LITTLE MARY McALISTER
IN "SADIE GOES
TO HEAVEN."



LITTLE MARY McALISTER
IN "YOUNG MOTHER
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 1

January 4, 1919



The Price You Pay

THERE is a feature article in this issue of MOTION PICTURE NEWS that reminds us of an editorial subject that has been frequently suggested by friends in the producing ranks.

"What's the Price?" is the heading of the article, which you will find on Page 73. In interesting manner it sets forth the exchange man's viewpoint towards the booking methods of a large percentage of exhibitors.

In a way it is an effective answer to the complaints of many theatre men regarding the quality of the general run of their attractions—though, it does not reply to the exhibitor who put quality above price in booking, and still find room for complaint.

The writer of the article declares that it is the continual "What's the Price?" slogan of so many exhibitors that hampers the production of really big attractions and puts a premium on mediocre pictures.

What he says should start an interesting exhibitor discussion on the editorial subject we have in mind.

* * * * *

What Determines the Price You Pay?

THERE is the subject—What method of calculation does the average exhibitor follow to determine the price he can afford to pay for any particular picture or individual star?

Whatever the method, one of our producer friends tells us that it works an injustice to the unusually big star and the extra strong Special.

There are a select few stars, he says, whose box office value is limited only by the size of the theatre playing them. He adds that there are always a few Specials on the market which fall in the same class.

Then he goes on to his point—either the exhibitors are not paying enough for these sure-fire attractions, or they are paying too much for the average run of their bookings.

It sums up—the great difference in the drawing power of the sure-fire offering and the average one overbalances the difference in rental paid.

Is our producer friend right?

He would probably admit that the "select few" of which he speaks get close to their real rental price. The manufacturer usually sees to that when he discovers a sure-fire attraction on his hands.

So the point at which he seems to be aiming is—too much is paid by the exhibitor for his average attractions.

As against which another producer told us that the rental price on a pretty good quality of program attractions when averaged up for the entire country and all classes of theatres barely reached the munificent sum of ten dollars.

What is the answer?

Rentals and the Big Fellows

ABOUT a year ago when "High Rentals" was the phrase on everyone's lips MOTION PICTURE NEWS learned in its investigations that the big exhibitors of the country give little time to worrying over the rental question.

The class of men who make up the MOTION PICTURE NEWS Advisory Board will roar at the drop of the hat about the class of advertising aids supplied with productions, about the quality of the market's offerings. But their opinions on the subject of rentals can be summed up in the statement:

"Give us the attraction—a good picture plus good advertising aids—and we'll pay the price. It's pictures, not price, with us."

We'd like to hear the ideas of all exhibitors on this rental problem.

Is your method of determining the price that of merely cutting in half the exchange man's first figure and then, finally, splitting the difference?

Or do you carefully calculate the possible box office returns and then pay just so much—and that much—as your books show you can afford to pay?

Or do you let the big attractions pass because their rentals are so much higher than your day-in-and-day-out offerings?

What's your opinion of the general problem of picture rentals, anyhow?

* * * * *

Another "Suggested Editorial"

HERE is a subject for an editorial that has been suggested to us on an average of once a month for two years. The speaker is usually a state rights man or an exchange man:

"Why don't you take up the question of closed towns," he asks. "The cities and sections that are controlled by one man or where two or three exhibitors have an under-cover pool to keep prices down?"

The particular friend of the moment then goes on to show us how from twenty to forty per cent of the rightful earnings of a big production are lost to the manufacturer by the cut-rating he suffers in the "closed towns."

And still further goes our friend to show how this, on the one hand, hurts the exhibitors in other sections where competition exists, and how it hamstring the manufacturer who would spend real money on his productions.

Then we ask our friend, "What shall we do about it?"

He says, "Write an editorial."

Shall we tell the man who is fortunate enough to control all the theatres in a town that he is naughty-naughty

(Continued on next page)

Continued from Preceding Page

to pay the lowest prices for his subjects that the exchanges will accept?

Shall we dare to hope that he will then "get religion" and greet the next visiting salesman with the declaration, "I'm going to pay you twice as much for your program as I have in the past. I know I'm foolish because you can't sell anywhere else in this town. But I read an editorial in the News and I've seen the error of my ways. Haven't you some short subjects I can pay you real money for—instead of demanding them in the bargain as I used to? Have a couple of cigars."

Shall we?

Or shall we tell our producer friend that he is supposed to be a business man; that there is a business method to meet every business problem—if a business man goes at it.

* * * * *

The Sunday Question in New York

THERE'S little need for alarm over the fact that a division of the Supreme Court in New York State has denied the petition of David Cohen, a Binghamton exhibitor, to make permanent an injunction against his local police interfering with Sunday performances.

Contrary to opinion in some quarters this is not a test case, and has not the backing of New York's organized exhibitors.

With two conflicting decisions of the Supreme Court regarding Sunday openings in New York on the records, and the only further court prospect a doubtful appeal to the higher court, the State League is wisely satisfied to refrain from court actions. With the laws as they stand on the statute books now there could be little hope in carrying the case to the Court of Appeals.

The State League has plans of its own to secure justice on the Sunday question. A Court of Appeals decision against us would smash these plans to smithereens.

It's a wise moment to refrain from bungling. Let the State League work out its own course.

FREE TO SERVICE MEN!

Your Uniform is your Ticket for Classified Ads. in Our Columns

¶ The classified columns of MOTION PICTURE NEWS are open free of charge to service men now returning to civilian life and seeking to resume their activities in film ranks.

¶ Operators, musicians, studio employees, men in all branches of film work who have been in the service of their country may avail themselves of this opportunity to run "Situation Wanted" advertisements without cost.

¶ In addition to these free ads all the facilities of MOTION PICTURE NEWS are "At the Service of the Service Men." Call on us.

Dealing in Personalities



"They
Have to
Create
Jobs
for Him"

JOE BRANDT has a new job. After reading the announcement we can't give you a very definite idea of what the job is, but our own experience tells us that somewhere in the Universal organization there has developed the need of a ninety horse power executive mind, with the observation powers of a microscope, and a distaste for remaining in any one spot longer than one-sixtieth of a second. That's the new job Joe Brandt has. It's the same one he has held on various occasions—but the externals change. This time it is a roving commission to co-ordinate all branches of the organization into a machine co-operating one hundred per cent with the exhibitor. From the days of the Universal's Union square offices Joe Brandt has held about every job there is around that organization—and now it's got so bad they have to create brand new ones for him. Well, he's the boy who can handle 'em—new or old.

A Few Odds and Ends

WILLIAM KEEFE—We have Pete Milne's authority for it, though that they all call him "Bill"—is in town from Los Angeles. Bill, who is David Griffith's production manager, made quite an impression on us as we talked over a lunch table this week.

HARRY CARR, of the Los Angeles Times and the Mack Senne Beauty Shop, left for Los Angeles on Monday after a visit to New York on business. Harry repeated Bill's performance with us.

SAMUEL GOLDFISH left New York for Los Angeles a few weeks ago, but never arrived. Samuel Goldwyn is expected to start for New York from Los Angeles within a few weeks.

SYDNEY COHEN and quite a number of New York State exhibitors will be guests at the inauguration of "Al" Smith as Governor next Wednesday.

EUGENE RICHARDS, of New Orleans, is in town for a view of the White Way.

MYRON SELZNICK and "Selznick Productions" have broke loose on Broadway with a big electric sign announcing Oliver Thomas as the star.

WILLIAM A. JOHNSTON returns to these parts within a few days after some few weeks resting in the Southern clime.

After a week's stay, WATKINSON ROTHACKER jumped the Century for Chicago last Saturday. Arrived in time to send us cheery Merry Christmas telegram.

SANTA CLAUS made a present of a package of tonsillitis to our justly famed Frances Klein this week and MOTION PICTURE NEWS office hasn't been the same place since Monday.



"He Has
Evolved
Into a
Corporation"

WE had intended to break a big new story here. We wanted to tell you about the MacManus Corporation. It's existence; that we know. Perhaps that news enough. We had hoped to give you the details, but the past two weeks have been busy ones, and the trip to West Forty-seventh street suffered a continual postponement. And as for getting the details out of genial Eddie—why Houdi couldn't be more mysterious. So we must content ourselves with the bare announcement that the same Edward MacManus, who invented serial exploitation, who directed Hearst's film activities for so long, and who had considerable to do with some Pathe serials that enjoyed considerable success, is now—The MacManus Corporation.

W.W. Irwin Joins Famous Players-Lasky

Becomes a Vice-President, Director and Member of Executive Committee of Zukor Organization—No Executives Displaced

FOLLOWING closely on the heels of his recent resignation as general manager of Vitagraph's distributing organization came the announcement on Thursday of this week that Walter W. Irwin will this week be elected a vice-president, director and member of the executive committee of the Famous Players-Lasky Corporation.

With the announcement comes the assurance that none of the executives now in charge of production and distribution of Paramount and Artcraft pictures will be displaced by the addition of the new member to the organization. The office of first vice-president is held by Jesse L. Lasky, while Walter E. Greene was elected to a vice-presidency some time ago.

Mr. Irwin's Statement

"Mr. Irwin supplemented the announcement by a brief statement as follows: "It is very gratifying to me to become associated with the other executives of the Famous Players-Lasky Corporation. From conferences with them and from the thorough examination I have been privileged to make I am more convinced than ever of the present and future strength and leadership of the organization. This fact, as well as the broad and progressive spirit of the operation, resulting in perfect coordination, persuaded me to cancel plans for my own company. It will be a real pleasure for me to take up my duties at an early date."

The personnel of the executive committee of the Famous Players-Lasky Corporation, with the addition of the new member, includes Messrs. Adolph Zukor, president; Jesse L. Lasky, first vice-president; Arthur S. Friend, treasurer; Emil E. Shauer, assistant treasurer; Elek J. Ludvigh, secretary; Ralph Kohn, assistant secretary; Walter E. Greene and Walter W. Irwin, vice-presidents.

Mr. Irwin has made a unique position for himself in the motion picture industry since he took active control of the distribution of the Vitagraph productions in May, 1915. Subsequently, in September of the following year, Mr. Irwin devised the methods of distribution of the V-L-S-E organization.

At the present time Mr. Irwin is chairman of the executive committee of the National Association of the Motion Picture Industry. In trade discussions and conferences in which the future of the industry as a whole has been the subject during the past three years, Mr. Irwin has always been a participant and an enthusiastic worker.

Hal Reid Is Engaged by Universal Film

Hal Reid, father of Wallace Reid and one of the best-known film and stage play writers, has been engaged by Universal as a "special idea man."

Mr. Reid's experience in the film field is wide and of varied character.

He has at different times been scenario editor for Vitagraph, Paramount-Artcraft and Universal, and is also the author of "Human Hearts" and over a hundred different stage successes.



Walter W. Irwin, Recently of Vitagraph, Has Become Associated with Famous Players-Lasky

"We Thank You"—Staff of Motion Picture News

THE feeling of good will which members of all departments of the Motion Picture trade entertain toward MOTION PICTURE NEWS is measured every year anew by the scores of holiday greetings that reach the office through the mails and over the wires. As each year rolls by the list of well wishers grows larger, and while it may seem somewhat vain to dwell on our list of friends in type, MOTION PICTURE NEWS cannot but help feeling justly proud of its veritable army of comrades throughout the country.

Among those whose season's greetings are on our desk at this writing are representatives of the exhibiting, the producing, the acting, the writing and the directing ends of the business. Those who used the wires to express their messages were D. W. Griffith, S. Barrett McCormick and William S. Hart.

Cards were received from the following individuals: Jackie Saunders, Fred B. Warren, Captain Joseph Morrison, Vivian M. Moses, Dolores Cassinelli, R. W. Baremore, Theodore C. Deitrich, T. O. Eltonhead, Francis Carroll, C. L. Yearsley, Law-

rence A. Urbach, Arthur James, P. Allen Parsons, Harry Raver, William E. Raynor, Mr. and Mrs. William L. Sherrill, Pell Mitchell, Earl J. Hudson and Joe Lee.

Many exhibitors from all parts of the United States sent cards of Christmas and New Year's greetings. Mr. and Mrs. L. H. Grandjean, of the Saenger Amusement Co., New Orleans; Mr. and Mrs. Charles B. Taylor, of Buffalo; Paul Gray, of the Dayton theatre, Dayton; A. G. Stotte, of the Strand theatre, Omaha; Harold B. Franklin, Shea's Hippodrome, Buffalo; A. J. Moeller, of the Theatre de Luxe, Detroit, were among the theatre men.

From the Pacific Coast Ed. Rosenbaum, H. H. Van Loan, Pat Dowling, Le Roy Stone, of William S. Hart's company; Mrs. Nellie Anderson, Mr. and Mrs. Tom J. Geraghty, Mary Anderson, and others sent greetings.

Others on the New York side of the continent were Anthony P. Kelly, Louise and Edgar Lewis, Arthur Oliver, Lillian Hall, Charles Maigae, Willard Bradley and George N. Atkinson. The Riley theatre at Doland, South Dakota, also sent greetings.

As usual there were a number of novelties among the cards received. Pell Mitchell, editor of the Mutual Weekly, felt a comic urge upon him a few days before Christmas and penned a lot of lines that made everyone from the editor to the office boy laugh. Fred Schaefer, of General Film, thought a card would look much better if decorated with a full length picture of Fred Schaefer and acted accordingly. Harry Raver said "May Happiness Fill Your Screen."

From Luxemburg, Europe, came word from George Gould, formerly of the MOTION PICTURE NEWS staff. He was headed for the Rhine. And from Pearl Harbor, Hawaii, Ben Grimm found time to drop a card between flights in the air.

Greetings that were particularly welcome arrived from First National, Bill Rudolph and W. H. Productions.

Frank Keeney Completes Two New Theatres

The two new theatres that Frank A. Keeney has had under construction are now practically completed and will be ready for occupancy about February 1.

According to Ray C. Owens, general manager of the Keeney enterprises, these theatres are located at Kingston, N. Y., and Williamsport, Pa., and each represents a capacity of 2,500. The new houses are said to attain the ultimate in advanced theatre construction, and the furnishings are said to be of lavish appointment.

A policy has not been decided upon as yet, but the houses may play high-class pictures, with an augmented orchestra and pipe organ, similar to the New York Strand. On the other hand the usual Keeney policy of vaudeville and photoplays at "pop" prices may be maintained.

A number of other sites are announced as being considered by Mr. Keeney.

S. Goldfish Becomes S. Goldwyn

Head of Goldwyn Pictures Gets Permission from Court to Adopt Name Which He Coined for

His Organization

SAMUEL GOLDFISH, of Goldwyn Pictures, is no longer Samuel Goldfish. Under an order of Supreme Court Justice Thomas F. Donnelly he has been authorized to adopt as his legal name for the future Samuel Goldwyn, which is the name he coined two years ago when he organized the Goldwyn Pictures Corporation.

Behind this change of a name lies an interesting story. When in 1916 Mr. Goldfish and Edgar and Archibald Selwyn organized a new motion picture producing organization they cast about for a name that would blend their identities and wound up by contributing one syllable of each of their names to the word "Gold-wyn." Through the medium of the screen their company's output soon reached out to the ends of the earth.

Within a few weeks after the formation of the company inquiries addressed to the president and chief executive officer of the company began to arrive from foreign lands and invariably they were addressed to "Samuel Goldwyn." This error also found its parallel in the United States, and for the two years of the company's existence fully half of the mail intended for Samuel Goldfish has been marked or typed "Samuel Goldwyn." The recurrence of this confusion of identities soon convinced Samuel Goldfish that in building Goldwyn Pictures Corporation he had created a friendly Frankenstein that was destined to swallow up the man who had conceived it.

Under ordinary circumstances the chang-

ing of his name by a man in his thirties who has made his name count in an important industry is a matter not to be acted on hastily, so for the past twelve months Mr. Goldfish has watched his new identity make inroads upon his old identity. Not until a day or two before he departed for his mid-winter trip to the company's California studios did he make the decision, and news of Justice Donnelly's approval of the change was conveyed to him by telegraph from Gabriel L. Hess, general counsel for Goldwyn, in the following message:

"Samuel Goldfish is dead. Long live Samuel Goldwyn!"

This is a step that is rarely taken by a man who has reached the elevation of business success such as Mr. Goldfish has attained, but here again the screen itself will be called upon to perform a news function and engulf in oblivion one of the best known personalities ever identified with the industry. Beginning with the Goldwyn Pictures releases for the New Year and thereafter screen patrons will, see the words "Samuel Goldwyn presents" whatever Goldwyn picture is being shown, and the billboards of the country on which picture are widely exploited will carry the new name, as well as any and all advertising of the Goldwyn Pictures and Goldwyn Distributing corporations.

The fact that this can be done and blot out a name that for ten years has figured on a large scale in two industries and simultaneously substitute therefor a mythical name that became a fact is but another example of the potency of the motion picture and the screens on which they are shown.

out among all other businesses. The theatrical business has always been the first called upon for benefits, donations, free advertising and every other kind of charity, and the first to be taxed, abused and closed by the very individuals it has helped. The theatre men have just as much regard for the health and welfare of the public as anyone else, and if the authorities believe that places in which crowds gather are helping to spread the disease, then the theatres are perfectly willing to close, but when they close they demand that every club, store, saloon, restaurant, etc., where any large number of persons gather be also forced to close. It is the rankest kind of injustice to close the theatres and then allow these other places to remain open. It is the purest kind of nonsense to infer that theatres help spread the disease and that stores, restaurants, etc. do not. I think that if any honest health official were asked, he would be forced to admit that the large department stores and quick lunches where food is exposed on the counters are a far greater agent in spreading the disease than the theatres. If it is such a serious affair that the livelihood and investments of the fifth largest industry must be jeopardized then it is serious enough for the public to submit to a little inconvenience.

If the theatres and exchanges are going to die—and that's what will happen to many of them if there is another shut-down—then let them die fighting. It doesn't cost any more. The leading theatre and exchange men in every district should get together and appoint a committee to present their case clearly and forcefully before the proper authorities. You can't expect the authorities to worry about the picture business if the picture men won't worry about it themselves.

"Close one close all" should be the demand of the picture business, and I am doing my best to rally the exchangemen and exhibitors of New England so that they will get a square deal from the authorities should the epidemic again threaten their business.

Very truly yours,
TAMAR LANE.

Wm. Fox Takes Two More Soldiers Back

In pursuance with the Fox Film Corporation's policy of re-employing men who left the organization to enter war service, two more Fox men returned to their former positions last week.

Sam Dembow, Jr., formerly Fox branch manager at Atlanta, Ga., who was discharged from the army last week, has resumed management of the Atlanta exchange, succeeding F. G. Marchman. Burt C. Phillips, who left the Exhibitors' Service Bureau to accept a commission as lieutenant in the Signal Corps, returned this week as photographer in the bureau.

Last week George Dembow, formerly branch manager at Philadelphia, resumed his old position, having been honorably discharged from the army after winning a lieutenant's commission.

Irving Maas, for the last several months head of the requisition department in the Fox home office, has been transferred to Chicago as assistant manager of the Chicago exchange. He is succeeded in the requisition department in the home office by W. E. Sennett.

Colorgraph Laboratory Is Ready for Business

After many years of experimenting and development by Arturo Hernandez-Mejia, the art of making color films by the colorgraph process is now declared ready for the public.

The Colorgraph Laboratory has been incorporated and is installed at New Rochelle, N. Y., and the price of this color work is declared to be the same as black and white films to the distributors—about 5 cents a foot.

The inventors and promoters claim that natural color pictures with the color on the films without any filters on the projectors, by means of double-coated film, is here now and they declare that the process is commercially practical.

Nine years of hard work and the expending of thousands of dollars is said to have been injected to procure the final results. The company gives notice that its process is thoroughly covered by patents and that all imitators will be vigorously prosecuted.

Former Exhibitor Honored for Daring in France

F. E. Kindley, formerly active in work of the Motion Picture Exhibitors' League of America, has written a letter to Lee Ochs of United Picture Theatres of America.

Mr. Ochs says that Mr. Kindley is now Captain F. E. Kindley, commanding officer Seventeenth Aero Squadron, American Expeditionary Forces in France, and has a record of 11½ Huns in the air, having been awarded the Distinguished Flying Cross by the King of England and recommended for the Distinguished Service Cross with an oak leaf.

He writes Mr. Ochs that American pictures have registered heavily "over there."

"Stand Up and Fight!" He Says

Tamar Lane Writes from Boston Criticizing Industry's Attitude During First Influenza Scare

WRITING from the Fellsway theatre, Medford, Mass., Tamar Lane shows that handling a playhouse has not dulled the point of his pen.

The letter follows:

Fellsway Theatre, Medford, Mass.
Dec. 20th, 1918

Editor,
MOTION PICTURE NEWS,

Dear Ed.:

With the influenza epidemic returning in many parts of the country and a new shut-down threatening the theatres, it is about time that the picture industry came to its senses and took some steps to protect its interests, instead of standing by in clammy silence while the business is being subjected to the rawest kind of unfair treatment at the hands of the various local and state authorities. During the last shut-down the exhibitors and exchanges, at least in this district, were dead from the heels up. They had no more spirit than a dried up Egyptian mummy and submitted to the closing of their businesses without a whimper. As is the case with all troubles of the picture industry, there was no organization, no getting together of interests.

This time—in the event of the epidemic returning—things have got to be different or the industry will receive a blow from which it will be some time recovering. The closing of the theatres during the last scare was an outrage and a flagrant case of discrimination. The picture men were fools to stand for it. Even to the extent of defying the authorities they should have refused to close unless other businesses were closed. It is not so much a matter of being closed which is so galling; it is the being singled

Influenza Evil Subsides Considerably

Past Week Sees Several Changes for the Better and Few for the Worse—Milwaukee Rejoices at Tilting of the Lid—

Rochester Fearful

THE influenza bugaboo, which has for some months been pursuing exhibitors and others within the motion picture industry, seems to have lost most of its powers to cause excitement within the ranks. Christmas week saw a number of changes for the better in the situation, and very few for the worse. Milwaukee is one of the cities in which it is believed the influenza evil has abated until the theatres need be troubled no longer.

Rochester became alarmed just before Christmas at prospects of the scourge returning to close the theatres, and motion picture houses prepared to combat such a turn of affairs.

Comment by Olsen

R. B. Olsen of General Film Company's legal department, in commenting upon drastic bans put upon picture houses during the influenza epidemic, expresses the thought that a vital point has been overlooked in the official discussion of measures. He thinks it has been overlooked as well by the film interests. Mr. Olsen makes rather a constructive suggestion from the viewpoint of the motion picture trade in that he presents arguments for a different official attitude which might be secured through a careful consideration of the usefulness of theatres at a time like the present. Mr. Olsen to *MOTION PICTURE NEWS* said:

"The film industry has been all too slothful in awakening to a consciousness that it is more than a mere sub-division of theatres and general amusements, when in fact it is a dynamic force for social welfare. It is conceded by others to have several aspects.

"Federal and state authorities, commissions and legislators, when revenue is to be raised, classify the industry as an amusement only, and more or less non-essential. When bonds are to be sold and money raised it is considered as a convenience. When a plague or epidemic scare spreads through the land its doors are the first to be closed. And in certain instances authorities have gone to the extent of using this great industry as a means of traffic control, with absolutely no consideration for the good and welfare of the institution as such.

"In our recent experience of the influenza, without any notice in many instances unwarranted regulations were imposed costing the industry millions of dollars. This scare is again being re-echoed and again the moving picture industry is the first that is being obliged to close its doors.

Should Prove Our Help

"This in face of the admitted mystery regarding the disease. At the recent meeting in Chicago of the American Public Health Association, Colonel V. C. Vaughan of Ann Arbor states, 'The saddest part of my life was when I witnessed the hundreds of deaths of the soldiers in the army camps and did not know what to do. At that moment I decided never again to prate about the great achievements of medical science and to humbly admit our dense ignorance of this case.'

"Dr. Price, in reviewing the matters presented at this conference, and especially as to the control of this disease, states, 'It was in the discussion of these questions that the total bankruptcy of the present health administration of the country appeared in full light and was admitted over and over again.'

"The discussion of any epidemic or plague of this nature involving the whole country presents itself along two lines, first, individual attention; and second, community health control.

"It is under this second heading that we as an industry can be of such constructive help and support. We should be able to compel the authorities to recognize our assistance, so that instead of closing our doors and destroying our activities and investments, they will rather realize the importance of giving motion picture houses every consideration, so that it will only occur as a last resort that these theatres will be obliged to close down.

Schools of Theatres

"Boards of Health, apparently cannot be made to understand that motion picture houses can be made schools and centers for the instruction of the community in such emergencies as the present.

"It is not the intention here to outline specific programs to be effective throughout the moving picture trade, but simply to direct attention to the unscientific and ruinous methods adopted in closing motion picture theatres on the slightest provocation, when, as a matter of fact, they should be used as a most potent factor in social control and community work, through the facilities they offer for instruction, education and general dissemination of scientific medical thought.

"The testimony of the various officers and health commissioners at their recent great convention as to the efficacy of the closing of theatres and motion picture houses was conspicuous in the lack of any unanimity in the conclusions arrived at.

"It was pointed out that Detroit without a closing ordinance had suffered less than Buffalo where nearly all the doors were closed. And in Philadelphia and many other cities the disease increased very greatly after the closing orders were put in effect. Great emphasis was laid, however, on this point that the closing of recreation facilities was ineffectual without the simultaneous closing of stores and other industrial establishments.

"Dr. Robertson maintained that the

value of closing was to gain time for sleep, and somebody asked, 'Why Philadelphia?'

"The thought of these students of public health perhaps can best be summed up that the most effective methods of control of epidemics and disease is public health education. Why then should the motion picture houses, the most effective agency at the command of the community, be compelled in nearly every instance to be the first to close their doors?'

Had Rochester Scared

The influenza threatened to do a comeback in Rochester, N. Y., last week, when the number of new cases rose above the 200 mark for several days, a figure that was nearly equal to the October mark when the city was under quarantine. Veiled warnings came from the offices of the health authorities that it might be necessary to put the lid again on theatres unless the situation showed marked improvement. At the intimation of such a catastrophe, moving picture men prepared to fight, and it is believed that their attitude had much to do with preventing the health officials from putting their threat into execution. It was an open secret that the theatrical men were chiefly responsible for having the ban lifted before, and there is reason to believe that they exerted a considerable influence in keeping it off altogether the second time.

By the end of the week the disease had showed a falling off once again and the officials announced that they believed that it was under control and no further cause for alarm existed. It was said that the form of the disease now going around is much milder than the first, as further evidence of which is the fact that the death rate remains much smaller than before, notwithstanding that the number of cases at times lately reached a high figure.

Investigation revealed the fact that some of the picture men were preparing to launch a publicity campaign of their own if the closing ban was invoked again, and that they had statements from prominent medical men to the effect that the disease was not conveyed by public assemblies but only by actual contact with victims. Plenty of medical men have gone on record as declaring that the ban on public gatherings has had little effect on combating the disease, and it was the intention of the exhibitors to advertise this fact in the hope that public pressure would keep the theatres open here.

While the disease is expected to hang on to some extent all winter, there is thought to be no further likelihood of a closing order.

Milwaukee Sees the Light

The influenza lid has been tilted by the Health Department for the holidays and theatre men do not expect to see it go back on again. The removal of the influenza ban which has practically throttled show business in Milwaukee for the past two weeks was ordered off by the health commissioner as a sort of a Christmas present for Milwaukee, Tuesday.

(Continued on next page)

Insurance Policies Gifts from Rothacker

Watterson R. Rothacker, of the Rothacker Film Laboratories, Chicago, Ill., established a precedent this Christmas season when he presented everyone of his employees with a life insurance policy. The amounts of the policies varied with the terms of service of the employees, those receiving the largest amounts who had worked for the company the greatest length of time. No one was neglected in the entire plant, the general gift being presented to department heads and office boys alike.

Mr. Rothacker has long had this idea in mind and believes that if generally followed out by all the companies in the trade, the business would be established on a sounder basis. "The individual feeling of safety and solidarity it brings to each person receiving the policy," he said, "goes a long way toward bettering a business spirit of enthusiasm and cooperation between employer and employee."

Mr. Rothacker's studio and laboratories entail the services of a large number of employees. The gift of a policy to each one, therefore, is considered an undertaking of no small proportions and monetary outlay.

Plunkett Made Manager of Strand

Moe Mark, president of the Michiel H. Mark Realty Corporation, owners of the Strand theatre, announces that the post of managing director of the Strand, recently made vacant through the untimely death of Harold Edel, will be filled by Joseph L. Plunkett. Mr. Plunkett was associated for a number of years with Liebler & Co. and George C. Tyler, handling most of their biggest productions, including the "Garden of Allah," "Joseph and His Brethren," and he was also the manager of the Century theatre for two years. He has been manager for Mrs. Patrick Campbell, Kyrle Bellw, Arnold Daly, Eleanor Robson and other prominent stars. He also managed the Children's theatre, which was located atop the Century Roof. Mr. Plunkett entered the motion picture field three years ago, and has, during that time, produced numerous comedies and features, the last one being "The Cavell Case."

Buffalo Theatre Managers Elect Officers

Ira M. Mosher, manager of the Palace theatre, has been elected president of the Buffalo Theatrical Managers' Association. Other officers named for the ensuing year are: Vice-president, J. H. Michael of the Academy and Regent; secretary and counsel, Valentine E. O'Grady; treasurer, Harold B. Franklin of Shea's Hippodrome.

The board of directors for 1919 will be John R. Oishei of the Teck, Dr. Peter C. Cornell of the Majestic, Harold B. Franklin, M. Slotkin of the Olympic, Earl L. Crabb of the Strand, Ira M. Mosher and William Graham of the Garden.



Baby Marie Osborne, the diminutive Pathe star who came to New York from Los Angeles to witness the home coming of the American fleet December 26

Baby Marie Perambulates Across Continent

She's in New York now, and not even the Woolworth Building is safe from her antics.

Just before Christmas, Baby Marie Osborne abducted her Pa and determined that she would pay her first visit to New York. She was determined to find out if Santa Claus ever operated east of Jersey City.

Santa does. The Christmas previous was spent in Los Angeles and "Little Mary Sunshine" received enough presents to comfortably fill a Ford car.

Her first Christmas day in Gotham brought her enough presents to uncomfortably crowd a Packard machine.

Baby Marie is just as full of pranks off the screen as she is in the film. As this is her first visit East she is busy comparing New York City with the West.

When quizzed by a representative of MOTION PICTURE NEWS as to whether New York compared favorably with the Far West, she carelessly sat on the representative's new derby hat and nonchalantly pulled three buttons off his overcoat.

But at the same time she still thinks that the Grand Canyon of the Colorado contains more natural beauty than the Subway Canyon in Times Square.

The little Pathe star arrived in New York with her father December 18, having made the long journey from Los Angeles expressly to witness the home-coming of the American Fleet on December 26.

This was Marie's first trip to New York, and she was immensely excited over the tall buildings and other New York sights she had only seen previously in the magazines.

As soon as she and Papa Osborne were established at the Hotel Claridge she insisted that she be taken to the Pathe Home Office. Little Marie soon found out that everyone knew her. The elevator boy who carried her up to the eleventh floor of the Pathe Offices, at 25 West Forty-fifth street, called her by name, and the outer office Pathe employees greeted the tiny star with open arms, and she was escorted at once into the office of Mr. Paul Brunet, vice-president and general manager.

Department of Labor Asks Co-Operation

David K. Niles, chief, motion picture section, Department of Labor, has sent the following request to the motion picture producers. It explains itself:

"The Department of Labor is very anxious to stimulate productions in order that we may find employment for our returning soldiers. The situation is critical and Secretary Wilson feels that a good deal can be done by stimulating the building of homes. I am, therefore, sending you copy for trailers which I trust you can and will use in connection with your releases.

"Let me call your special attention to the trailer on building roads. We are very anxious to create enough public sentiment so that we may be able to build roads and public works in order to furnish employment.

"Thanking you for your co-operation in the past, we remain,

"(Signed) DAVID K. NILES,

"Chief, Motion Picture Section."

Allens Will Erect a New Theatre at Ottawa

Julie and J. J. Allen of Toronto have announced the completion of arrangements for the erection of an immense moving picture theatre in Ottawa, the Canadian Capital.

The new theatre will seat 2,500, and work will be started at an early date, it is stated.

Phil Kauffman, general manager of the Monarch Film Company, Limited, Toronto, which is also controlled by the Allens, was in Ottawa on December 9 and 10 in connection with the new theatre matter.

The Allens already control the Regent Theatre, said to be one of the finest moving picture theatres in Ottawa.

Influenza Evil Subsides Considerably

(Continued from preceding page)

The theatres will be allowed to play to their full capacity, children will again be admitted and the only restriction will be against crowds in the lobbies waiting for the shows. These will be absolutely prohibited.

The fifty per cent restriction as to capacity inaugurated by the Health Department so as to allow the theatres to remain open has cut very seriously into the receipts as the weather during the past few weeks has been splendid, and all of the down-town houses were forced to turn away hundreds nightly.

If weather conditions continue at all good theatre owners look for a tremendous Christmas week as the public has been practically kept away from the theatres by the fifty per cent capacity order.

Even dancing will again be permitted in Milwaukee, though all dancers will be required to wear masks. The fact that the ban has been lifted from dancing is taken as an indication that there will be no attempt made to put the ban back on again unless conditions take a turn for the worst.

A. E. Smith Advocates an Enemy Import Tariff

A world wide penalty tariff of 25 per cent on all imports from any enemy country, collectable at each port of entry of all Allied and neutral nations, to be paid towards the defraying of the Teutonic indemnities, is the suggestion made by letter to Hon. David Lloyd George, Premier of Great Britain, by Albert E. Smith, president of the Vitagraph Company.

Similar letters have also been sent President Wilson and the various premiers attending the Peace Conference.

In his letter Mr. Smith points out these advantages which may result from a standing penalty tariff on Teutonic goods: First, it will provide a means for these nations to earn their just fines, and be an answer to such pleading as that of Turkey to the effect that they are bankrupt; second, it will offset the advantages in commercial competition which always come to nations dependent on cheap labor, and therefore cheap raw materials; third, it will be an object lesson, as long as the League of Nations applies the penalty, to the war makers, especially the German empire, and will be the most effective punishment of the guilty, in so much as the physical penalty may be visited on a few only, whereas the commercial chastisement will be against the nations, who after all have been the wrongdoers, and will hit them in their most tender spot.

Willard Mack Goes West for Goldwyn

Rumors that Willard Mack would probably discontinue his work in connection with Goldwyn pictures were set at rest this week when it was announced from the West Coast that Pauline Frederick and Mr. Mack, her husband, were expected to arrive in Los Angeles soon after January 1, to resume their Goldwyn work. Samuel Goldwyn announced that Mr. Mack would likely have an important place in the scenario department.

Madge Kennedy has reached the Coast and expects to begin production work shortly.

Geraldine Farrar is scheduled to visit the Coast for Goldwyn picture work in March, according to Mr. Goldwyn.

Adolph Zukor Leaves for Los Angeles

Adolph Zukor, president of the Famous Players-Lasky Corporation, left New York for California. This is his annual mid-inter business trip to the West Coast, and he will spend three or four weeks there and then return to his New York office.

Mr. Zukor stopped over at Chicago for a few days and spent Christmas there with relatives. On the West Coast he will visit the various producing organizations and consult with D. W. Griffith, Thomas H. Ince, Cecil B. DeMille, Frank Garbutt, Mack Sennett and other heads of producing units affiliated with the Famous Players-Lasky Corporation.

Cohen Quits Affiliated Ranks

President of New York State League Declares Differences Over Policies Force Him to Leave Directorate

SYDNEY S. COHEN, president of the New York State League of Exhibitors, and one of the organizers of the original Affiliated Distributors' Corporation, this week announced that he had tendered his resignation as Chairman of the Board of Directors of the units associated with that organization to the directors associated with him in the original formation of the corporation.

Differences over matters of policy and changes in the manner of the formation of the organization are given by Mr. Cohen as the reasons for his withdrawal.

Mr. Cohen's letter to the directors of the Affiliated follows:

"To the Board of Directors of the Affiliated Distributors' Corporation:

"Gentlemen:

"I herewith tender you my resignation as Chairman of the Board of Directors of the units associated with the Affiliated Distributors' Corporation.

"Changes in the plan of organization and operation of this corporation, which in my opinion are so vital as to completely nullify the original purpose of the co-operative movement as formulated at the first meeting of the Board of Directors, are responsible for my decision.

"I have delayed several months presenting this resignation in order to allow the fullest opportunity for the development of our original plan of co-operative booking, which, as I understood it, was for an exhibitors' counsel, in which the voice of the exhibitor was to be the dominant and controlling factor.

"Recent developments, however, have convinced me that the organization is getting farther away, instead of nearer, from the purposes and plans formulated at its inception by the fifteen exhibitor members of the Board of Directors, and in justice to myself and to the confidence which you reposed in me by selecting me as your chairman, I have no other alternative than to terminate further identity with the corporation.

"I feel that this confidence imposed a sacred responsibility upon me to see to it, insofar as it was within my power to do so, that our original co-operative idea should be carried out to the letter, and failing, by reason of the changes in the organization, the opportunity to fulfill this responsibility, I must disclaim any further responsibility.

"Furthermore, the demands and obligations imposed upon me as President of the New York State League of Motion Picture Exhibitors are such that I can no longer risk any embarrassment which that body might suffer through the failure of anyone to rightly understand my position with relation to any booking movement.

"With sincere appreciation for the confidence which you were good enough to extend me, and with pleasant remem-

brances of our meeting at the inception of the Affiliated, I am,

"Very truly yours,
"(Signed) SYDNEY S. COHEN."

Mr. Cohen, when questioned regarding his resignation, said that the letter spoke for itself.

"I have nothing to add to it," he declared, "save that I am still deeply interested in the idea of co-operative booking. It is the biggest thought which has come into the industry within the past year, if carried out for the purpose of helping the exhibitor."

Mae Marsh Keeps Her Marriage Secret

Mae Marsh is married, it became known in Los Angeles on Tuesday, December 17. She was married in New York on September 21 to Louis Lee Armes, a former New York newspaper man, and now in the service of the United States Navy. He is in California on leave, and he expects to return to New York after the holidays. Mr. and Mrs. Armes have taken a home on Crenshaw avenue in Los Angeles. Following the wedding in New York and a brief secret honeymoon the couple came to Los Angeles, where Miss Marsh planned to resume her motion picture work. Since her arrival in the West, however, she has been ill with influenza, and is just now convalescing. When the rumor began to gain currency that the famous film star was a bride, a battery of newspaper men went to the home on Crenshaw avenue and asked direct questions.

"It was nobody's business but our own," said Mr. Armes in a genial way. "We just wanted to keep it to ourselves for awhile."

Mr. Armes was engaged in newspaper work in Los Angeles several years ago, being in the advertising department of the *Morning Tribune*.

A. S. Aronson, of Canada, Joins Goldwyn

Goldwyn Distributing Corporation announces that early in January A. S. Aronson, a motion picture executive known to many exhibitors of the United States and Canada, resigns as general manager of Regal Films, Ltd., of Canada, and joins the Goldwyn organization.

Mr. Aronson will be the resident executive head of one of Goldwyn's most important divisions, consisting of four offices serving some of the principal exhibitors of the nation. For the last three or four years Mr. Aronson has been associated with N. L. Nathanson in the large distribution and theatre-owning enterprises of the Regal Organization, with home offices in Toronto and branches in six cities of the Dominion.

Prior to going to Canada he was associated with the World Film Organization in New York. From the early days of Goldwyn he has been a friend of the Goldwyn Organization, and his capacities have led to his now coming into the company.

Universal Cites "Wonder" Man

Joe Brandt Steps in and Accomplishes Much and Gets Full Share of Credit—Built Up Exchanges

AROUND the Universal offices, at 1,600 Broadway, U. S. A., and in the various Universal exchanges throughout the country, it would seem that Joe Brandt is the wonder man of the age. Although he is not grabbing any of the front page space in the papers usually allotted to the President, he is nevertheless, to quote the press agent, making "some speed."

In announcing a new turn which Mr. Brandt's endeavors have taken, in behalf of Universal, that organization this week released a few words of appreciation for him as follows:

"When difficulties and perplexities, new or old, arise in the course of events in the Universal offices a cry is immediately raised for the assistance and services and counsel of Joe Brandt. And Brandt manages to respond. Emergencies find him invariably manning the breach. 'Brandt can do it' and 'Brandt will do it' are two familiar expressions among the Universal forces—in New York, in Universal City out on the Coast and in all the country that intervenes. All the faith, too, that they imply is justified, for no less familiar is the phrase, 'Brandt did it.'"

"A year ago, to cite a single instance, Brandt was called upon to take general charge of all the Universal exchanges. The hard task of systematizing exchange policies and operations, of following exchange activities through all their multitudinous details and phases, of directing exchange effort, of meeting and even of anticipating exchange requirements—these matters were all placed in Brandt's hands. And—'Brandt did it!' He did everything there was to be done; he did it quietly, efficiently, thoroughly. He did it all despite the fact that during the twelve months affairs were complicated by a dozen different emergencies never before encountered.

"This work is finished. Universal exchanges, as a result of Brandt's year of patient labor, stand today as models which exchange managers of other producing and distributing firms seek to emulate.

"And now Brandt turns to a new field. He has been called upon to undertake another difficult task—and a bigger task. Beginning with the first of the new year, Universal's assistant treasurer—for Brandt occupies that office as well—will devote himself to the promotion of the greatest cooperative system ever established in the history of motion picture exploitation. All of Universal's numerous departments will be coordinated in the new campaign.

"His work, nation-wide in scope, will take Universal's assistant treasurer on frequent and extended tours of the exchanges. Brandt will carry the campaign direct to all the leading cities and all the leading newspapers. The entire campaign, in all its details, involving the most advanced step thus far undertaken by any film producing company, will rest completely in Brandt's hands. Not a little of his time, too, will be spent in the studios at Universal City,

where he will have much to do with the selection of serial scenarios particularly and with other essential phases of production.

"Mr. Brandt's assumption of these new duties means a most substantial step forward for Universal. It means, to state the matter briefly, increased cooperation for the exhibitor—the development of a new field of exploitation, and, what is of equal importance, its development in the thorough, vigorous, effective manner that is characteristic of Brandt.

"In his new capacity, the title of assistant treasurer still attaches to Brandt's name and, while he is putting his new policies into execution, he will continue, as heretofore, to discharge the duties of that important executive office as well."

J. W. Allen Is Paramount Exchange Systematizer

J. W. Allen, special representative—Department of Distribution of the Famous Players-Lasky Corporation, who earlier in the season thoroughly systematized the Cincinnati Exchange of the Famous Players-Lasky Corporation, proceeded from Cincinnati to Cleveland and there repeated the process of systemization and selling.

During his stay in Cleveland he sold service first-run in the following cities: Cleveland, Akron, Youngstown, Marion, Bucyrus and Sandusky, Ohio, and in numerous smaller localities and many suburban accounts in the larger cities.

While in the Cleveland Exchange, he thoroughly systematized this branch in accordance with plans originated by Mr. W. E. Greene, managing director, and Mr. Al Lichtman, general manager, of the Department of Distribution.

Mr. Geo. W. Erdmann was appointed manager of the Cleveland Exchange by Mr. Allen. Mr. Erdmann has had a long experience in film exchange management and is proving a capable manager at the Cleveland Exchange.

Western Press Agents Storm New York

Western press agents of filmdom had a "good showing" on Broadway last week. No less than four publicity men from the confines of Hollywood disported about the once-again white way and viewed the tall buildings in wonderment.

They were Harry Carr, who puts pieces in the papers about Mack Sennett and his Paramount comedies—and who takes the stills of those bathing girls—W. E. Keefe, who is not an out-and-out press agent, his title being Production Manager for D. W. Griffith, but who supervises the publicity work of that organization; Carl Robinson, formerly publicity man for Charles Chaplin and now an ex-lieutenant; and Ken O'Hara, who used to send out stories about well known film players.

Messrs. Carr and Keefe came on from California together. Robinson has just been honorably discharged from the army, as has O'Hara.

Salesmen at Detroit Have Annual Dinner

The first annual salesmen's dinner under the auspices of the Board of Motion Picture Exchange Managers of the Detroit Board of Commerce was held Friday evening, December 20th, at the Detroit Board of Commerce. It was attended by about one hundred exchange managers, assistant managers and film salesmen, the purpose and object being to thoroughly discuss and understand the new trade rules which the association is putting into effect on the first of the new year. The dinner was at 7 o'clock, the business session following. There were a number of musical numbers.

J. E. Flynn, president of the Detroit organization, presided, and among the out-of-town guests were W. F. Barrett, vice-president of the Canadian Board of Motion Picture Exchange Managers, and J. R. Johnson, treasurer of the Cleveland Board of Motion Picture Exchange Managers. Each speaker reviewed the progress of organization work in his respective territory and expressed themselves as being highly in favor of the work being done by the Detroit association. The complete program was as follows:

Introductory address, J. E. Flynn, president; "Transportation Charges," by H. K. Moss, manager Triangle Distributing Corporation; "Payments," by J. M. Duncan, manager of Vitagraph; "Contracts," by M. S. Bailey, manager Fox Film Corporation; "Changes in Bookings," by James Friedman, office manager Universal Film Exchange, Inc.; "Holding Film," by F. W. Gebhardt, manager Pathe Exchange, Inc.; "An Industry or a Game?" by Robert Cotton, manager World Film Corporation; "Cleveland Organization," by J. R. Johnson, Cleveland, Ohio; "The Problems of Booking," by G. Knox Haddow, assistant manager Famous Players-Lasky Corporation; "The Salesman's Perspective," by L. C. McConnell, special representative, World Film Corporation; "The Industry in Canada," by W. F. Barrett, Toronto.

During the coming year the Detroit Board of Motion Picture Exchange Managers will adopt stringent and drastic measures covering their business dealings with exhibitors, and they absolutely insist that exhibitors live up to all terms of contracts which they sign.

So successful was the first salesmen's dinner that the board has decided to make it an annual affair to take place during December.

A great deal of the credit for the success of the meeting was due to Harry Abbott, manager of the Detroit office of the Educational Distributing Corporation, chairman of the entertainment committee.

Oklahoma Exhibitors to Hold Special Meeting

A special meeting the Exhibitors' Organization of Oklahoma has been called by the Executive Board for Oklahoma City at the Hotel Lee Huckins, January 6-7.

The Oklahoma legislature will meet early in January, and this meeting of exhibitors will take the place of the regular February meeting.

Rothacker Starts Membership Campaign

For the purpose of enlisting new members from the Pacific Coast section, Waterson R. Rothacker, president of Rothacker Film Manufacturing Company, Chicago, and chairman of the membership committee, National Association of the Motion Picture Industry, has started a campaign during the course of which he expects to interest every company in that section that is not now identified with the association.

Mr. Rothacker will leave for the Coast next week to make the preliminary arrangements for the campaign. Plans are now completed for a meeting of all the executive heads of the producing companies in Los Angeles.

Mr. Rothacker will be aided in this work by Adolph Zukor, Samuel Goldwyn, David Wark Griffith, Jesse L. Lasky, Frank W. Garbutt, Winfield R. Sheehan, William Sistrone, Joseph W. Engel and others who are active in the councils of the organization. Walter J. Reynolds, secretary of the Producers' Association of Los Angeles, will, it is expected, assist in the movement.

Adolph Zukor is the ranking vice-president and acting president of the organization, as well as a director and chairman of the Producers' Division. David W. Griffith is a director and is chairman of the National Censorship Committee. Samuel Goldwyn and W. R. Sheehan are members of the board of directors and executive committee. These men expect to be on the coast at the time.

Nearly all of the large producing companies in the motion picture business are now represented among the membership of the Association, and there remains only a few that have not come in. The Producers' Division of the Association now numbers among its members the following: Arrow Film Corporation, Astra Film Corporation, Baumer Films, Inc., Biograph Company, Wm. A. Brady Picture Plays Company, the Bray Studios, Inc., Charter Features Corporation, Corona Cinema Company, Craftsman Film Laboratories, Crystal Film Company, Educational Film Corporation, Eclipse Film Laboratories, Erbographe Company, Evans Film Company, Famous Players Film Company, Fox Film Corporation, Gaumont Company, Goldwyn Pictures Corporation, Thomas H. Ince, Kalem Company, L-KO Motion Picture Corporation, Paragon Films, Inc., Pathe Exchange, Inc., Harry Rapf, Rothacker Film Manufacturing Company, Select Pictures Corporation, Selig Polyscope Company, Mack Sennett Comedies, Norma Talmadge Film Company, Universal Film Manufacturing Company, Triangle Film Corporation, Christie Film Company, Vitagraph Company of America, Wharton Releasing Company, and World Film Corporation.

General Makes Changes

Frank E. Samuels, a well-known motion picture man of New York City, who was formerly General Film Company manager in Philadelphia, has been appointed a traveling auditor for that company. His work for the present will be on the Pacific Coast.

W. J. Clark Locates in New York

William J. Clark, President Exhibitors' Mutual Distributing Corporation, to Direct Activities from Metropolis

WILLIAM J. CLARK, president of the Exhibitors' Mutual Distributing Corporation and vice-president of Affiliated Distributors' Corporation, has resigned as president of the City Commission of Grand Rapids, Mich., to come to New York and direct the activities of Exhibitors' Mutual.

Mr. Clark became president of Exhibitors' Mutual upon the recent reorganization of the Mutual Film Corporation, when a group of exhibitors was announced as having acquired the ownership and control of the Mutual exchanges.

He resigned almost immediately as president of the Municipal Commission of the City of Grand Rapids in the middle of his two-year term, to take over the direction of the Exhibitors' Mutual Distributing Corporation, which, under its new control, has announced the regular release of a one-feature production a week.

He entered the field of distribution as vice-president and general manager of the Affiliated Distributors' Corporation, which was organized last spring.

Early in November it was announced that exhibitor interests had acquired control of the Mutual exchanges to further carry out plans for an exhibitor owned, exhibitor controlled distributing organization.

"The exhibitor is the most substantial factor in the motion picture business," declared Mr. Clark in discussing the plan un-

der which exhibitors own and control the Exhibitors' Mutual Distributing organization.

"As the most substantial factor in the business it was but natural that he should seek to enter the field of distribution. The Affiliated idea worked out so splendidly that we decided to carry it one step further.

"There seems to be an impression within the industry that the Affiliated acquired the ownership of the Mutual Film Corporation and converted it into the Exhibitors' Mutual Distributing Corporation. This is completely untrue.

"Affiliated Distributors' Corporation and Exhibitors' Mutual Distributing Corporation are distinct and separate organizations, and while they are and will continue to be closely allied, they are and will remain independent. Affiliated has contracted with Exhibitors' Mutual to handle its releases through its exchanges, but Affiliated productions will be sold under the Affiliated plan by the various exhibitor booking corporations which are allied with it.

"The Exhibitors' Mutual is a co-operative organization in that its ownership is in the hands of exhibitors, but it will continue under exhibitor ownership to sell and distribute pictures under the exchange system.

"It will go further, in maintaining an exhibitors' advisory board, which will decide upon the policies of the company and advise upon productions released through its exchanges."

Official Commends the Industry

Director of Publicity of Liberty Loans for Treasury Department Praises Motion Picture Interests

IN his address before the Advertising Club of New York, in which he reviewed in detail the publicity and advertising campaigns of which he was in charge, Frank R. Wilson, director of publicity of the Liberty loans for the United States Treasury Department, gave the motion picture industry a large share of the credit for the success of the Fourth Liberty Loan.

"One of the most effective and unique contributions to the Fourth Liberty Loan campaign was made by the motion picture industry," said Mr. Wilson. "We sent requests to thirty-five of the leading stars to produce short films of about 500 feet in length. From each of these negatives we made 112 prints, giving us a total of nearly five thousand prints which were distributed through the channels of the motion picture exchanges so that each one of the 17,000 motion picture theatres in the United States was able to present a new Liberty Loan appeal each third night during the campaign.

"The only cost to the Government was the actual manufacturing cost of the prints, or about \$20,000. The stars and producers actually spent more than \$200,000 in producing these films, and their contribution, if the salaries of stars were taken into con-

sideration, would have exceeded one million dollars. Through this film co-operation on the part of the motion picture industry we were able to provide animated appeals to the ten million persons who nightly visit motion picture theatres, at a cost per theatre of \$4 for the entire campaign, or \$1 per week per theatre."

Mr. Wilson referred several times to Adolph Zukor, president of Famous Players-Lasky Corporation, who, as chairman of the Fourth Liberty Loan committee of the National Association of the Motion Picture Industry, labored for the success of the plan of co-operation evolved by the committee.

Projection Association to Have Dance

A dance under the auspices of the International Projection Association will be held at the Burland Casino, Saturday night, January 18th, Westchester and Prospect avenues, New York City.

All city officials who have any connection directly or indirectly in motion pictures are also expected to be present. Many screen stars have already accepted the invitation to be present, according to report, and Prof. Henry M. Kielgast's Jazz Band will start the noise making about 7:30 p. m.

Washington Prosperity Normal

V. P. Whitaker of Select Says Outlook Is Excellent in Nation's Capital for Continued Good Business

DURING a visit to Select Pictures' home office, V. P. Whitaker, manager of Select's Washington branch, spoke encouragingly of the outlook for business in the future at the nation's capital and denied some of the rumors of backsliding conditions which recently have become current.

"Despite the fact that thousands of war workers have left Washington during the past month and are leaving every few days, the city is still above its normal population. This will remain true for so long a time to come that it seems foolish for anyone to state that conditions in Washington will recede to a prewar basis.

"Washington has been badly overcrowded—so badly overcrowded that life in the city was distinctly an uncomfortable existence. The cutting down of some of the larger emergency departments has only slightly relieved this congestion. Washington, a small sized city, which has often been spoken of as an overgrown town, finds its population covering thousands of citizens more than its physical accommodations were designed for.

"For years the city must grow and extend in order to try to overcome these

conditions. And whoever heard of a growing city that was not prosperous?

"The ending of the war does not end the busy days for the capital of the United States—and the Mecca of world progress. Washington will continue to have thousands and thousands of visitors annually of those very classes who seek and demand the best in amusement.

"With a population which even in normal times has a higher percentage of leisure than that of any other American city, the war and postwar traffic at the nation's capital emphasizes this condition. There need be no fear that business in Washington will collapse. Amusement enterprises there are on a firm footing and have an honest and assured future.

"The opening of three new picture theatres of the higher type within the last two months is another indication of the firm belief in the continuance of Washington's prosperity as embraced by the three controlling factors in amusement enterprises there. I refer to the new downtown theatres just opened by H. M. Crandall, Marcus Loew and Tom Moore.

"It is generally expected that the opening of these splendid and most modern theatres in Washington's shopping district will exert a profound influence for better picture theatres throughout the entire district."

Goldwyn in Los Angeles Announces Plans

Samuel Goldwyn, president of Goldwyn Company, arrived in Los Angeles and immediately made some important announcement relative to Goldwyn plans and about the industry generally. He was accompanied to the West Coast by S. L. Rothapfel, perhaps the world's best-known exhibitor.

Fewer, but still better, Goldwyn pictures are to be made in the future, Mr. Goldwyn said. Goldwyn pictures have been steadily improving both in quality and popularity during the past twelve months, he said. The new plans of the company will give much longer time for production, with the result that greater care will be exercised in the making of pictures.

There will be a general organization of film interests along the line of more carefully planned production, and while it is possible Goldwyn may reduce its output of pictures, it intends to increase its list of stars, Mr. Goldwyn said. In verification of this statement he announced that, while en route to the Pacific Coast, he signed Will Rogers, well known in musical comedy and vaudeville, who will appear in special Goldwyn productions.

The signing of Rogers was unique. Mr. Goldwyn met the vaudeville star in Cleveland, where he was appearing in the "Follies." He will come West as soon as his engagement is completed.

He will bring with him his wife and children and, according to his present plans, he will make his home in Long Angeles for an indefinite period. His contract, it is understood, will cover several years.

Winfield R. Sheehan Having Successful Trip

Winfield R. Sheehan, general manager of the Fox Film Corporation, arrived in Los Angeles for a stay of ten days. Mr. Sheehan's trip is made for two reasons—to study conditions throughout the country while en route, and to get closer in touch with conditions at the Hollywood producing plant, with the view of increasing the number of producing organizations in the West.

"The Fox Film Corporation is making plans for 1919 to be the biggest of its career, for we have gathered by my trip touching Chicago, Seattle, Portland, San Francisco, and intermediate points, the general opinion that business for the theatre will be materially improved now that hostilities are ended," said Mr. Sheehan. "The foreign market for American-made films will be greater in the next year than ever before, due to peace in Europe. Russia and China offer a great field for our company, and during the year I expect there will be an intellectual awakening and that will create great business for the film industry of this country."

Definite plans of the Fox Company were not announced by Mr. Sheehan, but he emphasized the fact the future would see more productions made at the Hollywood studios of the company.

He is decidedly enthusiastic about conditions even in the face of tremendous losses caused by epidemics and feels positive that industrial conditions, which have materially increased the earning power of American people, will result in greater business for film theatres everywhere.

Territories on "Woman" Reported Selling

Maurice Tourneur's production, "Woman," is smashing all records in the remarkable way the various territories are selling, not only throughout this country, but throughout the world, according to Hiller and Wilk.

S. L. Rothapfel, managing director of the New York Rivoli and Rialto theatres, while en route to the coast, is reported to have appeared before a big convention of exhibitors in Cleveland and earnestly asked them to aid the advancement of the photoplay by playing Mr. Tourneur's production, "Woman."

He had already announced, even before "Woman" had scored at his Rivoli theatre, that the production marked a new advance in the photoplay.

So impressed were Morrison, Beverstock & Co. of Cleveland that, immediately after Mr. Rothapfel's address, they purchased the Ohio territory for "Woman." Paragon, Inc., of Boston, has taken the New England territory, and the Independent Sales Corporation with offices at 130 West 46th Street, New York, has purchased the New York State territory.

Frank Gerson, Inc., also with offices at 130 West 46th Street, has taken northern New Jersey, the First National Exhibitors Exchange of Pittsburgh has taken western Pennsylvania and West Virginia, and Tom Moore, the Washington exhibitor, purchased the District of Columbia, Maryland Delaware and Virginia.

R. M. Savini, of 63 Walton Street, Atlanta, Ga., has North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee, and the Arthur S. Hyman Attractions, of Detroit, have Michigan.

Hiller & Wilk, selling agents, report that the foreign territories are being disposed of as rapidly as the domestic ones. Already "Woman" has been purchased for Australia, the entire Far East, the Scandinavian countries, France, Switzerland, Argentina, Paraguay, Uruguay and Mexico.

Lubin Recovers from Major Operation

Herbert Lubin, of the S-L Production and for some time identified with the Sawyer-Lubin enterprises, has recovered from an operation performed at Dr. Stern Sanatorium and left that institution this week for his home to rest before taking up his duties with the S-L Production. Mr. Lubin will leave shortly for Palm Beach where he will recuperate. During Mr. Lubin's absence Mr. Sawyer will supervise the work of placing the S-L Productions' latest picture, starring E. K. Lincoln.

Director Has Been Long in Amusements

Harry Revier, director of "What Shall We Do with Him?" the McClure-Worrell special, has long been engaged in the amusement business. Before entering motion pictures he had a number of vaudeville and theatrical enterprises.

Owners Dine Rothapfel and Goldwyn

Co-operation Between Producers and Exhibitors Is Keynote of Weekly Luncheon in Los Angeles—Rex Beach Also Speaks—Rothapfel Avoids Politics

CO-OPERATION between producers and exhibitors was the keynote of addresses made to Los Angeles exhibitors and film exchange men by S. L. Rothapfel of the Rialto and Rivoli theatres, New York; Samuel Goldwyn, president of the Goldwyn Pictures Corporation, and Rex Beach, the author, at the regular weekly luncheon of the Theatre Owners' Association in Los Angeles, Wednesday, December 18th.

All of the speakers voiced the opinion the industry is in a chaotic condition, due to war, epidemic, and accompanying stringencies, together with failure on the part of the exhibitors and producers to co-operate, and lack of introduction of better presentation.

Faces Great Crisis

"The motion picture industry is facing the greatest crisis of its career, due to existing conditions, and the exhibitors and the business at large being in a rut which will be difficult to get out of," Mr. Rothapfel told the gathering of almost one hundred and fifty when introduced by President Frank MacDonald. "Exhibitors, exchange men and producers are all in this rut. The industry is in a chaos of uncertainty, panic, war, epidemic and hard times. You, the exhibitors, must make the change. Efforts have been made to dominate the motion picture industry, but all have failed. The producer first, and now the exhibitor. It can't be done, for the industry is too big. Dire failure will result if it should be accomplished.

"Every theatre man must make his theatre an institution, and not depend upon the attraction for this week to draw the people. He must build around his feature, creating an atmosphere and balancing the program so that it will be good every week in the year. The Rialto and Rivoli theatres to me are greater than any picture or star or story. Yet the picture is the foundation—the groundwork of the institution. Some have told me my music is greater than the pictures. You must add originality to your program, for it has been proven the fallacy of the showman of yesterday and today was and is 'Give the public what it wants.' This can't be done, because the public does not know what it wants. Many exhibitors of today are like a fellow outside a door with a plate waiting for someone to drop something in it—the exhibitors want the producers to give them each week a picture with a star and story that will create a following. The producers cannot do this, for there are not enough good pictures made by all producers to give a given exhibitor as many good pictures as he would need. Take the best pictures you can get, build your program with whatever other good material you can secure, thus adding an atmosphere, and you will make of your theatre an institution. You do not have to have wonderful marble palaces with golden domes and rich draperies to do this, for it has been demonstrated that a good showman can create an atmosphere in a barn. The most important is to have the environment for your feature, and to do this you must not let the remainder of your show go fishing.

Build Show Around Feature

"At the Rialto and Rivoli theatres we build our performances around the feature, making the feature incidental. In some instances we have saved it by the surrounding bill." Mr. Rothapfel quoted figures concerning results at his theatre. The record business, he said, was last Sunday, when "Arizona," the Douglas Fairbanks-Artcraft, played to \$4,650. He urged the theatre men to co-operate with their staff. "I pay my orchestra leader \$25,000 per year. My chief operator \$5,000 per year. The average operator \$55 per week, and all others in proportion." Before he concluded Mr. Rothapfel sent a bombshell into the assembly by giving his reasons for resigning from the First National Exhibitors' Association.

"J. D. Williams, the manager of the First National," he said, "has sent broadcast the statement that I am against the star to prevent them from getting greater prices, and that this was the reason that I resigned. This statement is untrue. I refuse to play politics with my theatres, for I consider them institutions, and they come first. There are to be no intrigues or politics with them. Doug., Mary and Charlie are institutions. The stars are necessary for pictures. They earn every cent they get, and are worth more to the film industry than they receive because they are artists and they have lifted the plane of the industry."

In conclusion Mr. Rothapfel urged all exhibitors to go into their offices and pull down the blinds. "Get acquainted with yourselves, think for yourselves, and add something to your theatre that will make it distinctive and a credit to motion pictures. My ambition in life is to build something that will live after I am gone, and that is why I give my theatres the attention I do."

Goldwyn Urges Co-operation

"There must be a get together between the exhibitors and producer, and the latter's distributing organizations, or our industry, the fourth largest in the world, is doomed to failure," is the statement made by Samuel Goldwyn.

"On this trip with Mr. Rothapfel I have learned a great deal, and it is the greatest thing I have done since I entered the picture world. I have discovered there has

been no progress for two or three years. The producers have accomplished great things. Wonderful theatres have been built, but the relation between the exhibitor and the distributor is in a dangerous and chaotic condition. Unless these two elements get on a basis that is on the level with each other, all we have done to create an industry will be lost.

"In other cities there are meetings of exhibitors for the purpose of gaining control to fix the prices of motion picture rentals. An exhibitor will say to the branch manager: 'I will pay you \$25 a day for your picture, and that is all I will do.' This is very dangerous, for we have learned that the producer cannot dominate the field, neither can the exhibitor. What would happen if the producer had to meet these prices all over? Conditions now are not as good for the producer as they were five years ago. Then the average rental price was \$50 per day, and it is less than that now.

"What we have got to do is to put truth into the motion picture industry. Now it is a good deal like the clothing merchant of the East Side in New York. He would ask \$100 for an overcoat he would finally sell for half or less. A film salesman of many concerns now asks a price, and takes what he can get. This industry, the fourth of the nation, will go just like every other industry that does not build good will, and we can best do that by being honest, for it is a certainty there must be only truth in this business, or it will fail. I see the mistakes of my organization, and they apply to the industry. We must stop cheap publicity. The trade papers must tell only the truth, and eliminate the 'bull' and 'bunk.' Half of it is bunk in all publicity now, and so the exhibitor and the public do not know which half to believe.

Exhibitor to Make Stars

"Greater co-operation must be given. The exhibitor must help to create new stars. The Triangle did pioneering in this field, and they got all but money. The exhibitors did not help. In most instances when a celebrity is introduced to the screen, if there is indication of failure at the end of one or two days, the average exhibitor will be ready to cancel. They are not giving the producer backing to build new personalities for the screen. The Triangle men were told when Douglas Fairbanks first came out, 'King Baggot will get me more money than Fairbanks,' but the Triangle had faith in Fairbanks, and the exhibitors are now profiting by their expenses. The picture industry is in a very unhealthy condition. It is living on untruths and vanity, and I will give \$10,000 to anyone who will prove to me that any of the big producing organizations have paid a dividend in the past two years. This is partially due to increases in cost. Cameramen were making \$50 a month, and now they are receiving \$200. Directors were paid \$250 per week, and now getting from \$800 to \$1,000. They are earning it, for they have added to the business.

(Continued on next page)



The Los Angeles Theatre Owners' Association dinner tendered Samuel Goldwyn and S. L. Rothapfel on their recent trip to the coast. Mr. Goldwyn and Mr. Rothapfel may be seen standing at the rear with their backs to the wall. In the front line trench, second from the right, is J. C. Jessen, West Coast representative of MOTION PICTURE NEWS

Owners Dine Rothapfel and Goldwyn

(Continued from preceding page)

"The motion picture is the greatest art in the world. It stopped the war by ten years, and President Wilson says we kept up the morale of our Allies by showing pictures of United States preparation to counteract the German propaganda. Such a great industry as this, I think should get together. There should be less beating down of prices, and more co-operation given to help the producers. Some exhibitors have said, 'make fewer pictures, and better ones,' but if the producers did that, the daily change theatre could not live. The producers are making the best pictures they possibly can, and if the banks are to aid us as they have in the past, we must have undivided support by the exhibitors. We must get better stories, for you would starve on the present stories if it were not that the stories are greater. If you use good pictures without expensive stars, but have ones that have good stories, you are helping the producer, for today it is the star must have a good story, and a good cast to be successful. Many exhibitors kid themselves by placing signs over their doors which mean nothing.

Must Think Deeper

"Exhibitors must be deeper thinkers in the future. They must come to realize that every time a good picture is made, the industry is bettered. When I saw Griffith's 'The Greatest Thing In Life,' I was pleased, for he had bettered the industry, and thereby improved my circumstances. When Farrar was first brought onto the screen, I think the greatest benefit was given the industry up to that time. Her

'Carmen' brought the carriage trade that no other star could bring. So I say, co-operate with the producer and his distributors. We want to live and we want you to live."

After Rex Beach had learned there was dissension between the exhibitors and distributors or producers, he laughingly suggested the author dominate the industry and thereby bring peace. "I want to correct a mis-apprehension," Mr. Beach said, "regarding the author. All were thought of as alien enemies by the industry at large, but one or two producers have come to think of us as not guilty of treason. The author belongs to the industry as much as any other part, for the picture is nothing more than an illustrated story. A magnificent production cannot be made with a poor story, nor a good story made with poor production. We must get into the industry more of the better authors who are now writing stories for the press.

"Some exhibitors have voiced the opinion that war pictures are 'cold.' This is a mistake. There are going to be war pictures as long as you and I live. They will not be the same as those we have had, but this World war has been so great that it cannot be forgotten. There will be writings of all kinds, and there are bound to be plays and pictures. The war has a million phases, and there are as many dramas as there are men who went and women who stayed at home."

While en route to Los Angeles, Messrs. Rothapfel and Goldwyn stopped at several of the most important cities, their itinerary including Cleveland, Chicago, Milwaukee, Minneapolis, Seattle, Portland and San Francisco. In many of these places Mr. Rothapfel has spoken to exhibitors

Jewel Branch Managers Hold Conference

Exchange managers for Jewel Productions, Inc., held a three-day conference this week at the New York offices. The managers were called East by H. M. Nerman, sales manager for Jewel, for the purpose of important business conferences, and to witness the premier of Dorothy Phillips starring vehicle, "The Heart of Humanity," which opened at the Broadway theatre this week. Those present were: Joseph Schnitzer, divisional manager for the Central States, with headquarters at Indianapolis; V. R. Carrick of the Philadelphia exchange, J. H. "Curley" Calvert of the Omaha exchange, S. J. Goldman of the Chicago exchange, Sam Cohen of the Albany exchange, and Manager Spry of the Boston Jewel department.

Carl Laemmle, president of Universal, entertained the visiting managers at dinner Xmas eve.

Pat Kearney Transferred to West Coast

Pat Kearney, formerly editor of *Progress-Advance*, the Famous Players-Lasky Corporation's house organ, has been transferred to the West Coast studios in Hollywood. Mr. Kearney entered the film business several years ago as reviewer for the *Motion Picture Mail*, since which time he has been connected with publicity departments of several big companies.

His work on *Progress-Advance* has attracted much attention and he goes west with the best wishes of all his many friends.

Rowland Takes Shot at Star System

President of Screen Classics and Metro Also Thinks Pictures Should Be Fewer and Better—Maxwell Karger Discusses Future of Screen Drama

RICHARD A. ROWLAND, president of Metro Pictures Corporation and Screen Classics, Inc., and Maxwell Karger, director general of Metro All Star Series pictures, this week added their Yuletide statements to those which have already been published regarding the future of the silent drama. Mr. Rowland took occasion to heartily condemn the star system as it is pursued by various of the larger companies, and asserted that the time is here for fewer productions, but better ones. Mr. Karger is of the opinion that foreign directors have added much to the development of the American screen drama.

In his arrangement of the star policy, Mr. Rowland insists in his announcement that the only way a film company can succeed in running its own business is to get away from the star milestone around the neck. "This," he declared, "is precisely what Metro and Screen Classics have done."

Keep People Away

Mr. Rowland further declared that many pictures being made today keep the people away from the motion picture theatres, instead of drawing them in. He uses this as an argument for fewer and better films. In announcing the policy of his company Mr. Rowland sets forth that fewer productions, but bigger ones, with stress laid upon the attraction value, will be the policy pursued during the coming season. He says that in almost all instances, with the exception of Nazimova, it has been demonstrated to him that the production has made the star rather than the star the production, and that it is now time for the manufacturers of pictures to run their own business in their own way, so that the business can be conducted at a profit.

Mr. Rowland said: "In our opinion the time has come when motion pictures must cease to be a game and become a business. Regardless of what others may do we have determined, after careful thought and a full analysis of the situation, upon a definite program of activity. This, briefly, embraces a policy of fewer productions, with bigger and better ones based on the play value and an excellence of production, a running of our own business at our own dictation, stepping out of any competitive bidding for billion dollar stars, and devoting ourselves solely to the making of as many great, big pictures as our production units are capable of turning out, and no more."

"We know what is going on in the field, we know that no money is being made out of the so-called programs, and very little out of the star attractions. We know that usually three or four productions make a star, rather than a star making the productions."

As Strong as the Stars

"The only chance a film company has for running its own business is to get away from the star milestone around the neck, because under the present conditions the so-called business organization can only be held to be as strong as the stars make it. In order to right this condition it is necessary to turn the method of operation upside down, so that the companies shall be permitted to spend their own money in their own way to provide productions



Hale Hamilton, Metro Star

for the public that will not ultimately kill the industry.

"Countless numbers of pictures are being produced today which are driving people away from the theatres and the entire industry is suffering from it, suffering to so great an extent that these pictures constitute the handwriting on the wall, and whether other producers and distributors in the industry heed this warning or not we purpose to do it."

"Our productions will be made with reference to the play, the cast, the scenarios, the directors, the title men and the studio equipment, for we believe that we have built up a wonderful organization which will provide the finest kind of pictures. It is toward this end that we have been working, and recent events have crystallized our determination into doing what may be regarded as racial steps."

Great Strides Forward

Maxwell Karger, director general of Metro All-Star Series Pictures and Screen Classics, Inc., super-productions in the first statement he has made within a year, says that the motion picture within the twelve months has made greater strides in an artistic direction than in any two previous years. Public taste has improved, he points out, and the producer, quick to note this improvement, has striven to satisfy it.

"From the standpoint of art," Mr. Karger says, "motion pictures have advanced amazingly. They are better in every way. They are better because the public is be-

coming more sophisticated and therefore more critical. The public taste has improved and the producer, quick to note this improvement, strives to satisfy it."

"One of the most helpful things in the artistic development of American screen productions has been the influence of the foreign director. He came to us steeped in the artistic traditions of the old world. He knew his old masters."

"On the other hand, the American director had a strong sense of drama and a technique thoroughly original and well adapted to our style of pictures. For instance, the "close-up" was his, the American "foreground shot" and "the cut back." He had something to learn, however, in his composition. Here the foreigner excelled. He could film scenes that looked like great paintings."

"And it didn't take long for the American director to adopt and apply the foreigner's bag of tricks. All of which has helped the photoplay in this country."

Room for Improvement

"The public is demanding an increasingly higher grade," said the director general. "And it's increasingly hard to find them."

"There has been a great advance," he said, "in the staging of photoplays. Our technical work is better. We are building settings with more attention to detail than ever before and quite regardless of the cost. We are going to the ultimate extreme to insure authenticity and the illusion of absolute reality. And, of course, in California we can get virtually any natural setting that could be required."

"There still remains one important phase of picture making that offers the widest field for improvement. That is the writing of sub-titles. Much has been done to better them, but they are still a long way from perfection."

"The sub-title and the spoken title frequently will spell success or failure for a production. This is especially true of comedies. It is not so difficult to write dramatic titles, although even these require the greatest care and continuity of ideas. The motion picture industry has its arms flung wide to receive the man who can write light, subtly clever titles to link up the kaleidoscopic and fleeting action of a comedy."

Within the past twelve months Mr. Karger has not only selected the stories, plays and books for over 90 Metro and Screen Classics, Inc., productions, in addition to many other manuscripts for future use of these companies, but has supervised the casting, general work, cutting and assembling of the pictures. Between times he wrote the novel, "The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns," from which the Screen Classics, Inc., picture was made. This Marshal Foch of pictures is truly a human dynamo.

On the Quinn Letter

"Give Us Service"

[Editor's Note—Two contributions to the letter-writing controversy started by the J. A. Quinn letter are presented this week. Curiously, both writers disagree with the wail that "there are no good pictures" and set out to point out the real trouble in their opinion. "Service" is the predominating need, according to the interesting letter which follows, from C. W. Goodwin, of San Francisco, who adds to his signature the additional information, "One of the Army of 'Ima Small Exhibitor.'"]

December 16, 1918.

Editor, MOTION PICTURE NEWS,
729 Seventh avenue,
New York City, N. Y.

Dear Sir:

There is one important factor that stands out as preeminent in the discussions in your valued columns by the prominent men of their respective crafts in the film industry, and may be interpreted as a remarkable coincidence in that they all AGREE there is something wrong, but disagree as to just where this evil exists and the remedy to be applied to remove it.

On the one side of this controversy we have the prominent producer, who is supplying the exhibitor with a product of exceptional merit and has surrounded this department with a corps of efficient and popular stars, directors, artists and writers, and spares no expense and effort to secure proper and available material for the full development of their respective talents and arts. On the other side we have the prominent exhibitor who has erected and equipped an establishment that is practically perfection, and is furnishing his clientele with every convenience and comfort that money can buy or intelligence can devise in order that they may enjoy to the fullest their evening's entertainment.

Generally speaking, and referring to the better class of producers and exhibitors, and by whose efforts the final judgment of the standard of the industry rests, THERE IS NOTHING WRONG WITH PRODUCTION; THERE IS NOTHING WRONG WITH EXHIBITING; THERE IS NOTHING WRONG WITH THE PATIENT AND AMUSEMENT-LOVING PUBLIC, who are pouring their millions into the coffers of the industry, taking into consideration, however, that while one can please all of the public some of the time and some of the public all of the time, it is humanly impossible to please all of the people all of the time. But that there is something wrong—radically wrong—it is AGREED, and it did not need this discussion and difference of opinion to convince us of the fact. That has been apparent for some time. Apparent by the general feeling of discontent, dissatisfaction and unrest among exhibitors generally. Evidenced by the glaring evils of promoting, speculation and profiteering that has become intimately associated with the industry, as well as the astonishing fact that several organizations that are to be considered as active competitors have entered the field of late and each have adopted different policies as a basis for the conduct of their operations.

"DISTRIBUTION," gentlemen; there is where the evil exists; there is where the remedy should be applied. Neglected, misguided and misdirected distribution. Anxiously waiting and longing for its helpmate and associate, "SERVICE," and without which no enterprise or industry can hope to attain that peak to which it naturally aspires and to which we as partners and loyal enthusiasts know the film industry can attain, "SUPREMACY" in the industries of the world.

Not that service as may be defined as the product or service of a company; not that service that might be illustrated by an act of courtesy or politeness and which is not only received and as a natural course expected in other lines of business endeavor, but, if

necessary, demanded. But "SERVICE" in all that the name implies; that indefinable something that is at all times apparent and in evidence and still is not discernible. That centralizing influence that is instrumental in the opening of and continuance of an account, and tends to cement that cordial relationship of loyalty and friendship absolutely essential in the business conduct of buyer and seller. That vital and important factor that is of inestimable value to both exhibitor and producer and still, in a monetary sense, costs either nothing.

"DISTRIBUTION," there is where the evil exists, and which YOU, Mr. Producer, introduced at the very inception of the industry. YOU who are not only encouraging, but actually inviting, additional evils. YOU who are making no apparent effort to remove them, but by the very methods by which you are operating are promoting their growth. We fully appreciate what you are giving us in the way of meritorious productions, admire you for and congratulate you on what you are doing in this branch of the industry; but WAKE UP, brush the cobwebs of obscurity from your vision, get a shovel—a steam shovel would be quicker and more effective—and remove those evidences of evil and incompetency that are gnawing at the very vitals of the various organizations. What are you doing to offset the glaring evidence of overproduction? What preparations are YOU making in the way of fortifying your organization against the advent of England and France, and possibly other foreign countries, all of whom are to be considered as serious competitors in the importing and exporting of film. Stop crying over spilled milk. Quit wailing "LET GEORGE DO IT." Tomorrow is another day. The sun is shining brightly, the birds are chirping merrily, the flowers are blooming gloriously, and YOU are SLEEPING SOUNDLY. WAKE UP! GET BUSY! The evils are apparent, their location is evident, and the remedies are simple and easy.

Respectfully,

C. W. GOODWIN.

LARKIN THEATRE,
San Francisco, California.

"Plenty Good Ones; Too Many Mediocre Ones"

Editor, MOTION PICTURE NEWS,
New York City.

Dear Sir:

I read with all interest the discussion regarding the kind of pictures and venture to add my opinion to the stream flowing through the News.

I cannot agree with some of my brother exhibitors. As far as I am concerned, while I have to rely on my own judgment in buying, I intend and use every endeavor to get the kind of pictures my patrons like—not what may suit me. I am at the door when my audiences leave and I hear what they say.

I do not consider that strict adherence to plausibility is essential. For instance, one writer speaks of "A Romance of the Redwoods" as bad because of the ending not being plausible. I played this picture, and the "punch" at the end—the new situation, the unusual idea—made it go over big. The same way with "The Hell Hound of Alaska." The unusual ending—the "punch" I speak of—made it go over here.

What I object to more than anything else is the easy running, average love story—the kind the office girl can write—with no originality, no "punch"—the kind that makes you feel that you have wasted an evening reading a Laura Jean Libby novel. There are so many of them, too—why, the Lord only knows. They may be put on with a good cast and with all imaginable scenic excellence, but just the same they are no good, in my opinion.

Take a picture like "The Spreading Dawn" and you have the love interest—plenty of it, but you also have the unusual, and your audience goes away enthusiastic about the picture. There are many more. "Rebecca of Sunnybrook Farm," "The Fair Barbarian," "Ruggles of Red Gap," for instance—all of them gave splendid satisfaction to my audiences—and, as far as I am concerned, that is all I want.

There are plenty of good pictures—but so many more mediocre ones. We do not need more production, but we do need the junking of half, or more than half, of the films on the market.

But a discussion such as you have inaugurated cannot help doing

(Continued on next page)

The Exchange's View

"What's the Price"

By C. J. BRYANT

Manager New Orleans Exchange First National Exhibitors' Circuit, Inc.

"HOW much will it cost me?"

Can any exhibitor deny that this is not the first question he asks of a film salesman when he is approached for a booking? It is an expensive question. It has cost hundreds of exhibitors thousands of dollars. It is a luxury of the first water, tax free. It is the parent of countless "for rent" signs, and it has cost the public almost as heavily as it has the theatre owners.

Invariably, certain exhibitors in this and many other territories will say, when they are told the rental price of a production, "too much." They do not arrive at that conclusion through reasoning. Possibly, once, in the long ago, they did stop to reason out the earning possibilities of a release based on its rental price, and decided that too much money was asked by an exchange. Now, however, it has become a habit. And they say it automatically.

The fellows who exercise this pretty little nicety as a business expression would get a terrible jolt if any one, and particularly an exchange manager, told them that it was a razor edged knife that is slowly but surely slitting their commercial throats.

Nor is the "how much" habit typical of small exhibitors exclusively. It applies equally to many of the large theatre operators. But the harm in it is greatest for the small town exhibitor. In the larger cities the possibilities of patronage from a transient location will often influence an exhibitor in his judgment of a rental price. But in the smaller towns, with only their regular patrons to depend upon, the exhibitors show decided tendencies toward playing safe by booking cheap features, and this at the expense of large profits.

This is not an argument for higher rentals. No exchange with the interest and welfare of exhibitors sincerely at heart—and the modern branch manager knows that the good will of exhibitors in his territory is his greatest asset—will purposely attempt to overcharge an exhibitor for a production. But the exchange executive does know, as a rule, the approximate earning capacity of his subjects, and the rental prices are graded according to age based upon the needed maximum gross rental receipts.

Exhibitors can book features for as low as \$5 a day. Perhaps they make \$10 or \$15 profit at this price. The subjects which they can buy for so low a figure cannot be exceptional, nor are the prints apt to be in good condition.

As against this, let us presume that an exhibitor who has been using this class of film is prevailed upon to book a production which costs him \$70 for two days. His house will seat four hundred people. His average admission price is ten cents. The local population is about four thousand. This picture is really better than average. It can be rated by him as a good special attraction. Its quality merits an increase in the admission price. But the exhibitor does not figure on the quality of it as the reason for boosting the admission. That rental of \$35 is the necessity for charging his patrons more. The item of screen quality is relegated to second place. So the admission is boosted to fifteen cents. He adds to his expense by investing about \$15 in newspaper advertising, window cards and possibly two twenty-four sheet stands.

This gives him a total investment of \$85 for two days, with a population of four thousand to draw from to fill four hundred seats at fifteen cents.

The first day's receipts aggregate \$90, or the equivalent of six

hundred paid admissions. He is in possession of a profit of \$5, or about one-half of what he would nominally make on the day with a \$5 picture, with his service and advertising charges for two days taken care of. Whatever he does on the second day will be profit. The production has entertainment value, and overnight there is some talk about it by people who were patrons on the first day. The result is that on the second matinee and night, allowing one show in the afternoon and two complete shows at night, he plays two capacity houses, or eight hundred admissions at fifteen cents. Deducting nominal house overhead of \$29 a day for two days, he makes a net profit of approximately \$85.

Of course this is theory, to an extent, but it has been done, and is being done, by exhibitors who are awake to possibilities, and who do not substitute "how much" for "what can I do to put it over."

Perhaps an exhibitor cannot do this on an average of more than once a week, but he can so manipulate his bookings for the remaining time that he protects himself against outright losses which would eat too deeply into his profits on better-than-ordinary attractions.

Mention higher rentals to some exhibitors, and they immediately declare that they will have to boost their prices to get it back. And that, they swear, is impossible. Their patrons won't stand for it. But they do seem to be convinced that their patrons will tolerate a consistent program of ordinary or less than ordinary productions, just because the exhibitor can buy them cheaply, and cannot lose much if he does lose at all.

The motion picture public is changing in its attitude toward the screen. It wants better and bigger pictures. For evidence of this witness the results of many of the big specials released within the last year by the various distributing concerns. These specials invariably played to higher admissions. But they gave the public a value in proportion to the increased prices they paid to see them.

The successful, growing independent exchanges of today have a purchasing policy which contains an example of method that exhibitors could adopt to their own advantage. When an independent exchange is offered a feature for its territory the first consideration is not the price, but the quality of the picture. Will it be a box office success? Can exhibitors book it to a profit? Will it appeal to the public? Has it got any particular screen value? With these elements to its credit, it constitutes a "good buy." Then comes the question of price. The exchange manager knows pretty well what he can realize in gross rentals from his territory. Accordingly, he knows to within a few dollars of what he can afford to pay for it, and be sure of a profit.

The exhibitor who reasons out his booking problems along similar lines will rarely pick a "lemon." But when his judgment of a picture is derived from the rental price asked of him, he is almost always certain to miss his target.

It is not entirely a proposition of merit in a production which makes money for the exhibitor. A release must have quality to warrant a good rental, but when the exhibitor expects his patrons to flock to his box office in droves with no encouragement other than the fact—about which they know nothing and care less—that he is paying a better than usual price for the picture, he rarely makes anything like a good profit.

The really successful showman, to my mind, is the man who can take the average picture, tear its story to pieces, analyze it, study it from all angles, and then pull out of it the things which he knows will most appeal to his patrons, and then let that information or "dope" be the basis of his advertising and publicity campaign. He seldom loses money on a booking. Perhaps there is only one scene or situation in the picture with the kind of action or screen material most preferred by his patrons. But he digs in, finds that one situation, and plays it up to the maximum. He does not need to promise anything wonderful. He does not risk public confidence by using a lot of adjectives and superlatives. He simply "merchandises" the picture from an angle which he knows will appeal.

And this fellow never asks "how much."

"Plenty Good Ones; Too Many Mediocre Ones"

(Continued from preceding page)

good. If it will help the exhibitor develop a little backbone and quit quietly taking what is handed him, it will be worth while.

Truly yours,

THE BADGER THEATRE,
Neillsville, Wisconsin.

W. D. MARTIN.

1 9

Advertising

3 5 2

MOTION PICTURE NEWS - -

Nearest Rival - - - - -

News Supremacy in Pages -

The Supremacy of any
Shown by its use by
the Trade. The NEWS

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Supremacy Pages

Total Pages Carried				Average Per Issue			
-	-	-	3524	-	-	-	67 ³ / ₄
-	-	-	3172	-	-	-	61
-	-	-	<u>352</u>	-	-	-	<u>6³/₄</u>

Trade Publication is
the Manufacturers in
"Dominates the Field"

Exhibitor Service Bureau

Toronto Paper Over the Top

**Daily News Gives an Excellent Example of What
Can Be Done by Getting the
Smaller Ones In**

WHEN we were commenting on the situation in Kansas City a couple of weeks ago we pointed out the large number of theatres that advertise regularly, both daily and Sunday, and found that there were thirty-one out of fifty that were using one of the newspapers. But it remains for our sister country to the north to beat this record, for we have just received from Toronto newspapers showing fifty-one out of a total of seventy houses using space.

Once before we called attention in these pages to the splendid Photoplay Calendar that was published each Saturday by the *Toronto Daily News*, but now it has grown marvelously until it all but fills a solid page, as the reproduction opposite shows. It is probably the best example of the directory style of advertising that can be found anywhere, and we haven't the slightest doubt that this is a valuable feature to the newspaper as well as a highly profitable arrangement for the theatres.

Toronto is a city of 376,538 and is ranked as an excellent motion picture center. There is only one Sunday newspaper published there, the advertising centering, therefore, in the Saturday afternoon editions. The theatres themselves are not allowed to show on Sundays. The *News* has begun its hearty co-operation with the motion picture houses since this series of articles was started, and we must say that the newspaper and the theatres have both shown how well co-operation will work out when there is sincerity of purpose on both sides.

Forty-nine theatres are represented in this Photoplay Calendar in the Saturday issue and in smaller space every other day during the week. Loew's and Shea's Hippodrome use separate display space. But the theatres that advertise under the reduced rate in the Calendar are not given representation either in the reading matter or in engraving. It would add very much to the interest of the readers of the *News* for the paper to devote at least a page of matter to general photoplay news in the Saturday issue. It would be impracticable to give notices of any length to the theatres using the Calendar, but the aim should be to print matter of general interest that will help all of the houses.

There are only sixteen downtown theatres in Toronto, and that means that the bulk of them have to appeal to the neighborhood. We have touched on this neighborhood appeal so often that repetition now would be out of the question except that here is such a splendid opportunity to show how the plan does work. And remember that we keep repeating the statements that we make here because we want you to take these articles to your newspaper and urge them to give you the same sort of co-operation that the leading papers in other cities are affording. You have here evidence that it pays a newspaper to go after the smaller houses as well as the big downtown theatres.

Naturally, the newspapers are wont to depend on the advertising of the big theatres to support their motion picture departments. They figure that these houses have their own advertising writers, that they lay out their space allotments well in advance and that the newspapers will not have to worry about either soliciting the business or collecting the bills. Unquestionably that is the main reason why most newspapers do not make any serious effort to get the neighborhood managers. And it is also too true that many managers of the smaller houses are so lax in their business methods that they forget about sending in their changes of copy and also that quite a few of them don't remember when their checks are due.

The writer of these articles has been through the newspaper game. He has seen motion picture advertising from the point of view of the exhibitor and that of the publisher of the paper. And it is only when real co-operation comes that there can be real results achieved. If there were real local organizations of exhibitors in each community and they would band together and agree

to do their part by the newspaper that affords them the right sort of treatment, there would be no trouble. But this is impracticable in most cases, and therefore the burden necessarily falls

upon the newspaper, and it is largely due to the intelligence with which the paper carries out this work that success or failure comes.

We are insistent that accounts of motion picture doings are a part of the news of the day. We believe that with the millions that are attending the photoplays more people are interested in the silent drama than in any other one thing—far more than in baseball, prize-fighting, the sports, or even fashions, because in all of these things there is a class appeal and in the motion picture there is the big, popular urge. Therefore it is up to the newspaper to take the initiative, not alone because of the advertising revenue that will come in, but because it is filling one of the missions that it ought to fill in covering the territory so far as motion pictures are concerned. *It cannot be a hundred per cent newspaper that fails to do this.*

We haven't the slightest doubt that when the special advertising man that the *Toronto News* put on this work started out he was met by the excuse from fully fifty per cent of the theatres that they could not afford to advertise. They pointed out to him that they had a strictly neighborhood appeal, that they were getting all the people that they could get and that they could not afford to spend money in the hope of competing in the slightest degree with the larger houses. We are not in the confidence of that advertising solicitor, but we know that was the experience we had when we undertook similar work for a newspaper. But it is a peculiar thing that, once you get these neighborhood managers in the habit of advertising, they remain steady customers of the paper—that is, the men who are showing real showmanship and who are trying to keep their theatres up to the notch.

One trouble that the newspaper has with these exhibitors has been proven in a number of cities. To get advantage of the special rate it is necessary for the papers to ask for a contract for a specific term. After a couple of weeks' advertising the theatre manager imagines that there have been no results and he decides to drop out, regardless of his contract, and the easiest way to him appears to be to fail to send in his advertising copy. Of course, the newspaper is justified in such cases in printing "special feature bill" or any other generality that it desires and expecting to collect on the account. And it can. There is one New York newspaper today that made similar contracts and that is carrying some twenty or thirty theatres that do not send in their programs. Of course, the newspaper is within its rights.

We keep repeating:

Co-operation is real when it comes from both sides with a whole heart.

You may as well realize that to do the biggest amount of business that you have to advertise, no matter where your theatre is located.

And the newspaper has to realize that the only way it can make advertising worth while to the theatre is for it to take the lead, to assume the guidance and to furnish the sort of service that makes advertising all the more essential.

Now the plan that is followed by the *Toronto News* consists in printing the chart in the Saturday issue. This gives the bill for the entire week. In addition to this, there appears daily in the paper advertisements of each of the theatres for the specific days. These run five agree lines deep and are devoted mainly to the feature attraction, giving the name of the theatre, its location, the star and the title of the picture. And while we are touching on the daily co-operation of the star we want to call your attention to the manner in which this is handled. Two full columns

(Continued on page 78)

This Newspaper Makes a Record with Directory Style of Advertising

At the top and the first page of the lower row are from the Saturday edition of the Toronto Daily News, while the one in the lower right hand corner shows how motion pictures are handled on other days

THE TORONTO DAILY NEWS, SATURDAY, DECEMBER 14, 1918

**THE DAUGHTER OF—
—MOTHER MACHREE**

IT WAS THE FRESHNESS OF A SHARROCK
AND THE SWEETNESS OF A WILD IRISH ROSE

Now the "Mother Machree" Quartette Sing the Dear Old Irish Songs

XMAS WEEK

"Cinderella"

CONCERT ARTISTS HEAD
"Hippodrome"

MAJESTICS
ALWAYS POPULAR

GAYETY
TWO TODAY
THE ROSELAND GIRLS
STARTING MONDAY MATINEE
FRED IRWIN'S
MAJESTICS
In An All-Fun Review
Featuring
FLORENCE BENNETT
A TORONTO GIRL
and An All
STAR CAST

THE TORONTO DAILY NEWS, SATURDAY, DECEMBER 14, 1918

THE NEWS PHOTOPLAY Calendar
Endorsed by The Motion Picture Exhibitors Protective Association of Ontario

THEATRE	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ALLEN	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
ASTOR	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
BRIGHTON	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
BROADVIEW	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
CARLTON	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
CHATEAU	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
CLASSIC	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
COLISEUM	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
CROWN	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
CUM-BAC	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
DORIC	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
DUCHESS	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
ECLIPSE	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
EMPEROR	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
FAMILY	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
GARDEN	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
IMPERIAL	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
LA PLAZA	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
MADISON	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
MODEL	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
NATIONAL	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
ODON	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
PALACE	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
PARK	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
PETER PAN	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
PICKFORD	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
PLAYHOUSE	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
PRINCE EDWARD	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
REVUE	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
ROYAL	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
ROYAL GEORGE	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
STRAND	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
TECK	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
U-KUM	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
VERMONT	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
VICTORIA	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
WILSON	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
YORK	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell
YORK	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell	Blue Bell

THE TORONTO DAILY NEWS, SATURDAY, DECEMBER 14, 1918

"THE VICTORY GIRL"
ROYAL ALEXANDRA
THE LADIES, BOWERS, DANCING
FLORENCE TREAT OF MANY YEARS
ELLIS CORPUS APPART PRESENT
THE MUSICAL COMEDY DE LUXE

OH, LOOK!

WITH THE
DOLLY SISTERS
HARRY FOX

AND THE ENTIRE ORIGINAL CAST, CHORUS AND PRODUCTION

WEEK DEC. 23

A FRESH, FLIPPANT, FARCICAL PROLIFIC ENTITLED
PARLOR, BEDROOM AND BATH
A New Tale of a Waspish Ten
FLORENCE MOORE

VAUDEVILLE
WEEK, MONDAY, DECEMBER 16
HEADLINE ATTRACTION
GEORGE WHITE
Promotes His Annual Dance Contribution

IDA MAY CHADWICK
The "Greatest Act" in the History of Vaudeville
"WIGGINS POST OFFICE"

JACK WYATT
SCOTCH LADS AND LASSES
WEEK DEC. 23 - RUTH ST. DENIS - WEEK DEC. 23

THE TORONTO DAILY NEWS, MONDAY, DECEMBER 16, 1918

LOEW'S
SUPERB VAUDEVILLE AND PICTURES

Winter Garden
STREET CHANGING
15c-25c

CHAS. RAY
"THE LAW
OF THE NORTH"

As Absorbing Story of the Canadian Arctic
with Heart Interest and Adventure
Saturday Matinee

MARCUS LOEW PRESENTS
Famous Canadian
Battalions in France

Placed "Over There" by the Authority of the
Canadian Government

THE CRYSTAL LIFE
ROCKWELL & FOX
Two Good Natured Translators
Narrating the
"Occasion of Nonsense"

Winter Garden Show Same as Loew's

Behind the Veil
THE STORY OF THE QUEEN'S AS TOLD BY
BARTHELEMY, THE LONDON TIMES
IN THE U.S.

Oh, Look!
THE LADIES, BOWERS, DANCING
FLORENCE TREAT OF MANY YEARS
ELLIS CORPUS APPART PRESENT
THE MUSICAL COMEDY DE LUXE

OH, LOOK!

WITH THE
DOLLY SISTERS
HARRY FOX

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"WIGGINS POST OFFICE"

JACK WYATT
SCOTCH LADS AND LASSES
WEEK DEC. 23 - RUTH ST. DENIS - WEEK DEC. 23

Toronto Newspaper Sets a High Mark With Its Directory Style of Theatre Advertising

(Continued from page 76)

are devoted to the combination of the reading matter and the advertising. The reading matter does not consist of reading notices for the theatres, but general news of the industry. It would be impossible to give a few lines to each theatre, and therefore the paper does the proper thing in making this matter of interest to all motion picture goers. We are sure that these columns are looked for each day by thousands of Toronto people.

But, to return to the remarks about the "chart" and daily advertising plan. The newspaper should supply blanks to the theatres, covering a full week, in which may be filled in the attractions for the different days. This should be mailed far enough in advance so that the material will be at hand for the "chart," and from this the photoplay editor, or the advertising man who is handling this matter, can readily make up the advertisements for the different days. The newspaper cannot expect the smaller theatres to send in their advertising daily. We know that they won't do this, but if the whole thing is in the newspaper office in ample time the trouble is solved, and only in the case of a last minute change in bill is the exhibitor even required to use the telephone.

In handling this sort of business the newspaper must realize that it is dealing with men who have not advertised before, who are not familiar with either the pulling power of advertising or the mechanics of it. If the newspaper can get a theatre to advertise for a couple of months, it is pretty sure to have a steady customer; but it is unfortunate that some of them, after having signed the contract, will try to drop out before they are well started. And we want to say right here that we would not advise any theatre to advertise merely for a couple of weeks, or even a couple of months. It is the cumulative power of advertising that counts. We may well agree with you that you have been advertising for a couple of months and that you have been unable to see the direct benefits of it. Naturally, it is hard to say to that exhibitor that he has to keep this up to get the full results, but it is nevertheless true, and the newspaper man who is going to handle this matter correctly has to be diplomat enough to get his contract and then get it lived up to.

The writer had a noteworthy experience of this sort with one of the larger neighborhood theatres in a certain city. The manager of this house signed a contract for six months and after a couple of weeks he stopped sending in his program. A last moment call on the phone for his copy for the "chart" brought the information that advertising was not paying him and that he had decided to drop out. Naturally this was not permitted and so we did the next best thing and called up the various exchanges and so secured the bookings of this theatre for the coming week. They were correct as they stood, but at the last moment he had a chance to get a special attraction for a Thursday,

laid his regular booking on the shelf and put on the special. Naturally the advertisement of that day carried the announcement of the regular booking.

This man had said that advertising did not pay him. Quite by chance it happened to be that very Thursday night that we called on him to try to straighten matters up. He was as mad as a hornet. "Look what you've done," he cried. "I've had two hundred angry patrons here tonight because your paper advertised that picture and I have something else booked." Our newspaper had kept the faith with him, had done the best it could under the circumstances when he failed to send in his bookings. He had canceled the star that was due to appear that night because he thought that the special was a bigger attraction, yet he had hundreds kicking because they did not get a chance to see the star that they had come to see. Our only answer could be:

"And you say that it doesn't pay to advertise? Where did all these people get the idea that so and so was to appear at your theatre? Do you think our paper brought them?" And that was the end. That manager is advertising today and you couldn't keep him out of the newspapers if you stood at the business office window with an axe.

And so we say to the smaller theatres, to you who have never advertised: Make up your mind that you are going to give it a real trial. Furnish your newspaper with your matter in ample time. Because you do not see your receipts doubled the first week, don't come to the conclusions that the only thing to do is to try to duck the bargain. Keep on coming back day after day and you are as sure to find that advertising pays you as you are that the sun is going to be around about somewhere before the week is out.

And to the newspaper we say: Here you have a man who doesn't know all about the advertising game. Probably these five agate lines a day don't mean much to you, but always remember that you are developing a potential big advertiser. Always remember that it is worth your while to go out of the way to show him, and that the little things that you know how to do will work for his interest and make for him permanent prosperity and a steady customer for you. And remember, too, that there is a big news interest in these announcements—that this motion picture directory is going to make your newspaper a necessity in thousands of homes.

These remarks are inspired by the showing of the *Toronto News*. It has certainly gone far. When we first printed its directory there were only a few theatres represented and now the majority are in. We haven't the slightest doubt that these are going to increase, and certainly those theatres that do not come in are overlooking a big opportunity. We would like to see the example of the *Star* followed in most of the cities. It shows what can be done.

Go thou and do likewise.

THE STRAND

Finest Theatre South.

December 7

Vol. 1—No. 49



Chas. Ray
"Stringbeans"
Comedy

What is
the Greatest
Thing in
Life
?

IN THIS ISSUE: THE HELL CAT, THE SHERIFF,
UNDER THE GREENWOOD TREE, ARIZONA

Saturday Evening Post style of covers
used by the Strand

Attractive Program Helps Offset the Lack of Newspaper Aid

DOWN in New Orleans, where the newspapers once did more for the photoplay than in nearly any other city in the country, the dailies have apparently taken the other track and among other things have recently doubled the price on motion picture advertising. One of the results has been that the theatres have correspondingly reduced the space that they had been using and are depending largely on other exploitation media.

Strand theatre, one of the handsomest houses in the country and the gem in the constellation of Saenger Amusement Company enterprises, is putting much of this weight on the program. It is now printing weekly a twenty page 6 x 9 booklet, which not only contains the two bills for the week, but announces coming attractions. There is also gossip about the pictures and the players and a puzzle corner that results in the program being preserved. Advertising more than pays for the publication.

Recently the Strand abandoned the policy of using a standard cover and now it employs on the front cover the picture of some star who is to be seen the following week. In the case of the one reproduced here the Saturday Evening Post effect has been secured with the Charles Ray picture. The Caruso-Chaplin number carried the pictures of both of these players, one behind the other, and also got the Post style.

While theatres in the larger cities realize that they have to do newspaper advertising to reach the public, programs do help a great deal when they are properly gotten up. In the case of the Strand there is something that is attractive in appearance and something that will be kept.

Making the Box Office a Real Asset



Stage displays at Shea's Hippodrome celebrating the surrender of the German fleet and the victory of the Allies

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

IT is a peculiar fact that in building a theatre the box office is one of the last things thought of. The motion picture theatre evolved a new idea when the box office was placed in the middle of the lobby, almost on the street. It has a psychological effect on the public. It makes sure of the patron—don't give him much chance to hesitate.

Don't let your box office attendant be grouchy, slouchy, irritable or mean tempered. It is here the patron gets his first introduction to your theatre. Exhibitors will find it well worth while to start their patrons into the theatre feeling in good humor and with a smile. One of the best ways to do this is to have the "smile producer" in the box office. Whether just mere men or a suffragette, the one who sells the ticket should have as his or her motto, "Keep them Smiling." There is nothing that brings forth the old grouch quicker than a dispute at the box office, and if one takes place and the patron side of the argument really does come into your show, it is a good bet that he is not going to like it, no matter how good. Exhibitors should insist on having sunny dispositions in the box office.

It is not necessary to have "the belle

of the town" in the ticket dispensary, but it is necessary to have "the jolly good fellow" (male or female) there. A "smile with every ticket" is as good a premium as any exhibitor can give. Some theatres employ ticket sellers who seem ready to bite the nose off every one who comes to the box office. The longer these "joy killers" remain the quicker the bankruptcy petition will be filed.

Some time ago K. C. B., a famous writer on one of the metropolitan dailies, was inspired to write a verse, because the cashier at the Rialto theatre smiled and said "Thank You" when he bought a ticket.

At Shea's Hippodrome the cashier is able to give the patron almost any information desired. She has a copy of the time schedule and can tell anyone just when any particular picture will begin. Two box offices are used on "big days" causing as little inconvenience as possible to the public in purchasing tickets.

The motion picture theatre has really paved the way for a courteous box office. In the so-called legitimate theatre, little if any courtesy is shown the patron. It is as though one were buying a railroad ticket. The "treasurer" in most instances acts as though he were condescending to sell one ticket.

It is a good thing to know that your

patrons come because they "prefer" your theatre. Courtesy is an asset that no theatre can afford to be without. Every employe should be proud of "their theatre," and it is a good plan to make your employes feel that they are as much a part of the theatre as you are. This sense of responsibility creates a desire to assist. Let your box office attendant be a model for the rest of the staff. Your cashier should feel that it is up to him or her to show the way. A good cashier will never "guy" patrons, give flippant answers nor laugh at the mistake of the patron. The cashier will try especially to please the grouch. It is an easy thing to please those that are generally always satisfied.

Mr. Exhibitor or manager should realize that it is his own fault if patrons go away displeased. No one blames the cashier or usher. Everything that is done in your theatre merely reflects your ability for the job.

No doubt, patrons are often very trying, but it is good business to meet that class of people with unfailing patience. Because the patron is irritable does not justify you to imitate him.

A good cashier can make the patron feel that he or she is going to have the most enjoyable time imaginable, and vice versa.

"Are the seats in the orchestra 30
(Continued on page 86)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Detroit.

A. J. Moeller, Theatre de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.

C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

RECENTLY under the heading of "It Can't Be Done" we printed a discussion of advertising, or rather trying to advertise, two feature pictures equally. We took Providence, R. I., as our text and had some things to say about all of the theatres there. Since then we printed a specimen

STRAND

Elsie Ferguson

with Eugene O'Brien

"Under the Greenwood Tree"

He thought she was a real gypsy. She thought it fun to let him think so. He decided he would reform her. She decided to do just what you would expect a woman to do—the unexpected.

Shows the best there have at approximately 10th, 11th, 12th, 13th, 14th, 15th.

VIVIAN MARTIN
"THE COUNTRY FIRST"
By Mary Roberts Rinehart

Roscoe "Fatty" Arbuckle
"THE SHOCKED"
Supported by Lulu
Shows a story
Told on by Roscoe
Shows a story
Told on by Roscoe

CHILDREN'S THEATRE
"THE COUNTRY FIRST"
By Mary Roberts Rinehart

COMING WEEK OF DEC. 17-23
"Lulu, W. C. C." "The Shocked"
A Musical Comedy "The Shocked"
A Musical Comedy

display from the Strand theatre of that city showing much improvement, and here is another one that is far better yet. In fact, it is just about an ideal advertisement so far as covering the field is concerned.

Now most managers would have advertised this as a "grand triple bill" or something of the sort, but Manager Charles H. Williams did the one proper thing to do and picked out the one picture to play up strong and let the others come along as incidental. Now the Strand is appealing to a high class patronage and there is tone to every line of this display.

There are clever selling arguments on each picture. It couldn't be surpassed in the space—nine inches across three columns.

Fighting is over; cut out the camouflage.

GEORGE J. SCHADE, owner of the Schade theatre, Sandusky, O., is always pulling something different. This

Worst Epidemic Ever Known Sweeping The Country From Coast To Coast; Contagious Nene Can Escape It; Incurable But Not Fatal

NEW YORK, Dec. 4.—Another epidemic that is causing medical men much anxiety on account of its incubation is sweeping the entire country. Its origin is not exactly known. Doctor Mirtho, a French army surgeon, in his report, states that his first cases were German soldiers, prisoners from the front line trenches. They communicated the disease to our boys, quarantine measures were adopted with no results. French medical authorities claim there is absolutely no cure for this disease, which they have named Lachentia. There are no two cases of this and American physicians are as much at sea over the malady as were their French contemporaries. American physicians admit the disease to be incurable, with very few fatalities.

The symptoms are peculiar. In mild cases the patient feels uneasy, restless, and emits a peculiar noise, which is a low, continuous, secondary symptoms appear accompanied by a nervous jumpy sensation in the limbs and feet, also convulsions with arms and hands, after a few minutes the third stage of the malady appears. The patient has violent contortions of the face, emitting a loud noise, shaking of the sides and violent expulsion of air from the lungs. The attacks last from a few seconds to an hour and a half. You can't escape it. You will know that you have the disease as soon as you laugh at Charlie Chaplin in "Shoulder Arms" at the Schade Theatre for three days, beginning tomorrow.

was the sort of a stunt that he used with the showing of the new Chaplin picture, "Shoulder Arms." Now the "flu" had hit his city hard, and the theatres had been closed so that the greater trend of the conversation was about the "flu." Now you know how, while the epidemic was raging, you read all of the patent medicine advertisements and wondered if they were really a sure cure. And you also are familiar with the type of patent medicine advertisements in which the medicine people try to imitate the text reading matter of the paper.

So following this style Mr. Schade proceeded to insert a series of these humorous talks, all with the "flu" as the background and never mentioning the Chaplin picture until the very end. It must have gotten lots of laughs and have brought business.

This was in addition to the regular and generous display advertising which the Schade did daily.

A "diamond in the rough" would never stop a crowd in front of a jewelry store.

SAVOY theatre, Syracuse, N. Y., certainly overdoes the use of "Goldwyn" in this display. We believe in theatres making prominent the name of the producer where the name means something, but there is no reason in the world to over-

SAVOY

GOLDWYN GOLDWYN GOLDWYN

Stop! Look! Listen!

Geraldine Farrar

Metropolitan Opera Prima Donna and Great Screen Favorite at the Savoy

To-day—Monday—Tuesday

In the Dynamic Willard Mack Story

"The Hell Cat"

American Songbird's Greatest Triumph

And It's a Goldwyn Picture

Savoy Current Events To-day

GOLDWYN GOLDWYN GOLDWYN

do it, as is the case here. When the theatre used the line "It's a Goldwyn picture" it did properly, but the repetition of the word in the border leaves the impression on the average reader that this is about the only thing to commend Geraldine Farrar in "The Hell Cat."

If you will read over this display you will see that this display deliberately ignores every selling point of the picture, with the exception of the statement that Miss Farrar is a star of the Metropolitan. Advertisements of this character leave the impression upon us that the man who wrote them did not stop to take the trouble of finding out what the pictures were about, of putting over the selling appeal. And if you do not know first what the appeal of the picture is, you certainly are not going to be able to put up much of an argument to the public.

The Tudor

TRIPLE OF MOTION PICTURES

THE ACT OF WESTERN ACTORS

Harry Carey

AND A FLYING SQUADRON OF REAL COMBATERS IN

THREE MOUNTED MEN

ENACTED WITH A DASH AND STRODE THAT WILL SET YOU WILD WITH ENTHUSIASM, PULSATING WITH THE SPIRIT OF THE ENDLESS PLAINS—EVERY INCH CROWDED WITH ACTION THAT WILL LINGER LONG IN YOUR MEMORY ENTICING IN THE DEPTHS OF STERLING MEMORY

THIS work of the Tudor theatre, Atlanta, Ga., is one of the very best specimens that we have seen, except for one little thing. We would certainly have omitted the bottle of liquor, the poker chips and the cards at the bottom of the display. Now it does not feature prominently and it is apparent that the designer merely brought these in to round out the display.

You must remember that there is a certain element in every community that objects to pictures in which they believe that drinking and gambling are featured, and this is not the case with "Three Mounted Men." These details were not needed to carry out the spirit of the production, because this had already been mighty well done. In drawing advertisements and in writing them it is always well to bear in mind something that we keep repeating to you: "Put in your display everything that is essential and then stop." Of course, there is always a temptation to add just a few flourishes to round things or to fill a particular little nook, but when you start to doing more than you ought to do there is generally trouble ahead.

The display is 13½ inches across four columns.

Advertising is as essential to your success as the barrage was to our boys "Over There."

WEEK after week we note the Standard theatre, Cleveland, Ohio, doing things "different," which means that the readers of the Sunday newspapers there are always watching for the displays. This one, 11 inches across four columns, is one of the most striking that we have seen in a long time and will certainly get the attention of everyone. It belongs in the "curiosity arousing" class, but it is by no means a "teaser" advertisement. The name of the star is played sufficiently strong to attract her special following, and

What Live Wires are Doing



then the reproduction of the poster of the "Merry Models" is going to bring all of those who want to find out what the picture is about to the theatre. And the best part about this is that the advertisement is fully borne out by the production, and the theatre cannot be accused of using anything of the fake to get the people. This is one grave danger of any of the freak advertising, for the temptation is strong to step a little over the limits of fact, and this should never be done, not even by suggestion.

It's not the weather—probably the atmosphere.

AS we have pointed out in these columns on a number of occasions the advertising of the Albany theatres is generally poor, because of the fact that most of the theatres insist on displaying the attractions for the whole week with equal emphasis, the result generally being a confusing display without punch. Therefore we hail with unusual interest this one of the Clinton Square theatre, which occupies 9 inches across six columns.

For the main display the Clinton Square has used a portion of a double-page advertisement, which appeared in the December 17 issue of the NEWS. This includes the picture of Mildred Harris at the left, but in the place of a second picture of her at the right there has been substituted, and quite properly, a picture of the comedian.

Especially since this was a return engagement of "Shoulder Arms," we believe that the theatre did perfectly right in playing up the name of the bride to the limit. And for almost the first time since we have been studying the advertising of Albany theatres we find the bill for the last half of the week given exactly the sort of display that it should have. We hope that the Clinton Square is going to keep up this good work. Albany theatres as a whole need this excellent example.

Motto for the new year—To-day and "every day."

ORPHEUM theatre, Cleveland, Ohio, did the right thing in not sacrificing the selling argument of "The Woman Who Gave," even in order to use striking cuts, and at the same time it has left plenty of white space around the lettering. We would have played the name of



the star stronger than the title in this case, especially since the face of Miss Nesbit is so small in the cut. But it is very evident that the designer of this display knew that the character of the story was the appeal that the picture had to his patrons, and when that is taken into consideration it can be seen why a merely pretty picture was sacrificed and instead there was used a scene cut.

And there is a point that is to be remembered right here. Never use a scene cut unless you explain its meaning with the selling argument. Most scene cuts supplied are unfortunately mighty poor, and the exhibitor who cannot afford to have his own made will be safer in using a straight picture of the star. Naturally to bring out the character of the production, as well as the star's name, is the ideal arrangement.

Instead of merely making a resolution, get resolution to be a progressive.

WE distinctly do not like any advertisement that is misleading. It is unfortunate that many of the producers have set examples that have been followed by the exhibitors in putting into their advertising



some thing that does not appear at all in the picture. Now while the reduction is very great here, the scene at the right of this display shows a naked woman seated on a rock at the edge of a pool. As far as the symbolism is concerned, this is all right, but there are a lot of people who are going to be left with the impression that is a part of the picture. Some of them are going to stay away on that account, and others who do go are going to be disappointed because the clothesless female is not shown on the screen.

Artistically this display is all that could be asked, but we believe the Holman theatre, Montreal, would have gotten bigger business if it had really gone into the selling argument of this picture. One of these was the all-star cast, and that pulling power has been entirely sacrificed. Space used is 8 1/4 inches across four columns.

KEEP YOUR FILES

A Little Simple Indexing Will Save You a Lot of Trouble

WITHIN the past week we have received five inquiries which have been answered in the columns of the NEWS, either in the Exhibitors' Service Bureau, the Complete Plan Book or in the Music Department in the past month. Two of these took the trouble to wire for the material.

We are mighty glad to accord this or any other service, but these exhibitors would save themselves a great deal of trouble by indexing all of the material on pictures that they are going to show and then they will have the material at hand. The Complete Plan Book contains an index each week and to this you can add any other material.

Don't be merely content with reading these pages, but make them work for you today, next week and next month. You can either clip and file the material or index it in a book, and then it will be right at your hand when you need it.

Get system in your theatre. It costs little and it's a great insurance for business.



Seeing Rialto and Rivoli with Rothapfel

WHEN Samuel L. Rothapfel came into his own two theatres the middle of this week he must have felt that there was a Yuletide greeting for himself, for never had the Christmas spirit entered more fully into two presentations than those that are being offered this week at the Rialto and Rivoli. And we are not saying this because at each of these houses there is a special number to mark the Natal Day. It is the entire spirit that runs through the bills which carries the full sentiment.

But there is another thing that impresses in passing on these two presentations and that is the point one must have the pictures themselves before the spirit of any presentation can be put over. At the Rivoli there is not a laugh in "Eye for Eye" and at the Rialto "Little Miss Hoover" is supposed to be funny, but we have the difference between a convincing production at the former house and an artificial affair at the latter. One may not carry so many laughs away from the Rivoli as one does from the Rialto, but certainly there is a more contented, more Christmassy spirit in the heart.

"Dance of the Hours" from "La Gioconda" is the brilliant overture at the Rialto. While the opera itself is a tragedy the spirit of frivolity runs through the selection. The music pictures the time of dawn, the day, the evening and the night and the splendid lighting effects of the Rialto are used to carry the idea through, the overture opening with the lights down, in blue, and then coming up, then dimming into red for the evening and finally a golden burst at the end. We went to the Rialto at a time that we have never been before. Another had been leading the orchestra until this overture and then Dr. Riesenfeld took the baton. And, oh, what a difference!

"Vacation Land" is the scenic that follows. "Siegfried Idyll" is the music that helps it out the best it can. Then comes the over-pleasing Rialto male quartet. With the lights dimmed and the organ only playing the curtains part and at the left one sees a country home and at the right a cottage with the city in the background and the snow covering the ground; the Holiday spirit in relief as the quartet sings "Holy Night, Peaceful Night."

Rialto Animated opens with a series of Gaumont naval pictures, first showing the port guards on parade in San Francisco then the naval pageant for the Southern Commercial congress and then the visit of Secretary Franklin D. Roosevelt to Paris. First we have "Trumpet and Drum" march and then "Jack Tar" march from the horn-pipe and then "Our Boys Across the Sea." Hearst-Pathe shows pictures of the engine that help speed up the transports with "Pierrot and Pierrette" No. 3 and then come Hearst-Pathe pictures of cutting big trees near Portland, Ore., with "Mountain Music" accompanying. From the same source there come pictures of aeroplanes being speeded up for the across the ocean flight at Rockaway, N. Y., with "Master

RIVOLI A YEAR OLD

Many Records Broken by the Newest Rothapfel House

IT seems hard to believe that the Rivoli theatre is a year old, but it is a fact, and beginning with Sunday, December 29, the first anniversary of the house will be celebrated. That bill will also mark the return of S. L. Rothapfel from a month's tour of the country to the Pacific Coast.

Within the year the Rivoli has established a wonderful record. It has been responsible for efforts in stage settings and lighting effects that have even surpassed those that were possible at the Rialto. Many of the year's most successful productions have been shown at this theatre and for the first time in history of motion picture choral effects have been used with male and female choruses.

At the Rivoli Mr. Rothapfel has shown how a thoroughly delightful bill can be presented without one of the so-called feature pictures. He has presented several of these programs that have left the audiences clamoring for more such arrangements. In fact there have been many novelties tried from time to time in the arrangement of the programs and the general public now always looks for something new and distinctive at this theatre.

And during the year this theatre has done its part in winning the war. It is here that the greater number of war features have been shown and the propaganda of patriotism has been carried to its fullest limit. Not only that, but, together with the Rialto, it has played a big part in the Liberty Loans, Red Cross, and other drives.

It's been a big, happy year for the Rivoli—and here's to many more of them!

Gen. Pershing. It is a riot of enthusiasm that marks this ending of the Animated.

"Tabatiere" (the Musix Box) is the Christmas fantasy that follows. With the Byzantine setting used as the background we have a boy and girl doing a clever dance to the music of the music box. All the lights are in red for this with a Christmas tree in full lights at either side of the stage.

"Impish Elves" is the theme for "Little Miss Hoover," the Marguerite Clark feature which is noteworthy for the very noticeable wigs that several of the characters wear. The theme is introduced immediately after the opening, which calls for "Swedish Processional March." "Old Love Story" is also used several times and for the wind-up of the picture. There is a patriotic touch added with the meeting at the grange hall when "Battle Cry of Freedom" is used with trumpets, trombone, piccolo and drums.

Selections from "Going Up" supply the second orchestral number and then comes the hilarious Fox Sunshine comedy, "A Son of a Hun," which gives the audiences enough laughs to last for several holidays. The musical selections are: "Hunting the Hun," "Hunkatin," "In the Land of Wedding Bells," "Frou Frou," "Hop Along," "Hurry" No. 4, "Fighting Tommies" and "Alma, Where Do You Live?"

The ballet music from "The Queen of Sheba" gives the orchestra at the Rivoli an opportunity to do its best with the overture. The number is joyous throughout and sets the audience in easy anticipation of the pleasures of the remainder of the bill. There is no scenic at the Rivoli this week, its usual position on the bill being occupied by the Animated.

With trumpets and roll of drums this opens with the Official War Review No. 27 which starts with scene with the American army in Siberia. The music for this is "Polonaise" until we are introduced to Consul Caldwell when it changes to "Honor to Our Nation." With the review of the troops by Gen. Graves we have "Stars and Stripes Forever" and as the American flag crosses in front of the camera the audience shows that the spirit of victory is still with us. There is added to the War Review this week one of the French official pictures, and certainly one of the most remarkable that has ever been made. This shows the work of the French patrolling fleet and first we have the battle-ships and cruisers and then remarkable scenes of the tiny destroyers in the heavy seas. There are times when it appears that they have been engulfed by the great waves breaking over them. It brings evidenced thrills from the audience at every moment and then get a big hand at the end. "March Heroique" is the music.

Then comes the beautiful Christmas pantomime which Dr. Riesenfeld prepared for this occasion. John Wenger, who has been responsible for so many of the wonderfully artistic stage settings at the two houses again shows his hand in this crea-

Builder," used for this and Gaumont pictures of the airships that aided this country.

Hearst-Pathe then shows pictures of Secretary Baker awarding the D. S. C. medal to the chief of staff and "Invincible Eagle" is used for this and the following Gaumont pictures of "Pushing on to Potsdam," King George decorating American soldiers. With Gaumont pictures of the mothers at Columbia, S. C., preparing to welcome their boys home for Christmas we have "When You Come Back" and finally we have as an added feature Screen Telegram pictures of the arrival of President Wilson at Brest. There has never been greater cheering ever known at a New York theatre than these that greet the President, the long lines of doughboys and



At the left is a scene from the Christmas fantasy written by Dr. Riesenfeld and presented at the Rivoli. The figure of the doll from case at the extreme left is not shown. At the right is a scene from "Tabatiere," the Christmas special offering at the Rialto. The pictures fail, of course, to bring out the wonderful lighting effects.

tion. The curtains part very slowly, showing the interior of a home with the fireplace and hanging stocking at the right and two little children sleeping in a big chair nearby. The cuckoo clock strikes twelve and then sleighbells are heard and a few seconds later San enters through the fireplace. From the side of the stage he then brings out two huge boxes, placing one at the right and the other at the left. Next he wakes the little girl and opening one of the boxes (at the left) he brings out a doll and this young woman then does the doll dance with the mechanical imitations that have been seen before. Then the little boy is awakened and he is presented with the Harlequin which does a second dance. Then the two do a dance together with the children and Santa cavorting about the stage with them. At the close we have the children going back to sleep, with the toys in their boxes and the cuckoo sounding one o'clock as Santa disappears and the reindeer bells again ring out. It gets a wealth of applause from the audiences.

There is a wonderful score, mostly of Oriental music, with Nazimova in "Eye for Eye," a feature that gets a great burst of applause at the end. Forty-one selections are used with Keifert's "Love Song" as the theme. "Danse Orientale" is used for the introduction and then after one of the numbered selections is brought back again when Hassouna is shown with her little sister. Some of the other selections employed are "Perses," a varied number of the "Oriental" selections, "Faust Ballet" No 7, "Among the Arabs," "March Araba," "Medusa Valse" and "Song of India." The theme is introduced toward the latter part of the picture one strain being introduced with the flash-back title of "I'll Tell You Why" when the captain explains how the girl saved his life. Many of the selections used belong to the numbered group and this is another instance of where the splendid Rothapfel music library comes in strong. With the splendid selections of music that he has available there can be almost any mood pictured on the screen brought closer to the hearts of the audience with the musical settings that are given.

And, with that the case, when we see one

WITH THE NEW YEAR

Let's All Agree to Help the Other Fellow More

THERE'S one mighty good resolution that you can make with the coming of the New Year, and that is to help the other fellow—the exhibitors of the whole country as a whole all the more. And you can help them by contributing accounts of things that you are doing to these pages.

During the past twelve months there have appeared many articles by the greatest exhibitors in the country in these pages. Included in the list have been S. L. Rothapfel, S. Barret McCormick, Harold B. Franklin, Eugene H. Roth, H. M. Thomas, Edward L. Hyman, Frank L. Newman, and so many others that any pretense of a complete list would be a formidable undertaking.

These big men of the industry have taken time from their other duties, have added extra hours to their day's work to contribute to these pages. At least you can do as much as they have done.

And your ideas are valuable and we distinctly do want them.

of the box office reports come in reporting that a picture that we had seen at the Rialto or Rivoli is "poor" we have only one conclusion that we ourselves reach and that is "no music" and that half of the enjoyment for the audience was therefore omitted. *Melody belongs with the true soul of every picture worth while.*

There is another variation of the general arrangement of the programs at the Rothapfel houses with the omission of the second orchestra number and the substitution of the Rialto quartet singing "Ring Out, Sweet Bells of Peace."

Then comes a Mutt and Jeff animated cartoon, "A Lot of Bull," which shows the unlucky efforts of the professional matadors and then of Mutt to conquer the savage animals and the way that Jeff per-

forms the task. The music is in keeping with the character of the comedy, but interpreted very liberally so as to get the full comedy effect. The selections are "Los Banderilas," "Carmen," "La Guape," an agitato, then "Carmen" again, "Granada" and the trio from the "Carmen" march at the end. It is a case showing how the classic music can be fitted to a burlesque and add wonders to the pleasures of the audiences.

Since the first of these articles appeared here we have been talking to you of the value of music to the motion picture theatre. Many managers have answered that they could not afford it, and in his talks to you Mr. Rothapfel has continued to urge that if you can do not more than to have a good piano player to pay especial attention to the music. *And if you doubters who thing that these expenditures are not vital to your house and not creative of greater business could sit through either of the bills at the two houses this week you would be convinced.*

For the Christmas spirit is not imparted by the pictures—not even by the special Christmas numbers at the two houses—but by the music. And, at that, the music is not selected for the Christmas idea, but with the one dominant idea of giving joyous harmony. *And it does that, so well that we felt just like a woman who walked out of the Rivoli just in front of us, saying to her companion: "I certainly feel like 'Peace on earth and good-will to man' after seeing such a presentation."*

With the exception of "Eye for Eye" we do not consider any of the offerings at the two houses out of the usual for interest. But the music made the bills what they are, gave them the tone, imparted the whole-hearted enjoyment that was evident on the faces of everyone as they left the two theatres.

Years ago we heard Mr. Rothapfel advocate this musical presentation of pictures. We heard an audience of leading exhibitors laugh at him, comment that he was "crazy" on the subject. And now? If anyone does not appreciate the importance of the music they are—well, a mental expert will not pay a visit in vain.

This Small City Theatre Makes Displays That Rival Those of the Biggest Centers

CHANCES are ninety-nine out of a hundred that when you give these advertisements a first glance you will conclude that they are work of some leading theatre in one of the biggest cities of the country. And you would be right in coming to that conclusion, basing your opinion purely on the merit of the displays.

But they come from a city with 12,000 population—Medford, Oregon, where in the Rialto theatre there is an institution that deserves to rank with the best in the country because it has made itself so. It is under the management of H. L. Percy and A. J. Moran and you have already read in these pages many of the excellent things that house is doing.

These designs are first laid out by Mr. Percy, who then turns them over to a young woman who does the finished work. He comments that he feels that he is lucky to be able to get the services of such an artist in so small a city as Medford and he is quite correct in that, but the trouble is that most managers simply jump at the conclusion that they cannot get such work done and really make no efforts to learn what are the possibilities of their communities.

Two of the displays illustrated here are entirely hand drawn and the other is a combination, that is, half tone and line work. As it is reproduced the background shows in gray, but really this came out in white as it was used in the newspaper. The two line displays are absolutely original in their conception, while in the "Panthea" one a striking head of Norma Talmadge together with a scene picture from the Bill Parsons picture is employed with a smaller drawing between.

In connection with "Laughing Bill Hyde" Mr. Moran points out that he cut out the line recommended for use, "Drama



Half tone cut-outs form the basis of this artistic display

of Redemption," and then asks: "Where do they get that stuff anyhow?" Which is a reflection of sentiment that we expressed in the November 30 issue in commenting on a display of the Republic theatre, Jacksonville, Fla. You may remember that we said at that time: "With all due regard to everyone who had anything to do with this, we believe that the line 'tremendous drama of redemption' means mighty little. The way that it is used here and with nothing more to it is likely to scare a lot of people away from the theatre. There are a lot of hoi polloi who will conclude that this is 'high brow' stuff and they will hie themselves to the next house down the street." But we would have used here the line "When in danger he always smiled."

In the case of "The Road to France" much of the teaser idea has been followed, there being nothing said about the character of the picture, the exhibitor preferring to let the idea of the transport prevail. And so with "Panthea" the main punch is put over with the picture of Miss Talmadge.

We want to call attention to one thing in all of these displays and that is nothing induces the Rialto to alter the name plate that it uses. Big or little, every theatre should follow that policy.

Yes, it does cost more to do advertising of the character that is employed by the Medford house. But that it pays in the long run in any live community is evidenced by the example of the Rialto, which makes itself stand out among the smaller city houses of the country by just such things as this. And you can be convinced that when a theatre stands out this way before the whole world that it must have a position in its own community that banishes any fear of possible competition.

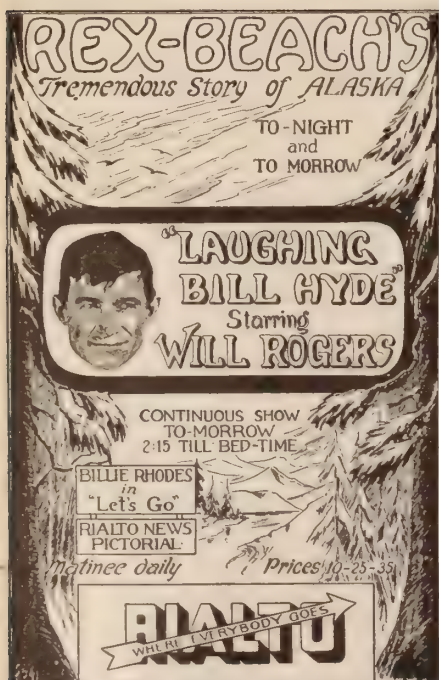
Detroit Theatre Ties Up with Newspaper on Amateur Motion Pictures

AN exhibitor in a city where some firm is located that makes motion pictures—and that means practically all the large cities—may profit from the plan that was followed at the Washington theatre in Detroit last week.

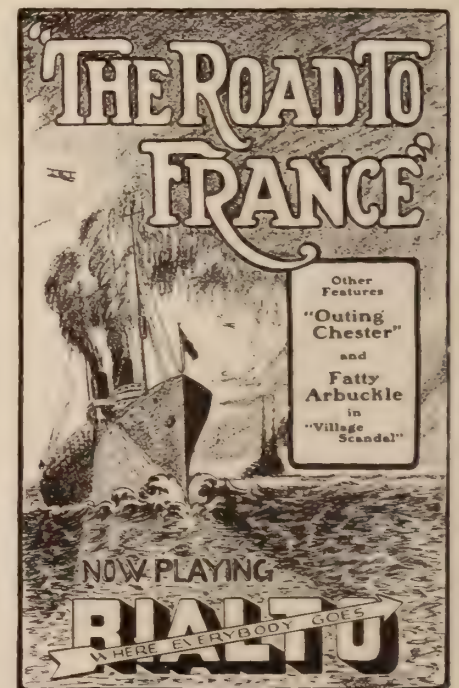
The occasion was the showing of "The Mysterious Mr. Browning," a "made-in-Detroit" feature, produced by the Nelson company, with a cast that included Edna Mason, Paul Panzer and Walter Miller. This picture was made some months ago by the Nelson people but never released. The Nelson company, heretofore, had been doing commercial work.

To arouse local interest, A. L. Weeks, dramatic editor of the Detroit News, was induced to write a scenario for a two-reel comedy. All the exterior scenes were made in advance, but a few interiors were left to the last and these were filmed at the Washington during the week. Amateurs took all the roles in the piece. The week following the completed comedy was shown. As part of the comedy was staged in a newspaper office—the News—with editors and reporters "acting for nothing," it naturally brought forth a lot of publicity that otherwise would never have been secured.

Another plan was tried out at the Orpheum in Detroit several weeks ago. A few scenes in a short comedy were staged at each performance, the whole being put on as a vaudeville act. Hundreds of aspirants entered. At each performance the camera was pointed at the audience. It is said that the camera sometimes was minus film, but enough was used at some shows to provide a reel that was put on the second week.



This is entirely hand drawn and carries much personality



Only the ship appeal of this picture is brought out

Dignity with a Kick in It

By S. Barret McCormick
Managing Director, Circle Theatre,
Indianapolis

"DIGNITY," said the advertising man of the Mastodon as he erased the words "A virile story of the early west" from his layout sheet and substituted the line Silent Marley. He was hell with a 44 but he loved with a heart that was 22 karat. "Dignity is only valuable when we forget we've got it."

Every advertiser wants dignity in his copy but it takes more than a Prince Albert and a silk hat to make an imposing figure. A clothing dummy properly draped looks like a gentleman, but it takes red blood and eyes that see humanity and a soul that we don't see but feel to make us forget the clothes and want to grasp the hand of the distinguished one.

In amusement advertising what we need is DIGNITY—PLUS. The plus in the case being white gloves with a punch enclosed. Or dignity with a kick.

Of all the kinds of merchandise upon the market, none equals amusement merchandise for the diversity of methods required in its selling. Each subject is in itself a distinct sales problem, and as a result no matter how firmly established an advertising policy may be in each separate attraction it must carry some distinguishing mark whereby the public can see a new personality behind the shell of the word Entertainment.

One can look at a dinner menu all day and not feel a gastronomic pang, but when the waiter whispers, "That so and so is very delicious today, the favorite dish prepared by their famous chef, and oh la la it melts in your mouth," we most always undergo a change of interest. *The menu has lost none of its dignity, it has simply been glorified by imagination and good salesmanship.*

So in amusement advertising, it is the human touch that really counts. It's the thing that strikes our hearts, either on the most gentle note or plays on the strings of our cruder emotions that affects us. It is not undignified to refer to Abraham Lincoln as "Honest Abe," nor is it uncouth to say "Over the top and give 'em

At Zero Hour with
McCormick

their name so far as the men who used them are concerned, and besides, it was a great deal more vivid to the reader.

Exaggeration is a vital factor in remembering things. An ash can full of dynamite is more picturesque than a depth bomb full of T N T. When we think of shooting irons, they are never as small as a revolver.

The theory in exploiting "Pecks Bad Girl" was that if one was to laugh at the picture why not begin with the advertising, at least begin to feel the personality of the play before one entered the theatre.

Fred Stone, in "The Goat," presented the usual problems of introducing a new player, and selling his individuality to the public at the same time. "Mr. and Mrs. Public meet Mr. Stone" might have been a very dignified manner of introducing him, but if "Jack o' Lantern" dropped down through the roof to the tune of Falling Dishes and tossed a lariat around the necks of his new acquaintances, he would probably be remembered better. So figuratively, that was the manner in which his first appearance on the Circle screen was made.

**She Was a Devil
in Her Own Home Town!**

ONE CITY IT
Means that you Mabel, again, in a really Mad way
like she ever!

We all remember with pleasure and awe
watching with laughter the Mabel of the old days
when she used to sing more raptorial than than
Charles Chaplin

Then all of a sudden Mabel grew up, put
on long skirts and tried to be serious

This Mabel began to get letters that
said something like this:

Dear Mabel:

There's a fellow in the soap and fan
business but just for and from your place
pull up to a real make a high class in
the - have business in - understand
any

So Mabel: See His Outfit—He's
done it!

It's the Old Mabel and the New Mabel in
this picture. Fun, laughter, romance and
a dash to a "clean-up" for a finish

Mabel Normand
"PECK'S BAD GIRL"

Jimmy Flagg's
"TILL THAT TO THE MARINES"

THE LAND OF MARIANA is an unexplored
country in the west of the Pacific and
the only place where the world's most
famous actors and actresses have
waged such a fierce battle for the
title of the most beautiful woman in
the world. The picture is a story of
adventure, romance and action.

LOUISE MARIONA
Modern Temple Dances

Today—Wednesday
Last Times
NAZIMOVA
"TOYS OF FATE"

Circle
SHINE OF THE SILENT ART

Personality of the play given before one enters the theatre

hell." *We lose dignity in advertising only when we cease to be human in our printed characterizations.*

The great war, so far as America was concerned, was won by advertising and sentiment. Every service flag was the symbol of sentiment, the same sentiment that makes people laugh or cry with other people whether their joys and sorrows be real or make believe, and no one can deny that the advertising lacked salesmanship.

Who could forget the poster with the blood smeared boots and the simple message "Keep these off the U. S. A."

Dignified, yes; dignity with a kick. Motion Picture News is reproducing with this several specimens of recent advertising of the Circle theatre which may prove interesting as examples of what was striven for in the pursuit of dignified advertising with the human note or selling punch left in.

In our "Under Four Flags" campaign the basis of dignity, even loftiness, was carried throughout, the foundation of which was laid in the opening advertisements with copy that strove to glorify the achievements of America and her Allies, but with the succeeding and intensive copy that followed a more vivid appeal to the imagination was used. Individual subjects in the picture were selected and made the attraction, each treated in the most picturesque manner. For instance, one of the advertisements picturing the pursuit of a submarine by the chasers was captioned "dropping ash cans on a Sub." Perhaps it was not dignified to call Uncle Sam's depth bombs "Ash Cans," but that was

"Danger" Signs Are Used by Los Angeles Theatre

In advance of his showing of the Universal Special feature, Mae Murray, in "Danger—Go Slow," Matthew Bridge, manager of the Symphony theatre, Los Angeles, posted red and yellow signs all over the city, with the result that the general public got the impression that these had something to do with the influenza, and the health officials were kept busy answering telephone calls about them.

It was then that Manager Bridge came out and announced what they were all about.

The Great Nazimova
in "Toys of Fate"

Today, Monday, Tuesday and Wednesday

Circle
SHINE OF THE SILENT ART

Charm of the player here is added to dignity

Circle
The Surrender of the German Fleet

FRED STONE
"THE GOAT"

Circle
The Tornado in Man's Clothing!

Introducing a player and selling his individuality

San Francisco Paper Goes Further in Cooperating with Motion Pictures

ANOTHER step forward toward cooperation with the theatres has been taken by the San Francisco *Chronicle*, which was the first of the papers of that city to recognize the widespread interest in the motion picture.

In addition to the Sunday page, which includes an attractive layout giving scenes in productions at the first run houses, the *Chronicle* is now carrying signed reviews of the principal pictures in its Monday edition. There is another layout five columns wide carried on this, giving pictures of the stars.

This is unquestionably an important feature of a newspaper. The people of every city want to read real reviews of the photoplays, for they know, even if the majority of the newspapers have not yet realized the fact, that most high-class motion pictures of today are even more ambitious and more costly than stage productions, and have every right to as much attention.

We are sure, from our experience, that this policy is going to make new readers for the *Chronicle*; certainly it is going to prove one of the best circulation holders that can possibly be adopted. The public will soon find which paper is affording the real photoplay material, and we hope that the theatres will not fail to do their part in their programs, if not on the screens themselves, in calling attention to this excellent work of the *Chronicle*.

There is one improvement that we might suggest, and that is to carry the motion picture advertising on the same page as these reviews. If they were grouped there under such a heading as "Motion Picture Directory" it would be an added convenience to the public. That is only a matter of mechanics, and it ought to be easy enough to arrange it.

"Little Italy" Built for Caruso Presentation

The initial Caruso was given an elaborate presentation at Grauman's Theatre, Los Angeles, where a sixty-foot setting, three stories high, showing a portion of Little Italy in an American city was the background for a troop of forty singers, which included a sextette that sang selections from "Lucia."

Signor Carlos Bravo was the soloist, and the numbers included selections from "I Pagliacci."

Sid Grauman, who personally planned the operatic setting, saw to it that no details were lacking. Singers occupied fire-escape balconies on either side of the setting, and on one end of the mammoth set was a barber shop, while at the other was the sign of spaghetti. The overture consisted of excerpts from "I Pagliacci" by the forty-piece symphony orchestra under the direction of Max Weil, who recently came to Grauman's after a long engagement at the Circle Theatre at Indianapolis.

MOTION PICTURE ATTRACTIONS

Elsie Ferguson, emotional star of "Under the Greenwood Tree," which was screened yesterday at the California Theatre.

Evgeny Nesbit and Irina Cournieva, in a scene from "The Woman Who Gave," film play at the Rialto Theatre.

Mildred Harris (Mrs. Chas. Chaplin), star of "Borrowed Clothes," the featured picture play this week at the Tivoli.

J. Warren Kerrigan and Len Wilson, as they appeared yesterday at the Portola in the screen drama, "Three X London."

Billie Burke, star of "The Make-Believe Wife," as she appeared yesterday on the Imperial Theatre screen.



Elsie Ferguson Vies With 'O'Brien in Film Play at the California

By MAUDE MEAGHER

Presenting Miss Elsie Ferguson in "Under the Greenwood Tree," which is at the California Theatre this week. Miss Ferguson is advertised as the star, but O'Brien seems to be quite as popular as the actress.

The picture is well directed and well photographed. The scenery might be taken in some places from the other traveling set that make a point of finding the most beautiful spots in mountains and lake to present to the nature fan.

Miss Ferguson is an artist, as a rule, but she does not seem to me to be up to her usual standard in this picture. She has become a bit artificial and nasal in her work.

The "Official War Review" and the "California Tonal Review" make up the more serious part of the performance with clever bits that make the newspapers of the world on the present situation here and abroad.

The music is unusually good. Orchestral music plays throughout the picture. The picture is a masterpiece of the kind of picture that is almost impossible to make, where a few artistic actors would do it.

Evgeny Nesbit Stared in "The Woman Who Gave" Film at Rialto

By MAUDE MEAGHER

Presenting Miss Evgeny Nesbit in "The Woman Who Gave," which is at the Rialto Theatre this week. Miss Nesbit is advertised as the star, but O'Brien seems to be quite as popular as the actress.

The picture is well directed and well photographed. The scenery might be taken in some places from the other traveling set that make a point of finding the most beautiful spots in mountains and lake to present to the nature fan.

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"Borrowed Clothes" Gives Mildred Harris Clever Vehicle at Tivoli

By A. D. THURNAU

Presenting Mildred Harris in "Borrowed Clothes," which is at the Tivoli Theatre this week. Miss Harris is advertised as the star, but O'Brien seems to be quite as popular as the actress.

The picture is well directed and well photographed. The scenery might be taken in some places from the other traveling set that make a point of finding the most beautiful spots in mountains and lake to present to the nature fan.

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Kerrigan Appears in New Motion Picture Comedy at the Portola

By MAUDE MEAGHER

Presenting J. Warren Kerrigan in "Three X London," which is at the Portola Theatre this week. Miss Kerrigan is advertised as the star, but O'Brien seems to be quite as popular as the actress.

The picture is well directed and well photographed. The scenery might be taken in some places from the other traveling set that make a point of finding the most beautiful spots in mountains and lake to present to the nature fan.

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Billie Burke Excels in "Make-Believe Wife" on Imperial Screen

By MAUDE MEAGHER

Presenting Billie Burke in "The Make-Believe Wife," which is at the Imperial Theatre this week. Miss Burke is advertised as the star, but O'Brien seems to be quite as popular as the actress.

The picture is well directed and well photographed. The scenery might be taken in some places from the other traveling set that make a point of finding the most beautiful spots in mountains and lake to present to the nature fan.

Miss Ferguson is an artist, as a rule, but she does not seem to me to be up to her usual standard in this picture. She has become a bit artificial and nasal in her work.

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The music is unusually good. Orchestral music plays throughout the picture. The picture is a masterpiece of the kind of picture that is almost impossible to make, where a few artistic actors would do it.

San Francisco *Chronicle* gives reviews of the first run motion pictures in each Monday's issue, making an attractive feature. It's worth much to the theatres

HE RAISED, TOO George Carpenter Finds It a Good Time to Stabilize

AFTER having been closed for nine weeks on account of the influenza the theatres of Salt Lake City reopened on December 9. George E. Carpenter, manager of the Paramount-Empress, thought that this was a good time to raise the prices to the level required to show a profit and so when the house was ready to greet visitors again there was a scale upward.

But during the shut down the house had been redecorated, repainted and new seats installed while an addition to the musical possibilities was made with a big new unit orchestra organ. This is in addition to the regular orchestra of the house.

Managers, who have been closed for a long period and have taken advantage of the chance to improve their theatres, are not likely to have trouble in advancing admission fees slightly. The shut-down has increased the demand for motion pictures.

Making the Box Office Real Asset to the Theatre

(Continued from page 79)

cents?" I heard a man ask a cashier at a prominent Broadway picture theatre.

"Can't you read the sign, gee whiz!" was the answer, and the cashier continued to chew a piece of Wrigley's.

The man very properly moved along, either through embarrassment or indignation.

Frequently the patron will leave change at the box office. It is good business to re-

turn such monies, if the cash balance shows any over money. It gives your theatre an enviable reputation for honesty. Do not tolerate any short-change artists. Make sure that honesty is the slogan in your box office, not only for the protection of yourself—but for your patron. A box office that needs watching is an unnecessary evil.

Telephone courtesy is an important branch of the box office. A courteous telephone reply is a big thing. Give each patron detail attention. A time schedule of the theatre should be on hand together with such information that is likely to be asked pertaining to the features. A lost and found bureau should be available. It shows the patron you are doing the right thing.

Courtesy is a lubricant that makes the wheels of trade go round. It is a big factor in giving your theatre a "personality."

Filming Murder Trial Scores Big Hit in Buffalo

How well it pays to use local events in the news weekly, especially where the exhibitor has the co-operation of a daily newspaper, has again been shown in Buffalo. Readers of the MOTION PICTURE NEWS are familiar with the story of the Strand theatre, Buffalo *Evening News* camera car, which covers all local events of importance.

One of the recent big sensations around Buffalo has been the trial (at Geneseo, a neighboring town) of Mrs. Gladys Webster, on the charge of killing her father-in-law. This case had attracted much attention in the Buffalo papers, and so Manager Earl L. Crabb, of the Strand, conceived the idea of "covering" the trial with motion pictures. He was able to get all of the principals.



Foyer of Shea's Hippodrome decorated for the holidays and Harold B. Franklin's special stage settings for the week with the Santa Claus spirit fully carried out

Franklin Gives Splendid Example of the Way To Celebrate the Holidays in a Picture House

How to put the "Christmassy" atmosphere into the theatre during the Yuletide season is strikingly illustrated at Shea's Hippodrome, Buffalo, this week, where Manager Harold B. Franklin has put forth his best with the result that all Buffalo is talking about the decorations and the musical settings given the feature picture, which is "The Hell Cat," featuring Geraldine Farrar.

One senses the holiday atmosphere the moment he enters the Hippodrome doors and steps into the lobby of the theatre, for there on all sides and overhead he sees hanging in graceful clusters and strands, evergreens and holly wreaths, and just to the right at the bottom of the escalator, a large Christmas tree has been erected, brilliantly lighted with small incandescent bulbs and decorated with attractive Yuletide fittings.

The interior of the big house is also filled with the decorations appropriate to the season, holly wreaths and red poinsetta predominating, but in the stage setting one finds the biggest feature of the whole Yuletide theme, and this is undoubtedly the best of the timely and seasonal variety that Mr. Franklin has so far presented for the divertisement of his patrons. This setting is a huge Christmas card visualized, showing Santa Claus in life size dipping into his big bag for presents, while towering over him is a mammoth Christmas tree, illuminated with 200 small electric lights and the various decorations that usually go with the tree. Flying over the tree are cherubim. When lighted with the vari-colored lights thrown upon it from the sides and top of the stage the effect is a most striking one.

In the smaller openings of the stage Mr. Franklin has reproduced "home scenes," warm lights shining from the windows of the houses. But it is during the unveiling of these attractive settings that the big effect is launched, for just as the curtains are drawn aside, a "grand" chimes solo, accompanied by the full 30-piece Hippodrome orchestration blazes forth in a mag-

nificent rendition of the hymn, "Come All Ye Faithful," which is ended in a climax of tremendous power, inspiring those with its simplicity and grandeur. It is the first time that the big orchestra has ever played anything of a "churchy" nature during the unveiling of a setting, but from the effect produced it is to be hoped that Mr. Franklin will try it again—perhaps at Easter tide or some other time when it would be appropriate. After the hymn was played the orchestra gave an admirable interpretation of the selection from the grand opera, "Mignon," by Thomas, which is also an ideal holiday number. As the bill is changed the last half of the week, and as Mr. Franklin was desirous of continuing the atmosphere, the orchestra at intermission played the "Hallelujah Chorus" from "The Messiah," and the selections from "Babes in Toyland," by Victor Herbert. The big Christmas tree proved a delight with the children and mothers who heard of the setting brought their children to see Santa Claus, and the tree and Mr. Franklin thus won many new friends—and patrons.

In discussing seasonal atmosphere in a theatre with the MOTION PICTURE NEWS representative, Mr. Franklin said:

"There are many effective means at the command of every exhibitor to produce a timely atmosphere around his presentation and theatre during the various holidays of the year. First there is the front and the lobby which can always be attractively decorated appropriate to the occasion, and those theatres that use cut flowers can express easily by the selection of the blooms that go with the season or holiday, Thanksgiving, chrysanthemum; Easter, the lily; Christmas, poinsetta, holly, evergreen, etc.; McKinley's birthday, the carnation and so on. Posters and frames should also suggest the season. At Shea's Hippodrome, not only does the design suggest the season, but the colors are also an aid in the atmosphere desired.

"The advertising in the newspaper also helps in getting the atmosphere of the holi-

day or season, while in stage settings, exhibitors will find a wealth of material.

"Special trailers can effectively deliver the Christmas or other message and can be easily adapted for any occasion. On Lincoln's birthday, a photograph of the great Emancipator with his Gettysburg speech is not only timely but instructive. Washington's birthday can be picturized in a similar manner with the Father of his country Crossing the Delaware, reproduced as a theme for a stage setting, which was used last year at Shea's Hippodrome with excellent effect.

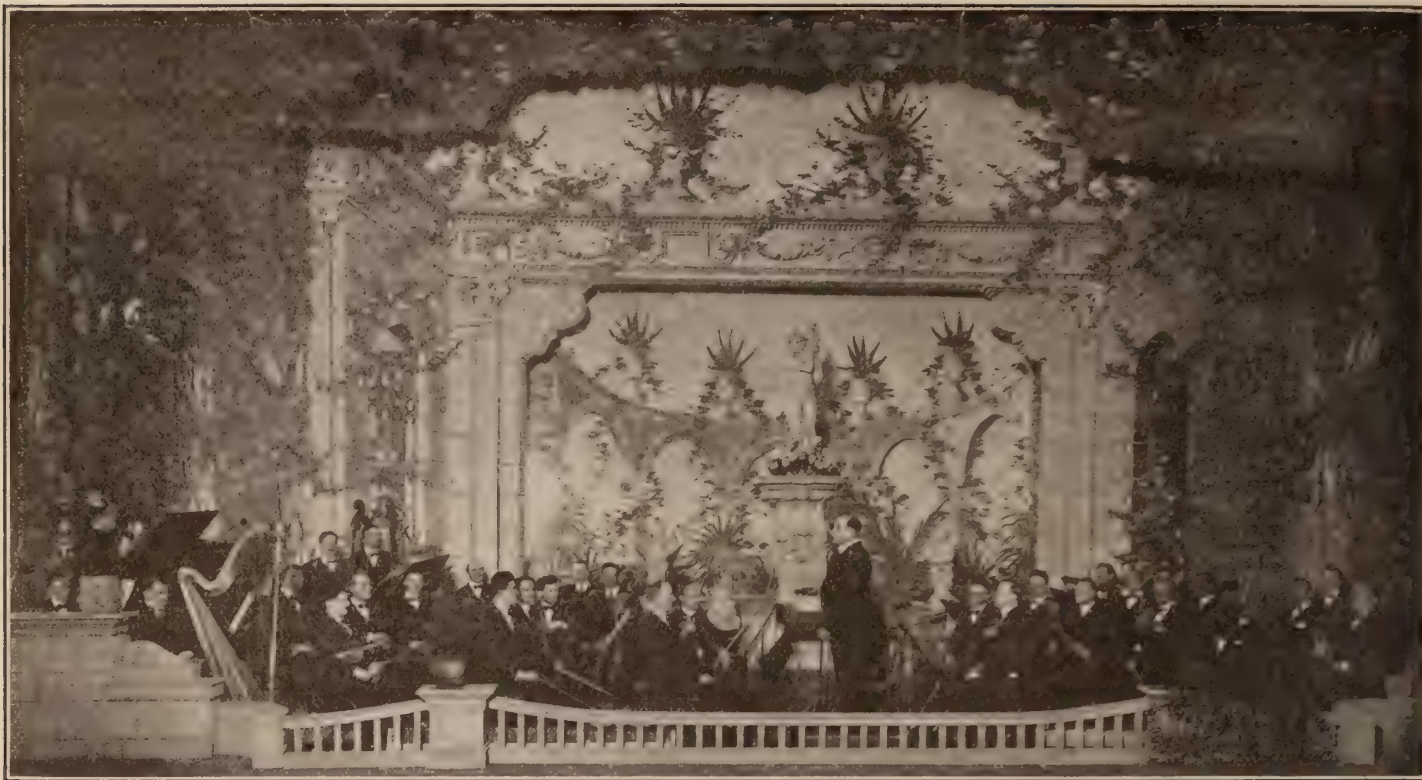
"The holiday spirit should prevail throughout the theatre. One of the most important branches of the Liberty loan publicity was the Features Bureau, one of whose functions was to create a carnival atmosphere. In New York thousands of flags created the Avenue of the Allies. If the Liberty loan committees deemed it necessary to create an atmosphere so as to reach the multitudes, it should be quite natural for the exhibitor to emulate this plan.

"At Easter time we have found it quite effective to use a large white cross illuminated with white frosted electric lights, lowered from the top of the stage into a setting of lillies. At Thanksgiving time we used a mammoth turkey, painted in vivid colors for the stage setting. For New Year's one could use old Father Time throwing away his uniform and arms and welcoming little 1919 into an era of peace and good will among mankind.

"There is really no end to the material available for putting atmosphere into the theatre at special occasions, and exhibitors will find it well worth while when they do put on special dress, that it is the best obtainable. Anything cheap spoils the effect. Do not overdress, however, the more simple the better. Many times an over-display has just the opposite effect from that desired.

"Patrons at Shea's Hippodrome expect us to do something special on the various holidays and we try not to disappoint them."

The old adage of "every man to his own taste" is all right enough for individuals, but you want to make your theatre suited to everyone's taste.



Some of the most striking stage settings are being used by Eugene H. Roth at his magnificent California theatre. This shows one that was used during the rendering of selections from "Oh, Look." This set, under subdued lighting effects, principally red, blue and amber, brings out detail that is lost in the above photo. The curtain rose with all stage lights, borders and foots in blue, with the help of eight fifteen hundred Watt flare-lamps with blue gelatines. The fountain was spotted from center stage, in amber, bringing out details and illuminating the water, which ensues from the base of statue and from six fish and frogs located on the sides. The entire fountain was made of plaster paris, and was in four sections on rollers, and is easily moved. The base of the fountain consists of very heavy water-proof canvas. The back transparent drop was illuminated with red and blue lamps, giving a sunset effect, and the entire set is flooded from the balcony front with red reflectors

Griffith Himself Stages Prologue for "Greatest Thing in Life" in Los Angeles

PREMIER of "The Greatest Thing in Life," Monday, December 16th, was a "first night" that may be described as Griffithesque. The ovation given the producer following the appearance of the subtitle, "The End," was as enthusiastic, if not more so, than any previous ones this producer has experienced in Los Angeles. For eight minutes the applause and calls continued from the audience of three thousand at Clune's Auditorium.

This presentation, the second of this picture in the country (this film having been first shown in Milwaukee), was personally supervised by Mr. Griffith and his studio staff. The film is preceded by an original prologue by Mr. Griffith, titled "Voices," which creates an atmosphere for the film.

The prologue opens with a dark stage, which is slowly brightened. Out of the hazy background comes a voice:

"The Greatest Thing in Life—what is the greatest thing in life?"

Second voice: "I haven't the slightest idea."

First voice: "The greatest thing in life is—is—is (soft music) wait—wait—wait, here come the singers and dancers, they know what life is. Light hearts of the world—music, dancing, wine, women, life itself—that is the greatest thing in life."

The singer of the street, tenor solo by Sheldon Balinger (three drums, soft music,

black out stage). (Three drums, gradual lighting of stage, appearance of boy and girl).

First voice: "Ah, the search for love eternal—that is the greatest thing in life."

The followers of the modern dance: Miss Claire Seymour and Rudolfo de Valentina.

The followers of the ultra jazz music. Rhea Haines and Norman McNeil.

(Three drums; black out stage). (Three drums; four soldiers appear).

First voice: "Heroes from the battle field of Europe—England, France, Italy and these United States. Duty, heroism, sacrifice and brotherhood (soldiers have arms about each other), ah, that is the greatest thing in life."

(Three drums; black out stage; three drums, lights).

The dancers from the Land of Shadows. Six sprites, headed by Miss Carol Dempster.

First voice: "What are these that dance? They are the spirits of fancy from the land of nowhere. They are opening doors of dreams and the curtains of imagination (dancers advance). Now we shall come down the road to the land of the silver sheet (shadows), at the end of the road; yes, at the end of the road, there is the greatest thing in life." (Shadows.) "Hush—silence—there is not a sound in

the land of the silver sheet (shadows), and the kind of shadows reigns in eternal silence." (Dark stage.)

"But our story, who shall tell our story—the shadows, shadows, shadows." (Main title of picture.)

In the presentation of "Voices," Mr. Griffith was assisted by George Fawcett as stage director; Adolphe Lestina and Louis Gottschalk. Musical score for "Voices," as well as the film, was arranged by Mr. Gottschalk.

Critics are divided with respect to whether or not a prologue so elaborate is needed for a Griffith picture. Some claim their first impression was that Mr. Griffith did not believe his picture sufficiently strong, and added the prologue to improve the picture, but after seeing the film felt it was a mistake to give the prologue even though the film itself runs but an hour and a half. The prologue required almost thirty minutes. It is the universal opinion that the prologue was a very pleasant feature of the presentation, and the enthusiastic manner in which it was received by the big audience of first nighters was proof of their appreciation. All believe the film would be a big success without the prologue.

The photographic effects of this film give it a distinctive feature. The close-ups, made by Mr. Griffith's new stereoscopic process, give to the screen pictures that have the appearance of paintings.

The color scheme for the theatre front and lobby brings to the public the studio violet rays. Purple lights are used.



Front and back of "The Heart of Humanity" lobby display at the Broadway

Putting Personality Into Lobby Displays Demonstrated by Kashin at the Broadway

AT the Broadway theatre this week Maurice A. Kashin is demonstrating the way to put personality—the human element—into a lobby display. The picture that is being shown is the big Alla Holubar special "Hearts of Humanity." The showing of this picture was started with Christmas week, and therefore the holiday spirit was combined in the display.

Looking at the entrance to the theatre from the street the main thing that caught the eye were the holiday-decorated announcements and the two wreaths of holly just above the columns, but the interior of the display was so striking that it literally dragged people in off the street to study the full details. That is one of the strong points about all of these displays that Kashin makes. Most designers of lobby displays seek to put over one big idea, to get the snap attention and to attempt to make that impress.

But if you have been following the displays at the Broadway you will have seen that the first object of Kashin is to get your idea, and then he starts in to put the selling argument of the picture over. A flash in the pan display will stop the people with the pure curiosity appeal, but it does not get them to buy tickets unless the personality is put into the display and the appeal is made distinctly human.

At the back of the lobby there was a striking painting representing a mother, with babe in her arms, and set in a huge heart, with children coming toward her from all sides across the poppy fields of France. This was surrounded by a gold mat set in a gold frame and topped by a rich red silk canopy that concealed the lights which flooded the picture. At the extreme right was the selling argument: "Story of a Love That Passeth All Understanding."

On one side of the lobby there was a large picture of Dorothy Phillips, the star, and another hand-painted design carrying out the love theme. These were both heavily draped with rich textures, while the Cupid idea was carried out in the frieze. On the opposite there was a similar arrangement, with the full programme given in the center, a scene from the picture at either side, all brought out strikingly. Now you will note just a little thing here in talking about personality—even in the poster giving the full programme a picture of Miss Phillips is used. Why? Because this is a picture with a strong woman appeal. It was necessary to get the woman into every portion of the display, for it is that which grips the heart.

Another thing that commends this display is the dignity of it. There is a reason aside from mere desire to attract attention why the air of magnificence was given to the whole exploitation—because the impression sought was that this was not one of the unusual productions, but a big thing out of the ordinary. There was no need to resort to anything of the sensational when



Big figures of Miss Phillips used in all the displays

once this impression was created. In this case the "freak" would have lessened the appeal.

There is personality in every picture, and that is the message that you want to carry in your displays. Kashin has certainly done it well in this case. There is heart appeal and there is class written through every portion of this work.

Omaha Theatres Try "Skip Row" Plan During Influenza

In order to give the fullest co-operation in the fight to prevent the spread of influenza a novel plan has been adopted by the theatres of Omaha, which have inaugurated the "ship row" plan. In other words, patrons are allowed to occupy only alternate rows, the others being kept vacant to prevent ill effects from coughing. One of the results has been that the houses have not been able to care for their patrons.

Managers of the Omaha theatres imposed this regulation on themselves. Des Moines, Iowa, is following the same plan.



Personality of the star reflected on the side walls

Live News from the Producers

Nazimova Forsakes The Stage

Star Will Devote All Time During New Year to the Screen—Six Scheduled by Rowland and Karger

MME. NAZIMOVA will devote all of her time during the new year to her work before the camera, she announced to the press this week. Her schedule for the coming year calls for six feature pictures, and it is announced complete arrangements for these six super-features to be completed by the star within the coming year have been made by Richard A. Rowland and Maxwell Karger, who present the Nazimova productions. The star will co-operate with Messrs. Rowland and Karger in all her productions.

The pictures will be produced in California, where the star has gone, accompanied by her director, Albert Capellani, his staff of assistants, Henri Menessier, her art director, and her company of players and cameramen.

The first of Mme. Nazimova's new year productions will be "The Red Lantern," from the novel by Edith Wherry. The settings for this feature are mainly Chinese. To get absolute authenticity to the settings, costumes, racial customs and "atmosphere" in general, research work has been done in the libraries of New York and Los Angeles by M. Henri Menessier and his staff of artists. June Mathis, in collaboration with M. Capellani, made the adaptation from the novel.

With the beginning of Mme. Nazimova's newest picture, the cutting and assembling of her last production, "Ception Shoals," will have been completed. The star appears in the opening scenes in the character of Faith, the young mother of Eve. It presents a decided contrast to her role in "Eye For Eye," her latest picture.

In "Eye For Eye" she wears the colorful garb of the Orient. In "Revelation" she wore the costumes of a Paris grizette and the modern apparel of a fashionable woman, as well as boys' clothes. In "Toys of Fate" she was a gypsy. But in "Ception Shoals" her dresses are of quaint simplicity. The scenes were taken in and around the town of Gloucester, Mass.

Reports of the success attending the presentation of Nazimova's last picture to be released, "Eye For Eye," throughout the country continues to come to the offices of Richard A. Rowland and Maxwell Karger. The reports, whether from the South, East, North or West, read "Eye For Eye" is a big box office attraction."

Fred Miller, president and general manager of the new California theatre in Los Angeles, booked it for his house for the week of December 30—New Year's week—



Nazimova, Screen Classics Star

and signed agreements for the two succeeding Nazimova productions, "Ception Shoals" and "The Red Lantern," which he will show as soon as they are released.

Another new big motion picture house to use "Eye For Eye" as an opening bill is Moore's theatre in Washington, D. C. In Philadelphia it played at the Stanley and Arcadia theatres, on Market street.

Among other large picture houses which have booked it for special runs are the Liberty, Kansas City; Merrill, Milwaukee; Clemmer, Seattle; Strand, San Francisco; Alhambra, Toledo; Isis, Richmond; Wizard, Baltimore; Parkway, Baltimore; Goodwin, Newark; Park, Boston; Dome, Youngstown; Madison, Detroit; Madison, Pittsburgh; Alhambra, Cleveland; Mall, Cleveland; Knickerbocker, Nashville; New Garrick, St. Paul; New Garrick, Minneapolis; and Liberty, Portland.

In Chicago "Eye For Eye" is scheduled to play over Asher Brothers' circuit of theatres.

Big Bookings Reported on Houdini Serial

Among the big contracts just made by B. A. Rolfe Productions, of Philadelphia, are for the first run of "The Master Mystery" at the Regent theatre, one of the finest picture houses in Philadelphia, and the Grand Opera House, one of Philadelphia's largest vaudeville houses.

The Regent will show its first serial picture in "The Master Mystery."

Vitagraph Releases Well Ahead of Schedule

With the first two Morey Star Series releases before the public, Vitagraph announces as ready the third Morey feature to be released February 3rd. The fourth and fifth Morey features have left the assembling rooms. This leaves the star three pictures ahead of the releasing schedule.

The "on time" reputation gained by Vitagraph with its releases of Star Series five-reel features has elicited congratulations from exhibitors throughout the country, according to Vitagraph executives. The other Star Series production featuring Earle Williams, Alice Joyce, Gladys Leslie, Corinne Griffith and Bessie Love have been on time to the dot and in some instances ahead of schedule.

Prior to the opening of the present season, the Vitagraph Company announced year's releases in advance. An Earle Williams feature marked the beginning and then followed regularly the first release under the new plan of Gladys Leslie, Harry T. Morey, Alice Joyce, Corinne Griffith and Bessie Love. "Serials and comedies as well as features, are coming along well," said a Vitagraph executive, "the schedule we announced in September is an absolutely established fact and will be maintained."

"Service—Boys—Service"

M. J. Frisch, branch manager of Universal Film Exchanges, Inc., Des Moines, according to reports, has given splendid exhibition of what "service" means to the exhibitor. When Universal "The Surrender of the German Fleet" came out an exhibitor at Cedar Rapids hearing that Mr. Frisch would have prior of the one-reel on Dec. 16 decided after show hours that he wanted the film for the three days succeeding the arrival of the print at Des Moines. He telephoned but did not get an answer. The call was transferred to Manager Frisch's home and he went to the office, prepared the film, and had it in Cedar Rapids so that the exhibitor was able to show the film a day ahead of his competitors.

Paula Blackton Starts New Country Life Stories

In response to scores of requests said have been received from exhibitors and "fans" for more of the Paula Blackton Country Life stories, Mrs. Blackton decided to make a second series of the pictures.

"The Littlest Scout," starring Cha Stuart Blackton, is scheduled as the first of the new series.

Four New Serials Named by Pathe

Paul Brunet, Vice-President and General Manager, Announces That Pathe Intends to Maintain Serial Record

NOT only to maintain, but to eclipse its previous serial record, is the declared intention of Pathe Exchanges, Inc., for the year 1919.

Since the appearance of its initial serial, "The Perils of Pauline," starring Pearl White, Pathe claims that it has led in the serial field, and announces that during the ensuing twelve months no less than four of the modern continued features will be released.

General Manager Paul Brunet asserts that it is no more than proper that Pearl White should also be the star in the Pathe serial which inaugurates the year 1919, and therefore the first episode of "The Lightning Raider" is scheduled for January 5.

With a record of producing twenty-four serials, Pathe officials feel that the name "Pathe" on a serial is a guarantee to the exhibitors and the public that there will be a real sustaining story, skillfully directed, and with regular serial stars supported by a capable and typical serial cast.

"The Lightning Raider"

Many exhibitors who have seen some of the episodes of "The Lightning Raider" pronounce it Pathe's best serial to date. Managers of the various exchanges throughout the country who have seen several of the episodes are also declared to be highly enthused and according to reports the advance bookings have assumed tremendous proportions.

When the script of "The Lightning Raider" was accepted for production it is stated that every executive of Pathe, and Astra, the producing company, has worked hard with the main idea of making it one of the very best serials ever produced.

Bertram Millhauser and George B. Seitz, the authors, are said to have conceived every action with the same thought in mind and it is said that Miss White and the members of her company have played their roles throughout with this same idea always before them.

After the serial was completed and the release date set, Pathe officials took another step forward in evidencing their supreme confidence in the new serial, by inaugurating a publicity and advertising plan which attempts to place serials upon a new basis in the public mind.

Big Advertising Campaign

They have evolved a constructive campaign calculated to educate the better class of picture patrons to the serial idea. It is said to have been exceedingly difficult because of a reported deep set opposition of many exhibitors against serials.

Serials have been tried in many of the best theatres and have not come up to expectations as a drawing card, according to report. Pathe takes the stand that some of these serials did not deserve any better fate but hold that the real serial with class will appeal to the better clientele anywhere anytime.

Consequently the Pathe organization has instituted the first publicity campaign, directed to the general public, ever undertaken on behalf of a serial.

The Saturday Evening Post with its two million circulation and ten million readers, is unquestionably the best high class advertising medium in America, and Pathe's campaign, embracing a number of double



Fannie Ward, Pathe Star

page displays, will cost many thousands of dollars.

"This expenditure is concrete proof that Pathe believes in 'The Lightning Raider's' power to create a vast new army of Serial fans of the better class of picture patrons. The first of these advertisements appeared Dec. 28th and will be followed by a similar display the following week, and others at frequent intervals."

Compson and Larkin

On February 2nd Pathe will release the initial Episode of an Eight Chapter Serial entitled "The Terror of the Range" and featuring Betty Compson and George Larkin. This Serial is also said to be the result of a preconceived, and well thought out plan on the part of Pathe executives who believe that the demand for "westerns" has never abated to a full degree, but rather moves in cycles. In other words, every so often there is a call for a good Western subject.

"The Terror of the Range" is a Western Serial, by W. A. S. Douglas and Lucien Hubbard. It was produced by Diando and directed by Stuart Paton. Its story, revolving around a famous western bandit, is located on the border line between Mexico and the United States. It is peopled with

cowboys, Indians and Mexicans of the type dear, since the very first days of pictures, to the heart of the fans.

Ruth Roland, the second of the Pathe duo of serial stars, will also be prominent in the Pathe serial program for 1919. She is now at work at the Astra Studios at Glendale, Cal., on a fifteen episode serial tentatively called "The Long Arm." The authors are Arthur Reeves, the famous author of the "Craig Kennedy" stories, and Charles Logue.

Immediately at the conclusion of work on "The Lightning Raider" Pearl White will start work on a new serial by a famous author. This serial is as yet unnamed but it will be a typical Pearl White production.

Alma Rubens Will Head Her Own Company

Alma Rubens will head her own company, which was recently formed by Charles Greenberg and Franklyn Hutton, controllers of the Brunton Studios in Los Angeles.

The Robertson-Cole Company will control the world's rights of all Alma Rubens' pictures, and are to distribute these subjects in the United States and Canada through the Exhibitors' Mutual.

Miss Rubens will be remembered for the work she did in support of William S. Hart, as well as in "Reggie Mixes In," "Master of His Home" and "Gown of Destiny," in which she was featured.

Her first picture has already been chosen. It is "Diana of the Green Van," by Leona Dalyrimple. While Miss Rubens is already at work on this production, the release date has not been set, but it is believed it will be ready late in January.

"Cavell Case" Reported Big Hit in South

Information received from T. O. Tuttle, branch manager of Select Pictures' Atlanta Exchange, shows that Select's special, "The Cavell Case," is pulling strong in Southern territory. One message from Mr. Tuttle concerning business at the Criterion theatre in Atlanta said:

"The Cavell Case opened in Atlanta Monday, December 2, playing to splendid patronage at matinee and capacity business in evening. Tuesday capacity matinee and turn away business in evening. Receipts have increased daily, interest grows stronger and a record-breaking week is anticipated."

Former Triangle Star Home from War

Wallace MacDonald, former Triangle star and during several months of the war a corporal in the Canadian army, dropped in on the executives of the New York office of Triangle Distributing Corporation and announced his intentions of leaving for California soon to take up again his duties before the camera.



Scenes from "Made in America," an unusual subject produced and directed by Ashley Miller and distributed by the W. W. Hodkinson Corporation

Practical Showmanship Gets 'Em

Circus and Road Show Stuff Applied to Publicizing Anita Stewart's First Mayer Production

MORE than two hundred exhibitors came to Milwaukee, and more than five hundred to Minneapolis, from adjoining sections of the respective States, as the result of practical showmanship methods of circus and roadshow advance-men, applied to the showing of the special feature attraction, "Virtuous Wives," Anita Stewart's first production, under the direction of Louis B. Mayer, and distributed by the First National Exhibitors' Circuit.

The plan fostered by Mr. Mayer, producer of "Virtuous Wives," consists of special campaign work, whose responsibility it is to co-operate with the local branch managers of First National exchanges to create interest among exhibitors in each territory and induce them to attend the trade showing at the exchange center. Following him comes a second Mayer representative, with the "show."

The first of thirty of these trade showings was held in Milwaukee on Friday, December 13. Despite the handicap of "Black" Friday, more than two hundred exhibitors were present, with umbrellas and rain coats for protection from a severe rain storm. William H. Leahy, director of publicity for Stewart productions,

had succeeded by using real advance-man methods in arousing an unusual amount of interest.

The production was shown under the direction of Joseph Lee, sales manager for Anita Stewart Productions. After its presentation Mr. Lee told the exhibitors of the advertising possibilities for them in the story.

The second showing was held at the Strand theatre, Minneapolis, on Monday, December 16. More than five hundred exhibitors from the Minnesota territory gave an indication of their confidence in its box-office value. After this showing, E. R. Pierson, manager of the First National Exchange, in Minneapolis, sent the following wire to Mr. Mayer:

"Heartiest congratulations on 'Virtuous Wives.' You have indeed a triumph in delivering a masterpiece as your initial effort."

Leon J. Rubenstein and Rudie Cameron have already made arrangements for a special presentation of the production in Pittsburgh on December 29, and a showing in Philadelphia on January 6. The actual release dates in both these cities have been set back, so that the pre-release showings in each place can be carried out.

Mr. Mayer will return to his office Monday, and the eastern troupe will then continue its work.

Athletic Film Company Incorporated

The Athletic Feature Film Corporation, with offices in Chicago, has filed incorporation papers in the County Clerk's office, Springfield, Ill., and announce its intention of devoting its efforts toward the production of feature sport films, one reel to be released each month. All branches of the sport world, will be covered in these pictures, it is announced. The first release is announced as ready for the exhibitor and will be placed on the market in January.

John H. Herman, formerly connected with the Selig Polyscope Company and a prominent sportsman, William Froman, sports writer, hold the majority stock in the corporation. G. O. Ballin, is treasurer.

Miss Cassinelli Gives Place to Fashions

Dolores Cassinelli, co-starred with E. K. Lincoln in Leonce Perret's "Lafayette, We Come" and a feminine star in the same producer's "Stars of Glory," predicts that "fashions will play a predominating part in the coming year's film productions."



Mitchell Lewis, Select Star, in "The Code of the Yukon"

Universal Gets Two From Argosy Films

UNIVERSAL has obtained from the Argosy Films Company the negatives for "The Craving," featuring Francis Ford, and "After the War," starring Grace Cunard. According to the announcement both films will be released the second week of January—the Cunard film released as a Universal special attraction. The purchase and early release of these features will necessitate, it is announced, the postponing of the release dates on "The Light of Victory," featuring Monroe Salisbury, and "Roped," featuring Harry Carey. The latter is reviewed this week in MOTION PICTURE NEWS.

Francis Ford is the author and producer of "The Craving," as well as the star of the production. The story of the film re-

lates the rivalry between two scientists, an American and a Hindu.

"After the War" tells a story of a woman's love and sacrifices during the invasion of France and Belgium. The picture contains no battle scenes.

Mutt and Jeff's Latest

The latest Mutt and Jeff Animated Cartoon release, "Here and There," shows Mutt and Jeff, the first animated pen-and-ink characters to introduce a travelogue in motion pictures, in Mexico.

In Egg Harbor, N. J., where they show the habits of the egg plant, and in Australia, where they meet a flock of boxing kangaroos.

Vitagraph Secures Bud Fisher Photoplay

Captain Bud Fisher has turned his imagination to the screen. The cartoonist of Mutt and Jeff has just completed his first photoplay, a comedy of errors, entitled "The Adventure Shop," for Vitagraph.

The comedy is issued as a Star Series release, with Corinne Griffith in the stellar role. Kenneth Webb directed the production.

"The Adventure Shop" is a story of an ennuied society girl's effort to derive a new thrill from life. She becomes obsessed with the idea that a lot of fun could be derived from inducting anyone in search of excitement into the mysteries of the underworld.

Of course, her underworld would be pseudo, and her compatriots in crime would be her social associates. A bevy of young men are constantly hanging about her, willing and anxious to do her every bidding.

In support of Miss Griffith is a cast, including Walter McGrail, Robert Gaillard, Warren Chandler, Priestley Morrison, Freeman Wood and Fred Smith.

Elsie Ferguson Commences New Artcraft

Elsie Ferguson has commenced work, under the direction of Emile Chautard, on a new Artcraft picture at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation, adapted from the story recently published in the Saturday Evening Post called "The Salt of the Earth," by George Weston. Eve Unsell did the scenario. It is announced that Miss Ferguson and her company will be taken far South for location work, probably to Savannah, Ga.

Miss Ferguson has had little rest between productions for the past several months, having completed "Under the Greenwood Tree," "His Parisian Wife," and "The Marriage Price," the last named of which has just been completed under the tentative title, "For Sale." All were directed by Mr. Chautard. Miss Ferguson's next picture in order of release is "His Parisian Wife," which is scheduled for January 19. This story is by Eve Unsell.



Richard Turner, in "Made in America," Distributed by Hodkinson



"Danger, Go Slow," Is the Name of Mae Murray's Most Recent Production from Universal

S-L Pictures Makes Foreign Arrangements

AN announcement of importance relative to distribution in foreign markets was made this week by Arthur H. Sawyer and Herbert Lubin, organizers of the newly formed producing organization bearing the brand name "S-L Pictures," which presents E. K. Lincoln as its principal star.

Arrangements have been consummated between this organization and Sydney Garrett, president of J. Frank Brockliss, Inc., whereby the latter will have entire charge of the distribution in all countries exclusive of the United States and Canada for the series of Lincoln features, the first of which is now in course of production under the direction of Ralph Ince.

The contract was made only after the moving spirits of "S-L Pictures" had completed an exhaustive study of the various companies handling screen productions for export.

For what is said to be probably the first time in the history of film export, an individual and special series of ads will be designed to precede the introduction of "S-L Pictures" in countries outside of the United States and Canada.

Special publicity stories prepared for translation in various languages and written from the viewpoint of the different nationalities will be furnished the promotion department of J. Frank Brockliss, Inc. Arrangements have also been made whereby the efforts of the publicity departments of Messrs. Sawyer and Lubin and Mr. Garrett will be co-ordinated at all times, always keeping in mind the foreign point of view.

Further than this, and at the personal request of Mr. Garrett, the series of pictures starring E. K. Lincoln and directed by Ralph Ince, will be so made that the various scenes will hold a sustained interest to all audiences throughout the world. This is a particular point which is said

to have been greatly overlooked by several producers who have neglected to bear in mind the requirements of the foreign market.

Arthur H. Sawyer, who is personally directing the activities of the large studio force working under Ralph Ince, is particularly gratified at the arrangements made with J. Frank Brockliss, Inc., for the handling of "S-L Pictures" abroad, and will endeavor to carry out to the fullest extent possible the various suggestions made by Mr. Garrett from time to time.

Department to Coast

The scenario department of the Robertson-Cole Company has been moved to the coast in order to effect a closer co-operation by this department with the producers. John M. Blackwood, for many years a newspaper man and for twelve years manager the Belasco theatre of Los Angeles, and more recently with the Thos. H. Ince scenario department, is in charge of this department.



Felix F. Feist, the new vice-president of the Goldwyn Distributing Corporation



The Superiority Claimed for Simplex Lenses Is Declared to Be Daily Demonstrated in This Modern Plant of the Precision Machine Company

Douglas Fairbanks in Bray Pictograph

Motion picture fans who have seen Douglas Fairbanks in action in his Artcraft pictures will see him in an entirely new light in the December 29 release of the Paramount-Bray Pictograph, "The Magazine on the Screen."

The screen is utilized in this issue of the Pictograph to teach careless pedestrians a graphic and valuable lesson. The Bray Studios, Inc., have taken for illustration a number of those kinds of accidents which occur most frequently and have picturized them with the hope that they may serve to make people more careful and so save needless suffering and misery.

In this release also the history of the woman's skirt is said to be traced in a most amusing and interesting way. From the days when the ladies wore them with hoops in their folds they are seen to gradually diminish in circumference.

Leighton Budd presents a cartoon which endeavors to settle the problem of what is to be done with the Kaiser.

Fred Stone's Late Artcraft Circus Picture

According to advance notices from Famous Players-Lasky Corporation, those who go "Under the Top," with Fred Stone in his latest Artcraft picture, scheduled for release January 12th, are going to witness a series of actionable episodes fully as peppery as those witnessed in the acrobatic comedian's "The Goat."

Many of the episodes in "Under the Top" are founded on Stone's early life, when he was an acrobatic clown in a circus. It introduces him as a village youth, with aspirations toward working under the "Big Top."

Donald Crisp directed and Henry Kotani was camera man. Ella Hall is the heroine and Pansy O'Neill, Lester LeMay, James Cruze, Guy Oliver, Charles Ogle and Noah Beery have important parts.



Fred Stone Will Again Be an Artcraft Star in "Under the Top," a Circus Story

Spoor Process Employed for United Films

J. A. BERST, president of United Picture Theatres of America, Inc., has just signed a long term contract with the Spoor-Thompson Laboratories to process all of his corporation's films by the new method, which calls for the processing of many hundreds of thousands of feet of film each week.

Mr. Berst, who was for many years vice-president and general manager of Pathe, is said to be one of the few film executives who have a thorough understanding and comprehensive knowledge of the laboratory end of the business. He is declared to have made a thorough and exhaustive study of the Spoor-Thompson process and examined with great care the result of the work under this new system.

Before entering into the contract Mr. Berst had to convince himself that under this processing method he could obtain a higher quality of positive prints, as well as more equable and uniform work throughout than under any of the old systems.

He also had to be convinced of the ex-

ceptional service to be obtained through distribution from a centralized point.

Through this new method of processing film, which is reported to have been so thoroughly tested and tried out that its results are declared to be absolutely certain, the entire length of the film is said to be uniformly developed with a high standard of quality and without the variance in quality resulting from the developing in short lengths.

By processing the film in one thousand-foot lengths, only two splices are necessary to the reel, thus greatly prolonging the life of the film. The developing process is controlled automatically for temperature and humidity, so regardless of weather, manufacture continues under the same conditions the year round, which fact makes each print a duplicate of the original.

Overprinting of sectional parts is said to be entirely impossible under this system, and they claim an absolute conformity in quality which renders the finished print a highly artistic product.

Educational's Director Summoned to Mexico

GEORGE D. WRIGHT, the Educational's director of Mexican Topicals, has been summoned to Mexico City and will go about the middle of January. While there he will present two pictures he made for the natives, "Aspects of Modern Mexico" and "The Virgin of Guadalupe."

In advance of his going, Mr. Wright requested executives of the American industry to get in touch with him and present in detail their idea of the proper protective legislation to safeguard the marketing of American films in Mexico. It is Mr. Wright's intention to submit to President Carranza the draft of a bill to prohibit duping.

Vice-President Mermons of the Educational is now said to be receiving from exhibitor circuits and individuals throughout the United States a large number of

inquiries concerning the release date and terms of his six-part fiction spectacle, "The Key to Power," featuring Claire Adams and Hugh Thompson.

Following up the first of the new Bruce-Educational winter series, "The Wanderer and the Whozitt," the Educational Films Corporation presents the Western traveler's next scenic study entitled "The River Gray and the River Green."

Offered in New York pre-release early in January, it will be supplied to the regular Educational houses a little later in the month.

Robert C. Bruce offers an entirely different theme in "The River Gray and the River Green," it being in essence a poetic story of river personality. He has completed the laboratory assembly and titling of his new series of twenty pictures.



Pathe's four serial bets. At either end are Betty Compson and George Larkin, to appear in a new continued photoplay, "The Terror of the Range." Ruth Roland will next be seen in "The Long Arm," a Reeve-Logue serial now in production at the Astra Studio in Glendale, Cal., while Pearl White is already claiming new honors in "The Lightning Raider."

Sennett Beauty Plays Lead with Washburn

The Western studios of the Famous Players-Lasky Corporation announces that Mary Thurman, the Sennett-Comedy beauty, has been engaged to play a feminine lead in the forthcoming Paramount production, "Poor Boob," in which Bryant Washburn will be starred.

Miss Thurman recently left the Sennett studios, entering the dramatic field of the screen. Miss Thurman's first appearance on the screen was three years ago.

Wanda Hawley will again be leading woman for Bryant Washburn in this production.

The next Paramount picture in which Bryant Washburn will be seen is "The Way of a Man with a Maid," to be released December 29. The story was written by Ida M. Evans and was picturized by Edith Kennedy. The Evans stories have gained popularity in *The Saturday Evening Post*. Miss Kennedy has numerous Paramount successes to her credit, including "Jane Goes a Wooing," starring Vivian Martin, and "The Cruise of the Make Believes," Lila Lee's first Paramount picture. Donald Crisp directed the photoplay.

Vitagraph Announces List for Week January 6

The Vitagraph program of releases for the week of January 6th has been scheduled as follows:

Vitagraph Star Series Release, Five Parts, "The Adventure Shop" featuring Corinne Griffith. Written by Bud Fisher. Directed by Kenneth Webb.

Serial, Two Parts, "The Span of Terror," Episode 12 of "The Iron Test," featuring Antonio Moneno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by R. N. Bradbury.

Big "V" Special Comedy, Two Parts, "Beauty and Booty," featuring "Slim" Summerville and Maude Emery.

Donovan Out of Hospital

Frank Donovan, comedy director, has been removed from Bellevue Hospital, where he has been confined for several weeks, to the New Victoria Hotel, and expects to be able soon to resume his duties as director. Mr. Donovan was suffering from a nervous breakdown.

U. S. Series Opens Auspiciously

New Official Pictures Released in Two-Reel Subjects Every Two Weeks Gives Promise of Immediate Success

THE new Government series of pictures, with the general title "U. S. Series," each covering a single phase of the world war, with details of how America handled the stupendous task of bearing its part of the burden in the conflict, gives promise of meeting with immediate success, both with the exhibitors and the public, according to report.

The facts, figures and interesting scenes given in the pictures are said to be of a kind that meet the demand of the public at this time, giving information that has been withheld up to the present time on account of the exigencies of war.

It was to meet this demand of the public, to give full-pictured information on the marvelous achievements of the Nation in the war that the Government prepared the series.

The release of the first picture of the series "If Your Soldier's Hit" was on December 23.

"If Your Soldier's Hit" illustrates the efficiency of the Medical Detachment and

the Field Hospital Corps by showing how the first-aid detail goes forward behind the fighting line, how wounded men are rescued and taken to advanced dressing stations by stretcher bearers, given first treatment, then passed on to the field hospital and finally to a place of safety.

The second picture of the series, "Wings of Victory," is set for release January 6. It is the story of the air programme of the United States; how it was prepared and how it was carried out. It shows America's achievements in building planes and training aviators for the gigantic effort of defeating the Huns; the story of motor, plane and coming ace, and how the three were aligned that America might fill the skies of France with swift fighters.

The two reels of the U. S. A. Series will be released at the rate of one every two weeks, allowing exhibitors ample time to book them for a showing in rotation. The third picture of the series, "Horses of War," shows how the horse still holds his place of honor on the field of battle.

"Making a Nation Fit" is the fourth release, giving views of how the Government proceeded to make fighting men out of men of sedentary habits, how they were hardened for battle and made fit.

Fox Announces Dates for Mix Re-Issues

The five Tom Mix two-reel comedies to be released as re-issues by William Fox have been completed, it is announced, and they will be released in conjunction with the Fox-Lehrman Comedies.

The first Tom Mix subject will be "Hearts and Saddles," which will be released January 12. This will be followed by a Fox-Lehrman Sunshine Comedy, "Oh, What a Knight!" The second Tom Mix comedy will be "A Roman Cowboy," to be followed a week later by a Sunshine Comedy, "A Lady Bell Hop's Secret." The next will be "Six Cylinder Love," after which will come "His Musical Sneeze," another Henry Lehrman creation. Tom Mix in "A Soft Tenderfoot" will be followed by a Sunshine Comedy, and the fifth Tom Mix subject will be "Tom and Jerry Mix."

The Fox Film Corporation states that it has prepared new one and three-sheets and other publicity and advertising devices for these offerings.



Houdini in a Scene from "The Master Mystery," the Rolfe Serial



Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution, and Al Lichtman, general manager of the distribution department

Six Features for January Universal Program

Universal announces six features for release in January.

"The Wildcat of Paris," featuring Priscilla Dean, which had a pre-release showing ending December 21 at the Broadway theatre, is scheduled as the initial special attraction of the New Year. This will be followed by Violet Mersereau's latest feature, "The Nature Girl," written and directed by O. A. C. Lund. "The Craving," featuring Francis Ford, will follow "The Nature Girl" on the release schedule, and Harry Carey's "Roped," a special attraction, comes next. "Roped" was adapted for the screen from Eugene B. Lewis' original story "A Matrimonial Cleanup." Neva Gerber is his female lead.

Carmel Myers is featured in "Who Will Marry Me?" which follows "Roped." This film play is adapted from the story, "The Beautiful Mongrel." Thurston Hall is leading man.

Ruth Clifford in "The Game's Up," adapted from the story "Home James" is scheduled for release January 27. Elsie Jane Wilson directed.

It is expected that Jewel Productions, "The Heart of Humanity" will be released in January.

Coming Vitagraph Serial Is Half Finished

Word comes from the west that "The Man of Might," latest of Vitagraph serials, is making rapid progress. Already the half-way mark has been passed as regards actual filming of episodes, and the sixth episode has just come out of the finishing rooms.

Altogether there are fifteen episodes in this serial, which is promised to prove an epic of action, by William Duncan, the star. Like Vitagraph's preceding serials, "The Man of Might" is from the pens of Albert E. Smith and Cyrus Townsend Brady.

"Democracy—The Silver Lining" in Six Reels

WITH story and direction by Sidney Morgan, Frank E. Spring presents what is announced as a six reel drama of our own times and entitled, "Democracy—The Silver Lining."

World rights are controlled by Progress Film Company, Ltd., of 101 Wardour Street, London, England. The cast includes Wyndham Guise, Alice De Winton, Frank Dane, Alice O'Brien, Jack Andrews, Mrs. Hubert Willis, Alice Russon and Bruce Gordon.

The story of "Democracy" is described as not so much of the great war as of those home influences and events which have so changed the aspect of Great Britain's life during the many years of her great trial.

The feature shows that before the world upheaval that country was apparently prosperous and happy, dealing justly with her neighbors, and, depending upon the valor of her soldiers and sailors, had slowly but surely drifted into a position of false security.

The film portrays how the great nation awoke when the blow fell and how rich and poor adapted themselves to the changed conditions. The story deals with the life of a country squire possessed of his old fashioned belief in "The sacred rights of property" and the relation of himself and family with some of the tenants of his estate.

"This property is mine and I can do what I want with it," declares the squire as he pulled down several cottages to improve the view from the north wing of his house.

"There is no room for us in the country," said the strong young man of the soil to his sister, and they went to London.

And then the war, which brought them both degradation and ruin. How the war influenced the various characters in the story, bringing together those so far apart, and how the necessities of the times moulded the life of the nation, is shown in a series of incidents which are said to

have had their foundation in the living realities of the moment.

Frank E. Spring, managing director of Progress Films of London, announces that "Democracy—The Silver Lining" was produced in England and made for the entire world to see.

Blackton Starts Work on "A House Divided"

Having successfully launched "The Common Cause," his Vitagraph special, and "Life's Greatest Problem," the labor picture, which he has placed for booking by the Independent Sales' Corporation and distribution through the Film Clearing House, J. Stuart Blackton has begun his next superfeature, titled "A House Divided."

This is to be an elaborated picture version of Ruth Holt Boucicault's novel, titled "The Substance of His House."



Bessie Barriscale and Alma Rubens, stars whose pictures will be released through the Exhibitors' Mutual Distributing Corporation



Constance Talmadge in "A Lady's Name,"
Select Picture

Past Eighteen Months, Gratifying"—Ince

"The past eighteen months of photo-play production," said Thomas H. Ince, after giving his O. K. to a few final details for his new \$250,000 picture studio at Culver City, are gratifying.

"The forty productions made under my supervision and released under the Paramount banner have received generous praise from theatre managers and critics throughout the country. Picture making during the period just passed has been handicapped in many ways. In working in an old studio and cramped quarters a great deal of energy has been consumed overcoming existing difficulties to bring productions up to the standard. In the new studios which will be occupied about January 1, we will have plenty of room and every modern equipment for efficiency and speed. Cleanliness, comfort and convenience will have the psychological effect of eliciting better work from every person connected with the making of pictures.

"However during the months to come the message from the Ince studios will be one of good cheer—every picture will have a story, one that will grip and hold the spectator, but they will leave him in a spirit of satisfaction, a realization that he has been entertained and feels better for the time he has spent before the screen."

Male Goose Joins Cast of Madge Kennedy

Rumplestilzen cannot be denied a prominent place in the cast of Madge Kennedy's west Goldwyn picture, "Day Dreams," Cosmo Hamilton.

Rumpie is only a goose, but in the play is a prince of the sea that a wicked fairy has transformed into the simple bird. The Goldwyn press agent declares that Rumpie does some wonderful things in "Day Dreams," and that is why Primrose (Madge Kennedy) is always at his side, tending and feeding him and always lending willing ear to his tales of woe.

Wanted—"Nothing But Truth"

Executive of Gaumont Company Tells
of the Fairness and Unfairness
of Some Publicity

AN executive of Gaumont Company gives an interesting statement in the following interview on the fairness and unfairness of publicity:

"The Gaumont Company," he said, "has never been guilty of exaggeration in its advertisements or in the publicity matter it sends to the newspapers and trade papers. Its publicity writers have instructions that no statement must ever be made which is not in every way authenticated by fact.

"That all film producing companies are not so careful that nothing but the truth shall appear in their press matter was evidenced in an article in a recent issue of a trade paper. One of the most important news events of the year was the surrender of the German High Seas Fleet on November 21. Motion pictures of this surrender were shipped from England on the steamship Adriatic. Naturally, exhibitors on this side of the water were anxious to show this great historical event, and rivalry between the news forces of the companies which specialize in such pictures was keen. The entire trade now knows that the Gaumont Company scored another big 'scoop' with its one-reel special, 'Driven From the Seas,' which was shown on Broadway, complete and fully titled, the night of the day the film arrived in the United States, fully a day ahead of others.

"The publicity article in question, however, which was evidently printed before the film actually arrived, told how the news editor of a competing company

boarded the steamer at Quarantine on Monday night, two nights before the steamer arrived, and had the film ready for the customs inspectors before the boat docked the next day. There were many thousands of mail parcels on the steamer, and, aside from the fact that editing this picture on shipboard was a physical impossibility, every person in the United States of ordinary intelligence knows that Uncle Sam does not allow even such important personages as editors of news reels to meddle with his mail. Such press matter as this article does the industry infinitely more harm than good.

"The Gaumont Company did not charter a tug and send its news editor to board the Adriatic at the quarantine station. But it did have a hustling representative on hand when the ship docked Thursday morning. And as soon as the postal and customs authorities turned over the picture to the Gaumont representative, in a proper, legal and due-course sort of way, it was rushed to the laboratories at Flushing, and in a very short time finished prints were being appreciated by Broadway spectators.

"The first exhibition of the surrender of the German fleet in the United States and Canada is only one of many big news 'scoops' which the Gaumont Company has been able to pull, because of the fact that its news-gathering force is composed of experienced newspaper men. These 'scoops' include the Eastland disaster, the subway cave-in a few years ago, the Black Tom explosion and the Halifax horror, which was shown on Broadway several days before competitors received their negative."

Wide Variety in World's January Program

WORLD PICTURES announces a wide variety of both stars and pictures for its January program of releases. In the list is found the third Government war picture, "Under Four Flags," which had such successful runs at Rothapfel's Rivoli and Rialto theatres during their initial presentation in New York City. This number is scheduled for the week of January 6th.

First on the January program comes "What Love Forgives," starring Barbara Castleton and Johnny Hines, with Muriel Ostriche and John Bowers prominently casted. The story was written by Gardner Hunting, scenarioized by George D. Proctor and directed by Henry Vekroff. It is scheduled for release January 6.

January 13, "Love in a Hurry," starring Carlyle Blackwell and Evelyn Greeley, is released. This attraction is a picturization of *The Saturday Evening Post* serial, "A Huge, Black, One-Eyed Man," written by Kenyon Gambier. Wallace C. Clifton did the scenario and Dell Henderson directed. George MacQuarrie, Albert Hart and Kid Broad have prominent roles.

Scheduled for release on January 20 is "The Bluffer," starring June Elvidge. Miss Elvidge is supported by George MacQuarrie, Muriel Ostriche, Irving Cummings and Frank Mayo. The story and

continuity were written by Clara S. Beranger. Travers Vale directed.

The final release for the month is a Louise Huff production, and it is scheduled for January 27. The title is "Heart of Gold." Lucy Sarver wrote the story and the scenario was prepared by Clara S. Beranger. Johnny Hines, Anthony Merlo and Marion Barney are the principals. Travers Vale directed.



Edna Britton, a new vampire of the screen who plays an important role in support of Houdini in the B. A. Rolfe fifteen-episode serial



Tom Mix does a little holdup work in the Fox photoplay, "Treat 'Em Rough"

"We Have Met the Test"

A Crucial Year in Review

By Samuel Goldwyn

THREE major facts we have learned during the last year which indicate very clearly and, to my mind, conclusively that the cinema industry is entering on a new phase, a phase of greater prosperity than it has ever enjoyed before. Briefly, it means, first, better pictures, and secondly, bigger exhibitor profits.

The first important fact we have discovered is that the motion picture is not merely an amusement and a luxury but a necessity. Primarily we believed that the Government declared it one of the essential industries because of the power it contributed to keeping up the morale not only of the soldier at the front but of those he had left behind him to supply him with the sinews of war. (One day, for instance, the Secretary of War made an emergency demand upon the industry for no less than 2,500,000 feet of film for immediate shipment to France).

But subsequently we found out that the cinema's contribution to victory was much greater and more important than even we had any idea of. Incredible as it may sound, I believe I can show you that at one time—the darkest period in the whole war, when nothing but disasters crowded the front pages of the papers, when everybody felt pessimistic—it was American film that actually helped to save the day.

It was the American picture that gave the lie to Hun propaganda at the crucial time in Europe. They showed the English and French people, hundreds of thousands of soldiers in the camps drilling, munition factories turning out shells in unheard of quantities, gigantic shipyards covering miles of ground and launching a ship a day.

Now we come to the second important fact that the past year's events have es-

tablished, for it grows out of the first. And that is: the industry is founded on rock bottom. Otherwise we never should have been able to weather the storm we have just passed through. The influenza epidemic coming, as it did in wartime, when we never dreamed that victory would happen so soon, when the whole country was geared up for the struggle, hit us the worst blow in the history of the cinema, the worst blow, I am confident, that we shall ever have to endure. We never could have come through the war, let alone the epidemic, if the motion picture had not proved its essentiality.

As I look back over the past few months I first of all wonder how on earth we ever came through it and then I realize how the very fact that we have come through it safely proves that our prospects are assured.

Indeed the ordeal we have had to undergo has strengthened us. Let me point to just one indication: did you ever before see everybody getting together as they did during the influenza crisis? We have learned that throat-cutting does not pay, that the policy of dog-eat-dog is just as fatal in the cinema industry as anywhere else. We have also learned that we can get together—a possibility that hitherto nobody believed in.

An Error Corrected

Due to a typographical error, the sale of the serial, "The Demon Shadow," being a re-issue revised from "The Twenty-Million-Dollar Mystery," was accredited to the Specialty Film Company of Dallas, Tex., for the Southeastern States.

"The Demon Shadow" was sold to the Sipe Film Company, Atlanta, Ga., for this territory.

Taylor Cites Co-operative Spirit in Nebraska

C. W. Taylor, branch manager of Select Pictures' Omaha exchange, brought to the attention of his home office an example of co-operation between tradesman and exhibitor that is worth passing along to other exhibitors who read this paper.

The point of co-operation in question concerns Constance Talmadge's recent picture, "Mrs. Leffingwell's Boots," which was billed at the Strand theatre in Omaha. Realizing the many possibilities of getting this attraction over to the public, Manager Stolte, of the Strand, got in touch with the proprietor of Omaha's most exclusive shoe shop and arranged a deal whereby the proprietor placed a pair of embroidered slippers in his show window, supplemented by pictures of Constance Talmadge, with sign reading: "These Are the Boots—See the Play at the Strand This Week."

Mme. Blache Has Difficulty with Title

Mme. Alice Blache, the French director, is experiencing misfortune in selecting a title for her production, starring Dolores Cassinelli with Albert Roscoe according to announcement made by her this week. She states that she has selected at least, twenty titles, all of which have been "already applied for" at the copy right bureau, Washington. Leonce Perret who supervised the production, has suggested a title and Mme. Blache is awaiting word from Washington, as to its originality. An announcement of title, personnel of cast and nature of story, will be made later, she says.

Desmond's First Ready January 12th

William Desmond's first starring vehicle, produced by Jesse D. Hampton, "Life's a Funny Proposition," for distribution through Exhibitors' Mutual, is announced for release January 12. Louis Lovely is leading lady to Mr. Desmond. J. Belasco, John Stepping, B. Du Vau, Vera Doris, Lillie Sylvester, Joe Franz and John McGregor are seen in the supporting cast.

Thomas N. Heffron directed the production. Mr. Heffron has to his credit such productions as "The Planter," starring Tyrone Power, "Mountain Dew" and others.

E. K. Lincoln Likes S-L Production Methods

E. K. Lincoln especially engaged as star of the newly formed organization bearing the brand name "S-L Pictures," declares that he is greatly delighted with the production methods pursued in the making of his initial starring vehicle, now under way at the Sawyer-Lubin Studios in New York.

"I have been particularly gratified with the expert knowledge of production matter and studio detail displayed during the making of the first S-L Picture by Ralph Ince and Arthur H. Sawyer," he said.

Blackton and Kelly Form Producing Team

J. Stuart Blackton and Anthony Paul Kelly, author of one of Broadway's biggest successes, "Three Faces East," and one of the screen's most gifted writers, have formed a permanent production team and will work together on Commodore Blackton's screen productions.

"A House Divided" is the third consecutive Blackton production coming from the pen of Mr. Kelly. It was Mr. Kelly who adapted for screen production the version of J. Hartley Manners' and Major Ian Hay Beith's "The Common Cause." "Life's Greatest Problem," first titled "Safe For Democracy," the first Blackton production, was an original work of Mr. Kelly.

"A House Divided," Commodore Blackton's latest work, now under production, was adapted for screen presentation by Mr. Kelly from Ruth Helt Boucicault's novel, "The Substance of His House."

Mr. Blackton states that his association with Mr. Kelly is in line with his policy to present the best available in story and script as well as in production, and Mr. Kelly's arrangement with the producer assures him a capable presentation of his stories and scenarios.

The five leading players in Commodore Blackton's "The Common Cause" have been selected again to interpret the leading roles in "A House Divided." They are Herbert Rawlinson, Sylvia Breamer, Lawrence Grossmith and Charles and Violet Blackton.

Mestayer, Author and Star, of Late Triangle

"Wife or Country," Triangle's release for the last week in December, has for its star Harry Mestayer, who is also accredited with the authorship. Gretchen Lederer is given the leading feminine role. Gloria Swanson and Jack Richardson are cast prominently. E. Mason Hopper directed and Clyde R. Cook did the camera work.

Mr. Mastayer's best known works as star and leading man on the Triangle program are incorporated in the screen versions of "The House of a Thousand Candles" and "Stop Thief." In "Wife or Country" he has the role of a successful attorney who falls a victim to drink and is redeemed by the woman he loves.

Harry Carey's "Roped" for January Release

Harry Carey's first release on Universal's 1919 program, special attractions, scheduled for release in January, is titled "Roped," and has just been completed at Universal City. "Roped" is an adaptation from Eugene B. Lewis's work, "A Matrimonial Lean-Up," and was produced under the direction of Jack Ford. Harry is the role of a cowpuncher who gets into all sorts of matrimonial entanglements. Neva Gerber has the principal feminine role. Others in the cast are J. Farrell MacDonald, Arthur Shirley and Lolly McConnell.

Exhibitors Firm Says Pettijohn

C. C. Pettijohn Declares That Confidence of Exhibitors Facing Economic Readjustment Is Most Encouraging Indication

"THE motion picture business is faced to face with an economic readjustment as radical as that which confronts every other American industry, and the best, the most interesting, and the most encouraging indication of impending changes is the confidence of the exhibitor in the business."

This is the statement of C. C. Pettijohn, general counsel of the Exhibitors' Mutual Distributing Corporation and Affiliated Distributors' Corporation, who has just returned to New York from a trip to Chicago, Omaha, Denver, Los Angeles, San Francisco and Salt Lake City.

He interviewed exhibitors in all these important mid-west and far west centers and brought back a message of optimism and encouragement over the conditions he found and the expressions he heard.

"The exhibitor is looking for a new order of things," said Mr. Pettijohn. "He is expecting a reconstruction of the business in this coming era of industrial reconstruction, a reconstruction which will place the picture business on a sounder economic basis than it has ever been."

"In this period of expectancy within the industry the exhibitor, the owner of the big house, the owner of the circuit as well as what we call 'the little fellow,' is keenly interested in every move among distributors and producers. I never before saw so much enthusiasm and interest evidenced by the men who sell the product to the consumer."

"The 'big fellows' are as much interested as the 'little fellows,' for they are realizing, as they never realized before, the

advantage to themselves through co-operation with the owners of smaller theatres.

"The exhibitor is through with the order of things which forced him to put into his theatre pictures he didn't want, pictures his audiences didn't want, in order that he might play the pictures that he wanted to play. They are determined as never before to buy their product on the sounder economic principle of buying what they want and what they can retail to advantage."

"The exhibitor is determined to come into his own, and he is so thoroughly determined that he will take matters into his own hands unless he can very quickly wipe out the conditions under which he has been, as he feels, oppressed in the past."

"Everywhere that the epidemic had been I found exhibitors had put in the period of suspension into the improvement of their theatres and to me this seemed one of the most hopeful signs of the times. The box office is the backbone of the business. When there is confidence there the industry has much reason to be hopeful, and there is, certainly and surely, confidence in the future of this business at the box office."

"Many theatres have emerged from the period of darkness completely renovated, many partially rebuilt, and nearly every one of them with new electric lights and a lot more electric lights than ever shone there before."

"Fundamentally the prosperity of this business is built on the confidence of the exhibitor in the business, and the exhibitor has confidence to-day, more than he ever had."

Mr. Pettijohn expects to remain at the New York offices until after the holidays, when he will make another extended trip into the field.

Katterjohn Producing Alaskan Drama

MONTE KATTERJOHN "comes across" with another story of the Alaskan country. "Hearts of the Stampede" is the title and he announces that it is now under production by his own company. The personnel of the cast is not announced but Mr. Katterjohn promises full details concerning story and production in an early issue.

The author is one of the screen's most popular writers of life in Alaska, his "Flame of the Yukon" having been pronounced by critics to be the best Alaskan story since Rex Beach's "The Spoilers" was shown. "The Flame" followed as another Alaskan drama to the credit of the author and then his "Carmen of the Klondike," all three of these depicting in a most virile manner, life in the Alaskan country. The last named is considered Mr. Katterjohn's best work.

Now comes his announcement that he has under production "Hearts of the Stampede," also an Alaskan picture, said to contain possibilities for screen presentation, that excel those offered by his past successes. This picture will be the first of the Katterjohn Film Productions, a producing

organization formed to produce the works of the author.

The author has studied every detail of life in Alaska and is probably better fitted to write of the life there than any other author. Speaking of his venture, Mr. Katterjohn said:

"While I am setting rather a high goal, I am fully determined that 'Hearts of the Stampede' produced by my own company, must in every way eclipse my other two successes along these lines. Those of my associates who have already seen the new story have announced themselves as highly pleased with it, and all are impatient for the actual inauguration of production activities."

Farnum Commences Next Fox Production

William Farnum started this week on "The Lucky Charm," temporarily titled, at the William Fox studios in Fort Lee, under the direction of Richard Stanton. The story was written especially for Mr. Farnum by George V. Hobart, the playwright.

1918 Was Year of Achievement

J. Stuart Blackton Rounds Out Twenty-one Years of Film Producing and 1918 Was Banner Year

TWENTY-ONE years ago J. Stuart Blackton began his career as a film producer by making motion pictures on the roof of a building in New York. His success since those pioneer days, when he helped found the Vitagraph Company and did much to make the moving picture the artistic success it is today, is a part of the history of the industry itself.

It was in 1897 that Commodore Blackton directed his first motion picture, a "production" fifty feet in length, showing a Spanish flag fluttering in the breeze with the hand of the producer rising slowly into the picture, tearing down that flag and hauling up in its place the Stars and Stripes. At that time the Spanish-American War was on, and the little film is said to have aroused wild enthusiasm wherever shown.

A writer on the publicity staff of Blackton Productions declares that it is a significant fact, in view of this initial achievement, that to Commodore Blackton goes credit for the production of the first preparedness propaganda picture dealing with the more recent conflict.

"This was 'The Battle Cry of Liberty,'" he continued, "which was followed by his 'Womanhood, the Glory of the Nation,' one of the first military and industrial mobilization pictures made.

"It was but natural, then, that the list of his super-productions should also include a picture which is at once unusual screen entertainment and a pictorial record of incidents in the world war, of the work of every implement used in waging the battles.

"This is 'The Common Cause,' the war play with a laugh, a thrill and a throb," the outstanding Blackton achievement of the year 1918, a year which has been a banner one in his career, having recorded several of his greatest successes and established him as an independent producer, the president and director-general of Blackton Productions, Inc., with business offices in New York and personal studios in Brooklyn."

Early in the year Commodore Blackton, who was then affiliated with the Famous Players-Lasky company, having several months previous severed his active association as a Vitagraph producer, retaining his financial interest in the company, made his first production trip to California.

There he produced "Wild Youth" and "Missing," the last two of his series of Paramount pictures. He then returned to New York to acquire the screen rights of "The Common Cause," the play by J. Hartley Manners and Major Ian Hay Beith, which he was commissioned to film under the auspices of the British-Canadian Recruiting Mission.

The reception accorded "The Common Cause" by the trade press reviewers on its recent private showing at the Rialto theatre and its success as reported by Vitagraph exchanges distributing the picture are described as matters of current film history.

"The Common Cause" cast consists of

Herbert Rawlinson, Sylvia Breamer, Lawrence Grossmith, Huntly Gordon, Mlle. Marcel and the Blackton "kiddies," while the allegorical prologue and epilogue introduce Julia Arthur, whose first work before the camera was said to be for this picture; Marjorie Rambeau, Irene Castle, Violet Heming and Effie Shannon.

Before its release Commodore Blackton presented "Safe For Democracy," which he produced from the labor question story written by Anthony P. Kelly. It was featured at the Rivoli during the week of November 3, and has been re-titled "Life's Greatest Problem," and with "The Littlest Scout," a new Paula Blackton Country Life story, it is being booked by the Independent Sales Corporation and distributed through the Film Clearing House.

"A House Divided" is the first Blackton production for 1919. It has just been started and will occupy the producer's time for some days after the New Year. Regarding the distribution destiny of this picture and the productions underlined to follow it, no announcement has been made, but those in the know state Commodore Blackton is formulating plans for yet another big special timely release to make his 1919 even more prosperous and gratifying than 1918.

"Educational Will Supplant Propaganda"

"The motion picture industry will in 1919 turn from the propaganda picture to educational films," says Leonce Perret, the French director. "I myself would not care to make any more film productions with a propaganda nature. 'Lafayette We Come' has been a very splendid propaganda feature, and I hope 'Stars of Glory,' the victory film which I have just completed, will meet with approval. But now the war is over and we need no further propaganda films. I feel sure the motion picture industry, very anxious to conquer new territories, will to a certain extent devote its energies to educational films during the new year. I should not at all be surprised if the Government took up the idea of educational motion pictures in schools seriously in the coming year."

Peggy Pearce Engaged for Sunshine Comedies

Peggy Pearce, who has been appearing in recent Mack Sennett comedies, has become a member of Henry Lehrman's Sunshine Comedies company.

Miss Pearce was one of the members of the L-Ko company at the time that Mr. Lehrman was at the head of it. She went with Sennett after Mr. Lehrman sold his interests and remained with that producer until she accepted an offer to return to the Lehrman fold.

She has just started work on her first Sunshine Comedy in which she appears in support of Jack Cooper and Leo White, who are working under the direction of Reggie Morris.

Brentwood Analyzes What Public Demands

In selecting the story of "The Turn in the Road" for feature production the Brentwood Film Corporation reasoned that the public demand in pictures has undergone a very marked change during recent months.

In place of unreal sex problems, sensationalism or spectacular effects, they feel that there is now a steadily increasing call for the real and true both in comedy and in drama.

"The Turn in the Road" is described as a picture of bright humor, deep heart interest and realism. It raises problems which are familiar to most American families and it is said to offer solutions which are sound, cheering and uplifting. The plot is laid in eastern cities and the story and direction are by King W. Vidor.

Chester Barnett Supporting Zena Keefe

Arden Photoplays, Inc., first production, "The Challenge Accepted," stars Zena Keefe, with Chester Barnett in the leading male role. Mr. Barnett has supported some of the screen's leading stars, among them Vivian Martin, Clara Kimball Young, Pearl White, Alice Brady, Norma Talmadge, Gladys Hulette and Bessie Love. With the exception of one instance he has played the part of the hero, the exception being the part of the villain in "The Rack," starring Alice Brady.

"The Challenge Accepted" was directed by Edwin L. Hollywood and is distributed by W. W. Hodkinson Corporation through Pathe.

Fairbanks Picture Opens New Theatre

"Arizona," Douglas Fairbanks latest Artcraft picture, was the opening attraction at Miller Theatre Company new house in Los Angeles, The California Theatre, last week. The California has a seating capacity of 2,500. Mr. Fairbanks presented the management with a cactus plant in place of the conventional floral piece.

It was a Fairbanks that opened the Rivoli and Rialto in New York, the Strand in New Orleans. An Artcraft production, Cecil B. DeMille's "The Woman God Forgot," starring Geraldine Farrar, that opened the Kinema, Los Angeles and a William S. Hart feature opened the Grauman.

Eddie Polo Makes Many Personal Appearances

Manager McAleer of the Universal exchange at Pittsburgh received the following telegram from Manager G. J. Schweitzer of the Century theatre, Pittsburgh, which tell partially of Eddie Polo's success there.

"The World's yours. Early arrival of Polo saved brass rails, chairs, doors. Stopped ticket sale at seven. Demonstration a duplicate of Victory Day. Appreciate your earnest endeavors to avoid disappointment."

Official War Pictures Are Booked Heavily

"America's Answer," the second official United States War Picture which was shown for the first time officially, in New York in July, after which official presentations were made in a number of the principal cities, has played in 1819 theatres and contracts are made for its exhibition in 3204 other theatres, it is announced by Division of Films. Contracts are now being made at the rate of 150 or 200 each week, the announcement reads.

"This booking record is positive proof of the equitable and profitable points of the Government proportionate plan of charges for the film," said one of the executives "and is also a sure indication of the desire of the public to witness this message of General Pershing, taken at the time that America was in the midst of war."

The great demand being voiced by both the public and exhibitors for "Under Four Flags," the third Official War Picture, indicates that it will immensely outplay "America's Answer" and it is expected by both the Division of Films and the World Film that the picture will be shown in over 4000 theatres. World Film are releasing these pictures.

May Allison Girl Sleuth in Newest Metro

May Allison learns sleuthing by correspondence in her newest Metro starring chicle, "Peggy Does Her Darndest," now in its third week of production at the Metro studios in Hollywood. Peggy becomes Sherlock Holmes in skirts after lessons by mail from the School of Detectivity.

Her new role in "Peggy Does Her Darndest," which follows "In for Thirty Days," and "The Testing of Mildred Vane," gives Miss Allison exceptional scope for a display of dazzling feminine attire.

Robert Ellis appears opposite Miss Allison in the role of a young Englishman who brings his family jewels to America. Rosemary Theby plays the older sister. Others in the cast, selected by Director General Maxwell Karger, are Wilton Taylor, Dick Fosson, Sylvia Ashton and Ernest Morrison, a little colored actor who has the part of "Snowball" Snow. The story, by Royal Brown, was scenarioized by George A. Baker, who is also directing the star.

War Review Shows Troops in Vladivostok

Official War Review No. 27, released through Pathe, December 30, will give the first scenes shown of the operations of the American army in Siberia.

Views are given of the great naval barracks at Vladivostok, where eight thousand American soldiers were quartered; the warehouses along the shore are shown to be crammed with war materials and munitions, saved by the Allies from falling into the hands of the Huns. Toughboys are seen guarding treasures of copper, wool, tin, rubber and wire.



A Dramatic Moment in Vitagraph's Blue Ribbon Feature, "The Adventure Shop," Featuring Corinne Griffith

Screened Great Stage Success

Vitagraph Releases "The Lion and the Mouse," Charles Frohman's Stage Success, February 10

A GREAT stage success is transferred to the screen, a book which has proven unusually successful, especially with women readers, is converted into a cinema play, and four original scripts portrayed sums up Vitagraph's offerings for the last two weeks in January and for February in toto.

The first of these is "The Lion and the Mouse," the play that, in its stage version, was written by Charles Klein and presented by Charles Frohman.

The release schedule in full, just issued, is as follows: January 20, Earle Williams in "The Highest Trump"; January 27, Gladys Leslie in "Fortune's Child"; February 3, Harry T. Morey in "Silent Strength"; February 10, Alice Joyce in "The Lion and the Mouse"; February 17, Corinne Griffith in "The Girl Question"; February 24, Bessie Love in "The Wishing Ring Man."

Alice Joyce plays the role of Shirely Rossmore in "The Lion and the Mouse" and adds another characterization to her long galaxy. In her support are Conrad Nagel, Anders Randolph, Henry Hallam, W. T. Carlton, Mona Kingsley, Jane Jennings, Mary Carr and Templar Saxe.

The book play on the list is "The Wishing Ring Man," based on the book of that name by Margaret Widdemer, and is described as just the kind that Bessie Love knows so well how to act. David Smith is directing it.

Earle Williams figures not only as the star of "The Highest Trump" but is one of the authors as well. With H. H. Van Loan he constructed this play and the story is said to be most ingenious. Grace Darmond plays the heroine and James Young directs the picture.

Harry T. Morey stars in "Silent Strength." In one of the scenes Morey, in a dual role, is seen in a fist encounter

with himself, is felled by his double and sprawls the length of the picture at the feet of the victorious double.

"Fortune's Child," gives Gladys Leslie grateful opportunities. Miriam Miles, Denton Vane, Kempton Greene and Stanley Walpole are among Miss Leslie's cast. The play was written by Lawrence McCloskey and directed by Joseph Gleason.

"The Girl Question" deals with the close-range psychological studies of woman on part of a young novelist, and stars Corinne Griffith.

Salvation Army Picture Is Well Under Way

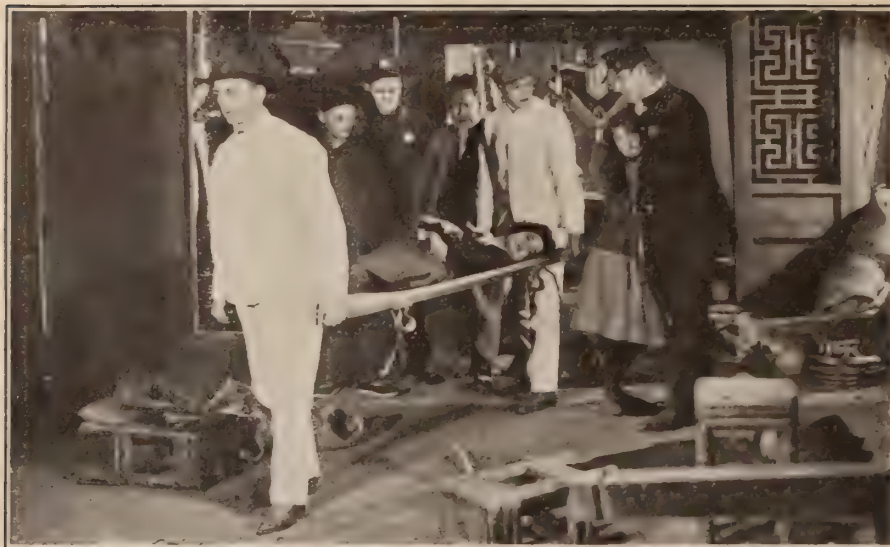
The production dealing with the work of the Salvation Army, both at home and abroad, during war times and in days of peace, is now well under way at the Famous Players-Lasky Corporation's Hollywood studios, under the direction of Edward Jose.

Eugene O'Brien, Ruby de Remer, and Catherine Calvert appear in three of the important roles, while Commander Evangeline Booth of the Salvation Army will make special appearance in scenes to be taken in New York after the work in California is completed.

"The Virginian," Starring Dustin Farnum

"The Virginian," starring Dustin Farnum, is announced as the current release on Famous Players-Lasky Corporation's Success Series program. It is scheduled for release December 29.

"The Virginian" is a screen version of Owen Wister's celebrated novel of the same name. Mr. Farnum is supported in this production by Winifred Kingston, Billy Elmer, Frank Campeau, Monroe Salisbury, Anita King, Sydney Deane, Hosea Steelman, H. B. Carpenter, Dick La Reno and Jack Johnston.



A scene from the Select special, "The Midnight Patrol," produced by Thomas H. Ince

Stoermer Sees a Bright Future

Author of "Honor System" Offers Own Production, "The Tidal Wave," on Open Market—Predicts Strong Demand

WILLIAM STOERMER, author of "The Honor System" and producer of "The Tidal Wave," which he is offering now on the independent market, speaks in the following interview most optimistically for the future in the states rights field. Here's what he has to say:

"Optimist that I am, I confess myself amazed at the extent, geographically and financially, that the states rights field holds at this moment in the picture market. My surprise follows the campaign I'm prosecuting at this moment to let the public know what my new picture, 'The Tidal Wave,' is about. The states rights field isn't new to me. But there's a new big jazz in the market, and it's the ringing down the curtain on the big tragedy abroad that's given the market its new drive.

"There's scarcely a states rights block on the map that isn't indicated several times in the answers my trade advertising have generated. And the prices that are

suggested in some of the inquiries prove again that the film field is a by-path of Wall street for producers who can deliver the goods.

"'The Tidal Wave' is a big subject just now riding the crest of public interest. It is real artistic substance, and all the force of pictures of big effects that any large special production nowadays must possess to lift it out of the programme class. No expert who sees it will gainsay this.

"The story was inspired by Robert Louis Stevenson's observation."

"The play begins at about the moment of the Chateau Thierry impact. The war had kept the lovers separated four years. Involuntarily the girl becomes a factor of big import in the cataclysm. Secret agents of the Wilhelmstrasse environ her. The conspirators aiming at the new alignments of the map after the ambitions of Berlin become the girl's neighbors. The eruptions, upheavals in Berlin, Vienna, Moscow, Paris, New York, Rome, and the big, high spots of Russia, are all part of the drama and are all shown with the actual uprisings in those countries caught by the camera."

Edward Small Agent for Artic City Studio

IN the heart of the Adirondacks, at Port Henry, close to the shores of Lake Champlain, Artic City has been created and fashioned into one of the most complete and modern motion picture studios in the country, according to an announcement made, this week, by Edward Small, Inc., sole agents, for the rental of the studio.

Artic City has been erected primarily for the use of independent producers desiring to rent a studio surrounded by exterior scenes bringing before the camera the countries of the Yukon, the lumber camp, Siberian, Lapland, Russian, Eskimo and typical western scenes. The studio, it is said, has all the facilities of the Artic region and the region in which it is located has been termed Nature's Wonder Spot.

In addition to all this natural beauty,

Mr. Small announces that there is at the disposal of the producer a complete zoo of trained animals, including Russian bears, timber wolves, educated horses, police dogs, Eskimo dogs. Michael Schliesser, known for his work of this nature in motion pictures, has charge of the zoo.

The studio has a floor space of 80x190 feet and is equipped with all the modern improvements in lighting effects and scenery. It is eight hours from New York.

Additional Producers' News
on Page 112

Lila Lee Starts Fifth Paramount Picture

Lila Lee, youngest of Paramount stars, left New York Sunday for Hollywood, Cal., after spending a vacation of more than two months with her guardians, Mr. and Mrs. Gus Edwards. A three-day stop was made at Chicago, where the little star passed Christmas Day.

Upon her arrival in Hollywood Miss Lee will start work on her fifth Paramount picture, which will be an adaptation of Grace Miller White's popular and delightful story, "Judy of Rogue's Harbor." The director has not yet been chosen.

Prior to her coming East for her vacation Miss Lee had completed four pictures without a week's rest. Two of these yet remain to be released, "The Secret Garden" and "Puppy Love." The first named of these, an adaptation of the popular novel by Frances Hodgson Burnett, will be released January 12. Miss Lee is considered an ideal type of girl for a story by this noted authoress, who created "Little Lord Fauntleroy." Marion Fairfax wrote the scenario. G. Butler Clonough directed and Henry Kotani was photographer. Lou Howland assisted in the direction.

Farnum to Florida for Next Fox Picture

Richard Stanton, directing William Farnum in the Fox production temporarily titled "Lucky Charm," will take the company to Florida after Christmas for the filming of exterior scenes. Edward Sedgwick, Mr. Stanton's assistant, has gone to Miami to find locations, and he will be followed by Edward Bach, chief carpenter of the William Fox forces. A Hindu city is to be built and many of the scenes will be filmed in and around the Everglades. Work has been begun on a set representing a Hindu temple. Mr. Stanton will have about 1,000 persons working for him in Florida. He intends to take at least 100 extras from New York.

In addition to a company of 1,000 persons, Mr. Stanton will use a large number of animals of the jungle, as the story has its setting in the wilds of India.

Popularity of Travel Series Verified

According to exhibitors who have made bookings on the Burlingham Travel Pictures, distributed on the General Film Company's program by the William L. Sherry Service, this series has received the approval of the public. Keith's Providence, R. I., has booked a series of ten subjects for a run of a week each, and the Stillman, Cleveland, has signed up for the entire series. Recent bookings by the Lyceum, Leavenworth, Kansas; the Cort, Atlantic City; the St. Regis, Trenton; the Elk, Mahoney City, Pa.; the Colonial, St. Joseph, Mo., and the Apollo, Everett, Wash., are recorded. Current subjects in the Burlingham Series had week runs at the Stanley and Arcadia theatres in Philadelphia.



**PRISCILLA
DEAN in
"The Wildcat of
Paris"**

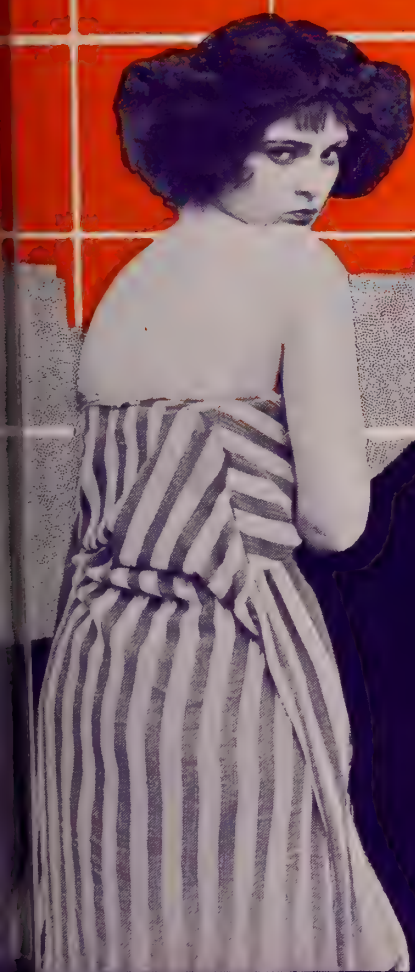
PRISCILLA DEAN in



UNIVERSAL
SPECIAL
ATTRACTION



"The WILDCAT OF PARIS"



UNIVERSAL
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**DOROTHY
PHILLIPS** in
"The Talk of the Town"

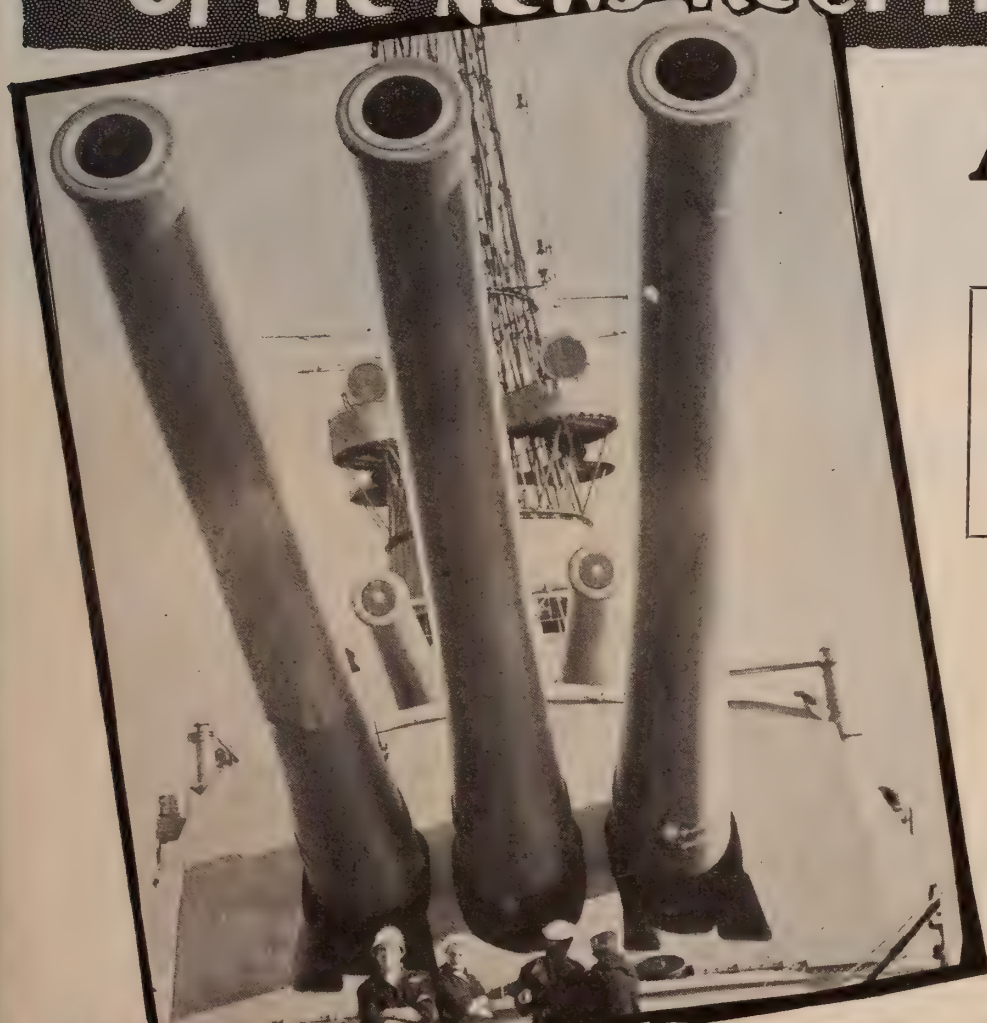
MAE MURRAY in
"Danger-Go Slow!"

**MARY MAC
LAREN** in
"Vanity Pool"

Book thru

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in more than

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Theatres

in and around
New York City

**HEARST NEWS
SCREEN TELEGRAM
UNIVERSAL
CURRENT EVENTS**

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1600 Broadway

New York

Additional Live News of the Producers

(Continued from page 102)



Three scenes from "Ruling Passions," the picture purchased by Select, which will be released as a Special production

Select Gets "Ruling Passions"

Abraham S. Schomer's Production to Be Handled as Special Attraction by Select Pictures Corporation

SELLECT PICTURES CORPORATION announces the acquisition of Abraham S. Schomer's latest photoplay, "Ruling Passions." The picture will be released exclusively through the twenty-one Select exchanges in the United States, and will be handled as a Select special attraction.

"Ruling Passions" is the latest work of the man who gave to the public "The Yellow Passport," "Today" and "The Inner Man." It is declared that the genius of Mr. Schomer encompasses the ability to write and produce plays upon the speaking stage and write and produce photoplays upon the screen as well.

In this manner "The Yellow Passport," first presented by him upon the Yiddish stage, was afterwards made a successful photoplay. "Today," which Mr. Schomer wrote for the speaking stage, made a hit on Broadway when presented with Emily Stevens in the role of the woman who could not stand the sting of poverty, and this also was later presented on the screen, with Florence Reed as its star.

"The Inner Man" Mr. Schomer also presented first on the speaking stage, it having been one of the Broadway presentations of a season or two ago.

The photoplay "Ruling Passions" presents an original story which has been both written and directed personally by Abraham S. Schomer. It is described as a story which is characterized throughout by good feeling and good fellowship.

There is said to be nothing morbid or disagreeable about this picture. It portrays a man who is embittered with life, and the audience can understand why he is embittered.

The late Edwin Arden is co-featured in "Ruling Passions" with Julia Dean. Both

do work before the camera which is said to be impressive for its sincerity. And the others in the cast are as satisfactory in their respective roles.

"Ruling Passions" comes as a refreshing note in this day of turgid and passionate dramas," said a Select official. "Exhibitors can recommend the picture to their patrons with the feeling that there is much to praise in it and nothing at which the most captious can carp."

W. W. Hodkinson Denies Current Rumor

W. W. Hodkinson Corporation announces that Kerrigan features are released in the United States by the W. W. Hodkinson Corporation, and not by Robertson-Cole Company, and will be so released for the next eighteen months.

W. H. Seely, of Robertson-Cole Company, in a letter to Hodkinson Corporation, wrote: "We regret exceedingly that such an impression should have gone abroad and caused you any embarrassment. We hasten to assure you, however, that we have no part in this matter whatever; that we have even refrained from advertising the Kerrigan pictures in the foreign territory which we control since we entered into our contract with the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation. A careful perusal of our publicity and announcement of our releases will verify our statement that there has been no announcement emanating from us which could have been misconstrued in the manner indicated in your letter."

"In disclaiming any responsibility for this impression we are obliged to say that we do it regretfully, for we like the Kerrigan pictures and would be glad if we had them."

Good Reports on Blackton's "Common Cause"

"The Common Cause," J. Stuart Blackton's late production, releasing as a Vitagraph special, is "hitting on all six cylinders," according to exhibitor reports to Vitagraph. At the Park theatre, in Boston, the picture met with every success, and in Des Moines, Iowa, the same result was had, according to wires received at the Vitagraph offices from these points.

From Portland, Ore., points in Florida, Canada, Chicago, where it opened at the new Riviera theatre; in the South, at the Rialto in Nashville, and the Walnut in Louisville—all report favorably.

In Pittsfield, at the Union Square; Sandusky, Ohio, at the Star; New London, Conn., at the Empire; Woonsocket, R. I., at Smith's; and DuBois, Pa., at the Empire—exhibitors have praised it.

Herbert Rawlinson has the leading male part, Sylvia Breamer is prominently cast, and Julia Arthur, Marjorie Rambeau, Effie Shannon, Violet Heming, Irene Castle, Huntley Gordon, Lawrence Grossmith, Charles and Violet Blackton, Mlle. Marcel and Philip Van Loan are seen.

"Cheating Cheaters" in the Cutting Room

All the scenes for Clara Kimball Young's latest picture, "Cheating Cheaters," have been taken and the film is now in the hands of the cutter and titler, according to an announcement by Select Pictures' Corporation. The December release of Miss Young's Select Star Series, "The Road Through the Dark," is now before the public in the first-run houses.

It is announced that this is the first time that the star has been ahead of her schedule since the organization of the Select Pictures' Corporation.

January 4, 1919

Goldwyn Eulogizes Ford Educational Weekly

One of the chief advantages from the exhibitors' standpoint of the *Ford Educational Weekly*, it is pointed out by Goldwyn, is its comprehensive "covering" of the feature angle of the news of the day, and they claim that it has the advantage over a film news weekly of being able to devote an entire reel to a single subject, much as a Sunday newspaper could expand an interesting topic for its weekly magazine in a manner which lack of space in the daily issue would forbid.

What Goldwyn terms as two remarkable instances of this are offered in the first few issues of the *Ford Educational Weekly* to be released by Goldwyn. While the first pages of the nation's newspapers are featuring the report of the investigation of shipbuilding at Hog Island, the world's largest shipbuilding plant, the weekly offers "Carrying Old Glory to the Seven Seas," an interesting, up-to-the-minute exposition of Hog Island activities.

In this the fabricating of a great merchant ship is followed from the laying of the keel through the launching and finishing. "Carrying Old Glory to the Seven Seas" is declared to be the first comprehensive cinema-portrayal of a work that did much to help the United States and the Allies win the war.

"The Truth About the Liberty Motor" is another case in point. In the last few days the newspapers have published bits of the interesting story of how this wonderful airplane engine was conceived and how quantity production was attained with a speed which amazed Allied engineers.

Maxwell Karger Receives Greatest Gift

Maxwell Karger already can see outward and visible signs of his Christmas gift. The three big stages of the new Metro studios on Romaine street, Hollywood, are finished to the extent that four companies are at work on them.

Stars' dressing rooms have been whipped into shape to shelter those particular and discerning luminaries of the screen, and the dressing rooms of the lesser lights are also habitable.

The administration building is said to have been going up like a mushroom—almost overnight—and it was promised for occupancy by Christmas Eve.

Joseph W. Engel, Metro treasurer, now in the West, is in direct charge of the studio construction. His immediate aides are Clifford P. Butler, studio auditor, and Ralph C. Godfrey, of the technical staff.

Universal Changes Title of Clifford Feature

The title of Ruth Clifford's latest picture on the Universal program has been announced as changed from "Home, James" to "The Game's Up." Elsie Jane Wilson directed. The adaptation was made from a story by Gladys Johnson. Al Ray, brother of Charles Ray, has the leading male role.

Roosevelt Picture Is Finished

First National Exhibitors' Circuit Will Distribute Roosevelt Picture, According to F. L. Collins of McClure

THE first official announcement in regard to the Roosevelt picture comes this week from the office of Frederick L. Collins, head of the McClure motion picture and publishing interests, and personal representative of Colonel Roosevelt in motion picture matters.

His statement declares that the picture is finished and will be released through the First National Exhibitors' Circuit.

William Nigh, who made "My Four Years in Germany," with Ambassador Gerard, was in personal charge of the large directing and producing staff that completed the Roosevelt picture.

"It was not an easy thing," states Mr. Collins, "to select just the right director for the Roosevelt picture, for the story of the production contains almost every element to tax the skill of a producer, including kid-stuff, western scenes, fist fights, cowboy stunts, behind-the-scenes, Washington effects, the atmosphere of the White House and Sagamore Hill, and right-down-to-the-minute war pictures embodying the experiences of Colonel Roosevelt's heroic sons.

"The man who could successfully visualize a scene in which T. R. knocks out a bad man in a wild-west saloon might not be able to do justice to the German Ambassador's stormy interview with President Roosevelt in the White House, or the intimate scenes of extreme delicacy surrounding the work of the Roosevelt boys at the front.

"And I had to have a man who was acceptable to the Colonel and who could work with him. It takes a good man to 'direct' Colonel Roosevelt!

"William Nigh appealed to me most strongly, not alone because of his varied experiences and his success with Ambassador Gerard, but because he seems to be one of the few men who have discovered the secret of making distinguished men and important public characters seem real on the screen.

"William Nigh is a student of detail and a master of make-up. He spent hours in seeing that his characters look the part, and has surrounded his distinguished principal with authoritative portraits of the men who have been making history in this republic.

"Colonel Roosevelt has given Mr. Nigh unusual opportunities to study the family life of the Roosevelts at Oyster Bay, and, as promised in his earlier statement, is co-operating with me in every way to make this picture a great success."

Colonel Roosevelt is not making this picture for personal profit, but has distinctly stated that all the royalties received by him are to be devoted to the Red Cross and other war charities, and it is for this purpose that he commissioned Mr. Collins to present a picture version of his life and works.

The picture portrays the experiences of Colonel Roosevelt at various stages of his career, but it is said to be in no sense a dry autobiographical or historical picture. It is said that the authors have steered clear of all controversial or political subjects, so that this picture will have entertainment value for the movie patrons.

Joyce Completing Klein's Famous Drama

"THE LION AND THE MOUSE," a screen version of Charles Klein's successful stage drama of a few years ago, is nearing completion at the Vitagraph studio, according to announcement by the Vitagraph Company. Alice Joyce is the star and the production is being made under the direction of Tom Terriss. Vitagraph announces it for release on February 10th. "The Lion and the Mouse" is considered by critics and the public at large to be the late Charles Klein's best work for the American stage.

The star feminine role, that of Shirley Rossmore, is interpreted by Miss Joyce, and word comes from the Vitagraph studio from those who have seen flashes of the screen version that the star has never had a more sympathetic role or one that emphasizes her rare dramatic qualities as that of Shirley Rossmore.

Conrad Nagel, who has done some clever work for the silent drama, has the role of Jefferson Ryder. Anders Randolph, known for his cleverly interpreted villainous and straight dramatic roles, has the role of John Burkett Ryder.

Henry Hallam impersonates Judge Rossmore, T. W. Carlton is given the role of Senator Roberts, Mona Kingsley has the part of Kate Roberts, Jane Jennings ap-

pears as Mrs. Ryder, and Mary Carr, William H. Burton and Templar Saxe appear in the other principal roles. Those who have seen Miss Joyce's work in the role of Shirley Rossmore, express the opinion that she surpasses her triumphal interpretation of Mary Turner in Vitagraph's production of "Within the Law."

"Made in America" Presents Strong Cast

"Made in America," the Ashley Miller, W. W. Hodkinson Corporation's new patriotic series of pictures, in eight episodes, presents Richard Turner in the leading male role of John Evers, who wins distinction for bravery in the war. Lillian Lawrence has the role of Mrs. Evers. Miss Lawrence is favorably known on the speaking stage, having appeared in "Along Came Ruth," "His Majesty, Bunker Bean" and "Nothing But the Truth"—Broadway successes. Edward Burns has the part of Jimmy Evers. Mr. Burns is one of the screen's youngest actors and was seen lately with Elsie Ferguson in her late picture "Under the Greenwood Tree." "Made in America" was produced under the direction of Mr. Miller.

How Simplex Met Lens Shortage

A Human Interest Story of Industrial Achievement During the World War of Nations

PRIOR to the entry of our country into the war the majority of the supply of lenses used on motion picture projectors was distributed between three of the leading optical concerns in the country. With the declaration of war there began an immediate checking up by the Government of all manufacturers who were engaged in the producing of things essential to the Government.

One of the industries that received particular attention was the optical business. The sudden Government demand for high-grade binoculars for army, navy and aeroplane use proved an overwhelming load on the manufacturers.

One of the first steps taken by the Government was to assure itself priority rights to the major portion of the output of these plants—leaving very little to be distributed through the commercial trade, of which the projection lens was only a small part. So great was the Government demand for optical glasses that "four-minute speakers" all over the country urged their theatre audiences to loan whatever glasses they might have to Uncle Sam. Newspapers and posters were also used as mediums for the same purpose.

This sudden and wholly unlooked-for demand had a telling effect upon the motion picture industry. The manufacturer of projectors was specially hard hit—to send out new equipments without lenses would be impractical causing untold inconvenience, and in many cases would require the exhibitor opening a new house to use a different-size picture from that for which his screen and stage had been designed for.

This shortage forced many exhibitors to change their screen size at once rather than waiting till later, thus adding another weight to the overburdened lens business.

Machine manufacturers scoured the country through their various distributors for all available lenses. Notices were issued to conserve the dealers' supply of projection lenses by only selling in cases of utmost necessity. At the Government's request the manufacturers of projectors agreed to restrict the purchasing of lenses with equipment to three sizes—four, five, and six inches on projectors and sixteen, twenty and twenty-four inches on stereopticon lenses.

One of the optical concerns, who were under contract to supply the Precision Machine Company with lenses, had a good portion of their output taken over by the Government. They were free, however, to supply the projection lenses according to their contract, but with little thought of the machine man and the exhibitor they suddenly stopped making projection lenses entirely and left the Simplex high and dry—and here is where the proverbial far-sightedness and characteristic ability to handle big situations stood Mr. Edwin S. Porter, vice-president of the Precision Machine Company, in good stead.

He decided to manufacture his own lenses.

The manufacture of lenses is a business entirely apart from that of machine manufacture. Many to whom Mr. Porter confided his plans tried to dissuade him from taking this step. They pointed out the unfamiliar channels, the intricacies to be encountered and numerous other things, all of which would have discouraged a less determined man.

His first step was to secure the services of the best optical expert available. A \$25,000 plant was equipped at Morris Park, L. I. The very latest machines used in lens-making were installed. Several special machines containing exclusive features were especially built by the Precision Machine Company and the finest brains of the lens industry were engaged, with instructions to turn out lenses which carried with them the same high quality that has brought the Simplex machine to the front.

It had been customary, in receiving the regular supply of commercial lenses at the Simplex factory, to subject them to certain tests in order to maintain the Simplex standard before including them in the equipment. This testing process resulted in a remarkable number of rejections. With this in mind, the Simplex lens factory turned over for examination the first dozen lenses some weeks ago and, upon being tested out and examined by optical experts, were declared to be superior to the commercial lenses now in use, each of them measuring up to the standard.

There was apparent greater focal depth, brighter illumination and a universal definition distributed evenly over the field, proving that by combining skill with utmost care regular uniformity of perfection can be carried out in the making of projection lenses.

The Precision Machine Company is to be congratulated on their progressiveness and they are pleased to announce that they will, as soon as the production warrants, offer the new lens to the trade, including their competitors in the machine-building line.

Kerrigan's First Picture for the New Year

"The Drifters," J. Warren Kerrigan's newest J. D. Hampton feature, will be the first picture to be released on the Hodgkinson programme for the new year. It was written by Kenneth B. Clarke, produced under direction of J. D. Hampton. Following this, the star will appear in "Come Again, Smith," a modern-day comedy, written by John H. Blackwood.

Brady's "Stolen Orders" Pronounced Magnet

William A. Brady's "Stolen Orders," which was an opening attraction at Loew's new two million dollar Metropolitan theatre in Brooklyn, has duplicated its success in the other theatres of the Loew Circuit, it is declared.

It is described as an exceptionally well executed melodrama, with a story that thrills and holds.

Select's "Police" Picture "Cops" Approval

Select's Thomas H. Ince special production, "The Midnight Patrol," has received the stamp of approval from the police forces in all centres where the picture has been shown, according to letters received from these sections by Select Pictures.

T. O. Tuttle, branch manager of Select's Atlanta Exchange, writes:

"The Midnight Patrol" is a picture in which the policeman is an important figure, and it is believed by general sales manager Woody that the exhibitor's strongest advertising point is in interesting the police of his town. In Nashville, Tennessee, the police department became so enthusiastic over this benefit proposition that they bought the picture themselves and arranged for its exhibition through W. H. Wassman, manager of the Knickerbocker theatre, having Mr. Wassman guarantee the rental price of the picture.

"In no instance where we have been able to discuss the matter with the officials of the Police Department and have them see the picture, have we failed to secure their co-operation and assistance."

Rapf Production Available in All Sections

The Independent Sales' Corporation, handling the distribution of Harry Rapf's production, "Wanted for Murder," through the Film Clearing House exchanges, announces that show dates on the production are now open and can be obtained at any of the Film Clearing House depots now in operation in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco and Seattle.

"Wanted for Murder" was purchased by Frank Hall for the Independent Sales' Corporation after its run at the Broadway theatre.

Smith Designs Help for Lip-Readers

Albert E. Smith, president of Vitagraph Company, has designed a method whereby the motion picture and the talking machine will be so combined as to make possible the teaching of "lip reading" by means of the screen. Mr. Smith believes that this will be valuable in illustrating the problems of the teachers now depending on personal illustration in demonstrating the position of the mouth in sounding vowels and consonants.

E. K. Lincoln Recovers from Accident

E. K. Lincoln, who suffered an injury to his eye recently, while at work in S-L Production's first independent production, under the direction of Ralph Ince, reported at the studio this week to take up his part in the star role of this production, having fully recovered from his accident. Grace Darling and Clara Joel have the principal feminine roles, opposite Mr. Lincoln.

Norma Talmadge's Latest an Indian Picture

Norma Talmadge's latest, "The Heart of Wetona," adapted to the screen from David Belasco's Broadway success, will be Miss Talmadge's first New Year's offering to the public.

"The Heart of Wetona" is a story of the Great Northwest and has for its heroine an Indian girl, the daughter of an Indian chief. Wetona becomes the wife of an Indian agent. It presents a typical story of the West, with cowboys and Indians predominating the cast.

Director Sid Franklin was in charge of production and it is said that he has turned out an Indian drama that surpasses anything ever done along this line for the screen. Miss Talmadge as the half-breed Indian girl does some of her best acting, it is said by those who have seen flashes of the picture. It has not been announced when the picture will be released, but in all probability it will be given to the exhibitor some time in January.

Viola Dana Starts Work on "Diana Ardway"

Viola Dana has started work at the Metro studios in Hollywood in a modern screen comedy drama, "Diana Ardway," the little star's first picture to be made on the West Coast after her return there from the East.

"Diana Ardway" affords Miss Dana another of those piquant roles in which she is so much at home. It is a screen version of the novel by Van Zo Post and was scenarized by John H. Collins.

Milton Sills, featured player in "The Honor System" and numerous other screen productions, plays opposite Miss Dana in the leading male role of Paul Warden, the dramatist. Herbert Blache is directing, and the entire production is under the supervision of Maxwell Karger, director general.

John Arnold, who photographed the dainty star in all of her recent Metro pictures, is again her camera man.

Arbuckle Starts Work in His New Studio

Roscoe "Fatty" Arbuckle, after a brief rest, is preparing to start work in his new studio on Alessandro street, Hollywood, upon his next Paramount-Arbuckle comedy, which follows "Camping Out," his latest offering, which was released December 29. The new picture will be distinctly different from any of his recent films.

B. B. Features Completes First Barriscale

Bessie Barriscale's first production "All of a Sudden Norma" made by her own company, the B. B. Features, Inc., for distribution through the Exhibitors' Mutual will be released on January Fifth.

This is the first of eight pictures in which Miss Barriscale will be presented during the coming year.

Fox Has Sixteen for January

New Year Will Find William Fox Prepared with Wide Variety of Standard Brand—All But One Represented



Peggy Pearce, Henry Lehrman Sunshine Comedies

WILLIAM FOX announces a wide variety of features in the list of releases of the January programme. All but one of the William Fox brands will be represented in the list of sixteen pictures for the first month of the new year.

Under the Standard Pictures' group two pictures will be released; "The Light," staged by J. Gordon Edwards, and telling the story of "the wickedest woman in Paris," and "Woman, Woman!" starring Evelyn Nesbit. This picture is an adaptation of a novel, "On Desert Altars," written by Norma Lorimer, and was staged by Kenean Buel.

A Tom Mix subject and a Gladys Brockwell subject will be released under the Victory Pictures' group. The Tom Mix picture is "Treat 'Em Rough," which won commendation from the trade. This picture was directed by Lynn F. Reynolds and was made on a ranch at Prescott, Ariz. One of the scenes shows Tom Mix "bull-dogging" the leading steer in a stampede of cattle.

"The Call of the Soul" is the title of Miss Brockwell's January release. It was directed by Edward J. LeSaint. Mother-love is said to be the dominant theme.

The two Excel pictures to be released are "Smiles," featuring Jane and Katherine Lee, and "The Girl With No Regrets," in which Peggy Hyland is starred. "Smiles" was written by Ralph H. Spence and Albert Glassmire, and was directed by Arvid E. Gillstrom, who directed the Lee children in two of their most recent pictures, "Swat the Spy!" and "Tell It to the Marines."

In "The Girl With No Regrets" Miss Hyland will appear in the role of a young girl who, through no fault of her own, becomes entangled with a band of crooks. Harry Millarde directed.

Four of the William Fox Great Nine, a group of former successes that have been revised and retitled, will be released in January. These are "The Serpent," featuring Theda Bara; "Regeneration," "The Broken Law," starring William Far-

num, and another Theda Bara super-production, "Under Two Flags."

January will see the inauguration of the former Tom Mix two-reel comedy successes. Five of these successes, in re-edited and revised form, will be issued every other week, beginning January 12, so that the January releases in this group will be "Hearts and Saddles," and "A Roman Cowboy."

One Fox-Lehrman Sunshine Comedy will be issued—"Oh, What a Knight!" Four Mutt and Jeff animated Cartoons will be released in January. They are "The Lion Tamers," "Here and There," "The Hula Cabaret" and "Dog-gone Tough Luck."

"Dolly's Vacation" Heads Pathe Bill December 29

The Pathe program for December 29 is headed by Baby Marie Osborne, the child star in "Dolly's Vacation," a young-and-old story by Mrs. George Griffin Lee, produced by Diando and directed by William Bertram.

Little Sambo is the able assistant of "Little Mary Sunshine," and there is a cast comprising Jack Connolly, Bob Gray, Bert Wilson and Howard McKenzie.

"Wolves of Kultur," the patriotic serial, featuring Leah Baird, presents a characteristic episode in No. 12, called "The Tower of Tears." A drop into the waters of Au Sable Chasm is one of the several happenings in this instalment.

Harold Lloyd, assisted by Bebe Daniels and "Snub" Pollard, goes through some funny adventures in the Rolin Comedy, "She Loves Me Not."

Post Travel Series, No. 25, gives many instructive views of unusual locations and life in Japan.

Official War Review, No. 27, shows in a comprehensive fashion the activities of the armies of England, France, Italy and America just before the cessation of hostilities, and is said to create the same amount of tense interest.

"Out of the Shadow" Is Next Frederick

A Paramount release of January 5 which is expected to prove of more than passing interest to exhibitors and motion picture fans is "Out of the Shadow," in which Pauline Frederick plays the stellar role.

This is an adaptation of "The Shadow of the Rope," a novel by E. W. Hornung, author of "Raffles."

Wyndham Standing appears in the leading male role. In the role of Severino is Syn. de Conde. Others in the supporting cast are Ronald Byram, Jack W. Johnson, William Gross, Emma Campbell, Nancy Hathaway, Agnes Wakefield, Henry Heaton, William T. Hayes, Catherine Thomas, W. Harcourt and Harry Kosher.

Eve Unsell prepared the scenario from which the production was directed by Emile Chautard in his usual faultless style.

"Hearts of Humanity" Opens

Jewel's Late Offering, Starring Dorothy Phillips, Opens to Big Houses at Broadway—Praised by Critics

"HEARTS OF HUMANITY," Jewel's latest production starring Dorothy Phillips, was given its initial presentation at the Broadway theatre last Sunday. Friday night at 11.30 a trade showing was given. The production was given three exhibitions on the opening day and evening, and each performance found the Broadway house crowded.

At the evening performances, the star, Miss Phillips, and her husband, Allen Holubar, who directed "Hearts of Humanity," were present and were presented in person to the audiences. This marked Miss Phillips' first personal appearance before a Broadway audience, and she was received with applause. The Broadway orchestra furnished the music, and it is said that this presentation was the most enthusiastically received of any production that has played the Broadway house in a long, long time.

It is announced that the picture was eleven months in the course of production. It is said that another month will elapse before the advertising campaign which has been planned by Jewel Productions for this feature will have been completed. More than 300,000 feet of film were taken in the course of "shooting" this picture, it is announced.

Universal executives maintain that "The Heart of Humanity" is not only the biggest Universal production, but a drama with a more impressive, broader scope than any yet seen on the screen.

The scenario was prepared by Mr. Holubar and Olga Scholl and the entire production was photographed in California, near Universal City, by three cameramen, Fred

Granville, Harold Janes and King Gray. Frank Lawrence and Viola Mallory edited and cut the negative. Sergeant Sidney Flowers of the Canadian Army assisted Director Holubar with the technical direction of the photo-drama.

The principal players featured are Dorothy Phillips, William Stowell, Mrs. Margaret Mann, Eric von Stroheim, Robert Anderson, who won fame as "M'sieu Cuckoo" in "Hearts of the World"; Lloyd Hughes and Frank Braidwood. Pat O'Malley is seen as Clancy, an Irish-American, and Walt Whitman is cast as Father Michael, prior of the Canadian woodland settlement.

New York press critics commented, in part, as follows:

New York Times—"There is no doubt of that. . . . Allen Holubar, who directed it, did his work with independent intelligence, care and skill that make 'The Heart of Humanity' a distinct achievement of motion picture operation. . . ."

New York Tribune—"Miss Phillips does as fine work right here as we have ever seen upon the screen."

New York World—"It is of utmost interest, with stirring action, vivid battle scenes, variety of incident, and the combination of humor and sentiment that is always sought after, whether on stage or screen."

Morning Telegraph—"The Heart of Humanity' scores as a production, deftly pictured, cleverly sub-titled and artistically conceived."

New York Mail—"Promises to have a long Broadway run. . . ."

New York Evening Sun—"Cast is competent, direction excellent and photography, particularly the nocturnal battle scenes, superb."

"Scarlet Trail" Opens to Crowded House

"The Scarlet Trail," a propaganda picture, depicting the evil sexual indiscretions, produced by B. S. Moss, had its premiere at the 39th Street Theatre, last week. The screen version was inspired by Charles Larned Robinson's document, "Don't Take A Chance" which was distributed throughout the ranks of the Army and Navy because of its value as a morality document, by the Y. M. C. A., and other welfare organizations. It is a plea to children and parents to avoid the indiscretions of the sexes. The American Defense Society (Social and Hygiene Dept.) has endorsed "The Scarlet Trail" as a worthy medium by which the public may be enlightened and prepared to defend its future as a race.

The story is a romantic episode concerning two young people who have led clean lives, are betrothed and because of a taint inherited by the boy from his father, are prevented from realizing the future they had planned. Beth Ivins and Vincent Coleman have the principal roles.

Arrangements for Handling Advance Deposits

The Exhibitors Mutual Film Corporation announces that it has completed banking arrangements for handling advance deposits made by exhibitors. The Robertson-Cole Company, bankers and importers, which has arranged with the Exhibitors Mutual organization to distribute all its film purchases, also, becomes the banker for the exhibitors. Accounts have been opened in each city containing an Exhibitors Mutual exchange, and as soon as the advance money is received, it is deposited to the credit of the Robertson-Cole Company, who become guarantors that service will be rendered or money refunded.

Keenan "The Midnight Express" January 12

INTEREST in the plans of Frank Keenan, already outlined, to become an independent producer, is expected to be deepened upon the presentation of "The Midnight Stage," an Extra Selected Star Photoplay, released by Pathe on January 12.

Mr. Keenan has declared that he will risk his professional reputation and the fortune which has been placed at his disposal to make the very best pictures from the best stories obtainable and cast by the best talent.

"The Midnight Stage," he says, may be regarded as a promise of what may be expected when he turns to the new enterprise. It is his last picture also in which he is merely the star, and he declares that so far it is the best of all the screen successes in which he has been starred, not even excepting "The Bells," pre-released at the Rialto theatre, New York.

Like "The Bells," "The Midnight Stage" was one of the plays that gave Henry Irving fame, and the over-full measure of interpretation and intimate quality that Mr. Keenan renders to it on the screen is declared to be due to the fact that much of his measure of fame as an

actor is due to his stage portrayal of the star characters in these plays.

"The Midnight Stage" is an adaptation of the original French play, "The Lyons Mail," which has been considered a classic of dual character work, and was arranged for the screen by Jack Cunningham, who, instead of adhering to the French story and the 1776 period, transferred the plot and the locale to California in the sixties.

In this manner there has been retained, it is asserted, all of the splendid craftsmanship of the original, while the story comes forth as a truly American drama laid in the period of the most picturesque and romantic period of the great West.

Mr. Keenan plays the dual role of John Lynch, the upright, chivalrous Southerner, and Big Rivers, road agent.

He considers it one of his greatest roles, as the doubling gives him a splendid opportunity to show distinctive versatility.

The supporting cast consists of Mignon Anderson as Mary Lynch, and Maude George portrays Nita. Others in the cast are Charles Gunn, Joseph J. Dowling, Thomas Guise, Wadsworth Harris and Ernest C. Warde, the director.

Ohio Theatre Opens with General Program

The Cincinnati office of General Film Company sends word that the opening of the Clifford Theatre, in Urbana, O., on Christmas Day, represented a general program. The new house is conducted by Billy Clifford.

"Out Of The Night" starring Catherine Calvert, a Wm. L. Sherry Service, six-reel feature; "The Historic Fourth of July in Paris," an American Red Cross patriotic one-reeler; and "Nearly A Slacker," a Rainbow Comedy in one reel.

The Clifford Theatre is Urbana's newest house and has a seating capacity of 1200.

Shows Re-Making Faces

One of the new films released by the American Red Cross Bureau of Pictures considered the most unique of the series prepared for theatre use, is called "New Faces for Old."

The whole reel is devoted to showing exactly how wounded soldiers of the Allies are receiving special treatment to enable them confidently to mingle again with friends and family after they have been badly disfigured.

James J. Corbett Will Star for Universal

Universal executives are elated over the signing of James J. Corbett to appear in future Universal productions.

They have been casting about for a male star for several weeks and in Mr. Corbett they claim to have the combination of a capable actor and a well-known character.

Mr. Corbett made his theatrical debut about twenty-four years ago when, under the management of William A. Brady he was featured in "Gentleman Jack," "The Naval Cadet" and "The Adventurer."

Later under the direction of Henry B. Harris he was featured in a George Bernard Shaw play, "Cashier Byron's Profession," and after a run of the Shaw vehicle he was featured in "Facing the Music," an English farce, "Pals," "The Burglar and the Lady," "Around New York in Eighty Minutes," a musical comedy.

At different times Mr. Corbett appeared on Broadway in vaudeville and stock, and he also toured the country for several seasons with a vaudeville sketch.

One Producer Represented Strongly on Broadway

For the second time in as many weeks, Paramount and Arcraft productions enjoyed presentation at three motion picture theatres on Broadway.

At the Rialto the chief attraction was William S. Hart in his new Arcraft picture, "Branding Broadway"; at the Strand, Vivian Martin in "Mirandy Smiles," a Paramount production, while at the Rivoli was Douglas Fairbanks in the Arcraft version of Augustus Thomas' "Arizona."

In addition the Rialto presented the Paramount-Mack Sennett comedy, "Hide and Seek, Detectives," with Ben Turpin, Charlie Lynn and Marie Prevost; James Montgomery Flagg was seen as the star in "Perfectly Fiendish Flanagan," the newest Paramount-Flagg comedy, at the Strand, and the Rivoli was showing "The Greatest Gift," Hamish MacLaurin's Red Cross picture, produced at Famous Players-Lasky Studios.

MacIntyre Compiles Unique Record

Robert B. MacIntyre, casting director for World Pictures, announces the completion of a record of the career of all the principal screen actors. The purpose of this record is to furnish him at a moment's notice the names and capabilities of the actors that he thinks are the proper types for productions. The record embraces the names, addresses, telephone numbers and the line of parts for which they have shown themselves best fitted; what productions and under what management they have made their biggest success; a description of the range of their roles; how they photographed on exteriors as compared with interiors; the salaries they demand, and such other matters of valuable information as to afford the casting director all information that only can be secured by personal interview.

William Selig Library Bought

Robertson-Cole Company Purchases Four Hundred Plays and Stories from Comprehensive Collection of Col. Selig

OUR hundred books, plays and stories have been purchased by the Robertson-Cole Company from William Selig. This collection is known as the Selig library and is described as containing works by some of the biggest authors in this country and England.

Mr. Selig's first announcement that he had secured the picture rights on a great number of literary works by the best-known authors in the country, was many years ago.

This necessitated contracts with publishers of magazines, authors and playwrights, not only on their past works, but on some of the material they intended turning out.

In picking these books and plays they were chosen for their popularity and because their construction would readily lend itself to motion pictures.

Since then fiction works have been used extensively in pictures, and authors whose names were confined to books and plays

now find their works prominently displayed on the screen.

The previous advertising a good book has had naturally gives the picturized version an added value. A list of popular works is considered one of the most valued assets a motion picture company can possess. The Robertson-Cole Company's acquisition of the Selig library is declared to have given them material such as no other company has had when starting in the film business.

Among the list is a story by S. Barrett McCormick, the well-known exhibitor of Indianapolis, Ind. Other authors whose names are familiar throughout the country are, Earl D. Biggers, Rupert Hughes, O'Henry, Montagu Glass, Porter Emerson Brown, C. G. D. Roberts, Henry Irving Dodge, Eugene Wood, Epes Winthrop Sargent, Freeman Tilden, Ray L. McCardell, Charles Belmont Davis, E. Phillips Oppenheim, William Anthony McGuire, Opie Reed, Louis Joseph Vane, Randall Parrish, Ella Wheeler Wilcox, Will M. Hough, James Oliver Curwood, Sir Gilbert Parker and Eva Unsell.

Canada and East Sold on the Ford Serial

THE seventh episode of Francis Ford's latest independent serial production, "The Silent Mystery," is nearing completion, according to information received from the New York offices of the Silent Mystery Corporation. With this announcement comes the information that all of the Eastern territory has been sold to state rights' buyers, and that the foreign rights are under consideration. Canada, East and West, is also reported as being sold. Hiller and Wilk are handling the foreign territory. Louis Burston is the producer.

The list of the territory sold and the buyer follows: Greater New York and Northern New Jersey to the Merit Film Corporation, New York; Eastern Pennsylvania and Southern New Jersey, Arrow Film Company, Philadelphia; Western and

Eastern Canada, Exhibitors' Distributing Corporation, Toronto, Can.; Maryland, Delaware, District of Columbia, Virginia and North Carolina, Super-Films Attractions, Washington, D. C.; Western Pennsylvania and West Virginia, Penn Film Service, Pittsburgh; Georgia, Florida, Alabama and South Carolina to first National Exhibitors' Circuit, Atlanta, Ga.; Tennessee, Louisiana and Mississippi, R. Dean Craver, Charlotte, No. C.; Northern Illinois, Indiana and Wisconsin, Bee-Hive Exchange, Chicago, Ill.; Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island, Silent Mystery Corporation, Boston, Mass.

Mae Gaston and Rosemary Theby have the principal feminine roles opposite Mr. Ford, who has the featured role of Phil Kelley.

Educational Distributes "Photoplay's" Films

DOUGLAS FAIRBANKS, Mr. and Mrs. Sydney Drew, John Emerson, Anita Loos and other star players and writers will be among the star releases of the Educational Films Corporation beginning the second week in January. Obviously these folk aren't booked in feature productions, but in journalistic reports of their home and studio activities.

James R. Quirk, publisher of Photoplay Magazine, is said to have caught 'em off their guard in unposed attitudes and self-directed personal doings and snapped 'em in the Photoplay Magazine Screen Supplement.

The Educational will distribute one Photoplay Magazine Screen Supplement each month. Each one is described as a thousand-foot intimate portrayal of world-famous screen stars. A novel form of ad-

vertising will consist of sixty-foot trailers offered to exhibitors the week preceding the showings.

The trailer will have a flash of at least one of the stars to be picturized, reading a page of illustrations from Photoplay which when touched by a fairy's wand will come to life and show the figures in motion.

E. W. Hammons, Vice-President and General Manager of the Educational, closed the contract for this series just before the new year dawned and said that as long as his organization had successfully distributed Coal, Nature, Wild Animals, World Potentates, American Soldiers and Fighting Navy, that Douglas Fairbanks, the Drews, and other stars to appear in the new series would add honors to his list.

"The Specials Get the Money"

An Interview With Harry Garson

HARRY GARSON made a whirlwind trip to New York from Los Angeles and after a brief but exceedingly busy three-day stop was off again for the West Coast with only a short stop-over at Detroit, arranged for his return trip.

"Exhibitor-Distributor-Producer" properly describes Mr. Garson's many activities. He is still interested in two theatres in Detroit, and also a couple of film exchanges, but his main interest at this time is in piloting the Clara Kimball Young Film Corporation and the Blanche Sweet Productions.

The erection of a large modern studio in Los Angeles will be started within two weeks and Mr. Garson expects that it will be completed within a few months.

This trip back to New York was planned for November 1, but the influenza epidemic halted the producing of the final scenes in "The Unpardonable Sin," and Mr. Garson had to fairly move heaven and earth to secure the necessary permission from the health authorities in Los Angeles to enable him to complete the production.

"The Unpardonable Sin" stars Blanche Sweet, supported by Walter Beery and Matt Moore. Marshall Neilan directed the production which was originally intended for an eight-reel picture and then announced as a nine-reel production.

Mr. Garson informed a representative of *MOTION PICTURE NEWS* that in spite of an immense amount of cutting the production now runs a full ten reels and is brimful of action in every foot of it.

When Marshall Neilan completes the directing of Mary Pickford in "Daddy Longlegs" he will again direct a special production in conjunction with Mr. Garson, but Mr. Garson does not desire to make public at this time just who the star will be nor will he announce the title of the story.

"The Unpardonable Sin" is not a war picture, and Mr. Garson goes on record as saying that the big so-called spectacular production, with hundreds of people, is a thing of the past, and that it does not present the appeal that a powerful story backed by a good star supported by a strong cast and capably directed, will bring to the screen.

"I believe that the motion picture patrons are absolutely tired and sick of the so-called big battle scenes portraying thousands of people. When we selected 'The Unpardonable Sin,' by Major Rupert Hughes, we knew that we had a powerful story. It ran serially through the Red Book and was widely read.

"Then Harper published it in book form and it received a tremendous circulation then and is still going strong," continued Mr. Garson. "Although Blanche Sweet has been away from pictures for eighteen months we wanted her for this particular dual part and we secured her. There was a good combination. An excellent story and a well-known star.

"To support a star you must have a good cast. Walter Beery and Matt Moore

met the requirements and we augmented the efforts of these three by a well-balanced cast. Then of course everything was in our favor. We had the director, Marshall Neilan, who with myself happens to be the 'We' in this production.

"I am leaving New York tomorrow night and will be in Los Angeles to witness the premiere of 'The Unpardonable Sin' at Clune's Auditorium. I predict that it will be a big eye-opener and will demonstrate that it is one of the very few big feature productions of the year.

"Besides being a great believer in the open market idea for exhibitors in booking film I am also a great believer in the open market idea of producing film," he went on. "In other words I believe that when you have the ideal combination of story-star-director-cast, you can absolutely depend on producing a picture that is far away and above the ordinary program feature.

"While we are not disposing of territorial rights on 'The Unpardonable Sin' I still believe that many of the regular motion picture theatres about the country are beginning to realize that they can charge a bigger admission price on a superior production and that the public will gladly pay it.

"I know of several instances to prove this. There was an exhibitor on the outskirts of Detroit who paid a tremendous rental for a big special production and raised his price from the regular fifteen cents admission to fifty cents admission.

"He packed them in so thoroughly that he had to play two days return on this same production. The people will pay more for a special picture. In the days of the opera houses before the pictures secured such a stronghold on the public fancy, the opera house manager charged ten-twenty-three cents admissions for the repertoire shows and a dollar top for the one-night Stair and Haylin shows, and then managed to secure from two to three dollars top when a big Klaw and Erlanger show appeared.

"That's the answer and the quicker the motion picture exhibitors realize this the sooner will they encourage the producers to attempt the limit in high-class picture production."

Hale Hamilton Stars in "Johnny on the Spot"

Hale Hamilton, newest star in the Metro galaxy, is provided with another comedy drama in "Johnny on the Spot," by Shannon Fife, and scenarioized by June Mathis, which is now being filmed at the Metro studios in Hollywood.

Louise Lovely has been engaged by Maxwell Karger, director general, as Hamilton's leading woman in the role of Anne Travers. Harry L. Franklin is directing the production, with the photography by Arthur Martinelli.

Pathe Claims "Infatuation" May Break All Records

Reports declared to be pouring into the Pathe home office from the various branch offices indicate that the Gaby Deslys feature "Infatuation" is in a fair way to break all records for feature bookings in the Pathe office.

The advertising value of a star like Gaby Deslys has been aptly demonstrated to the exhibitors who have announced the picture, according to Pathe officials.

Among the theatres reported to have booked "Infatuation" within the past week are the following:

Alcazar theatre, Birmingham, Ala.; Alcazar theatre, Chattanooga, Tenn.; Queen theatre, Knoxville, Tenn.; Alcazar theatre, Chicago, Ill.; Central Park theatre, Chicago, Ill.; Olympia theatre, New York City; Adelphi theatre, New York City; Seventy-seventh Street theatre, New York City; Regent theatre, New York City; Keeney's theatre, Brooklyn, N. Y.; Brevoorts theatre, Brooklyn, N. Y.; Hopkins theatre, New York City; Proctor's theatre, Mt. Vernon, N. Y.; Empire theatre, Portland, Me.; Columbia theatre, Dayton, Ohio; Virginian theatre, Charleston, W. Va.; American theatre, Enid, Okla.; Third Street theatre, Easton, Pa.; Strand theatre, Allentown, Pa.; Moore's Rialto theatre (New), Washington, D. C.; Parkway theatre, Baltimore, Md.; Palace theatre, Newport News, Va.; Strand theatre, Evansville, Ind.; American theatre, Terre Haute, Ind.; U. S. Photoplay theatre, Paterson, N. J.; Paramount theatre, Newark, N. J.; Superba theatre, Raleigh, N. C.; Drohens theatre, Dunkirk, N. Y.

Fox's Extravaganza Scoring Success

William Fox extravaganzas, "Fan Fan" and "Ali Baba and the Forty Thieves," are scoring big successes throughout the country, according to a statement from the Fox Film Corporation. These two pictures combine popular stories with settings of artistic beauty. They are the first extravaganzas to be issued in film form.

Bookings show that during the Christmas holidays "Fan Fan" and "Ali Baba and the Forty Thieves" will repeat their achievement of Thanksgiving week, when they played to crowded houses all over the country. Several theatres have arranged special children's matinees during the weeks when they show "Fan Fan" and "Ali Baba." In Boston, Harry E. Campbell, New England district manager for the Fox Film Corporation, made arrangements with the superintendent of schools whereby all the children in the Boston public school system were notified of the pictures' showing and special prices for children were advertised.

"A Kaiser There Was"

"A Kaiser There Was" is one of Universal's special comedy releases for the new year. It will be released about the first week in January. It is in two reels and features Billy Armstrong and Eva Novak.

Gaumont News to Issue West Coast Edition

The Gaumont Company announces that starting January 5, 1919, it will issue special Pacific Coast editions of its independent news reels, the Gaumont News and Gaumont Graphic. These will be edited by Mr. Eugene W. Castle, who has been associated with the Gaumont News Service for more than five years, and they consider Mr. Castle one of the best cinematographers that ever turned a crank, and also a newspaper man of long experience, which they feel will guarantee that these Pacific Coast editions will live up to the reputation of the Gaumont news reels in other parts of the world.

The Gaumont laboratories in the East have been noted for the quality of the negatives they turn out and for the rapidity with which they have prints of news events ready for the screen.

In the past, however, distance has prevented Pacific Coast theatres from screening these events as promptly as theatres in the East, but arrangements have now been perfected which will enable western theatres to screen events which have happened in the adjacent states before the negative could reach New York.

During the war Mr. Castle has been a sergeant and publicity promoter in the U. S. Marine Corps. His address in future will be care of the San Francisco *Bulletin*, California. A capable corps of cameramen, including many who have been connected with the Gaumont News Service in the past, will be maintained in every part of the West, and they will report directly to Mr. Castle.

Zion Films Starts First Production

Work on the first Sholem Aleichem picture by the Zion Films, Inc., of No. 1400 Broadway, will begin the first of the year. Sholem Aleichem is known as the Jewish Mark Twain. Because of the epidemic work was delayed for several weeks. For the first picture the company has selected "Eva," one of the best of all the writings of the Jewish humorist.

The Zion Films have also completed plans to produce a six-reel feature called "The Rebirth of a People," by Pinsky, the Yiddish dramatist. The picture will depict the realization of a 5000-year dream by the Jews of the re-establishment of their native land, Palestine.

The first Sholem Aleichem picture, "Eva," which will be in two reels, will be given a Broadway showing, it is announced. The cast for the first will be announced later.

Houdini Serial to Open at Toronto

N. J. Nathanson, managing director of Regal Films, Ltd., which controls the Canadian rights to "The Master Mystery," the fifteen-episode super-serial starring Houdini, the handcuff king, announces that the first showing of the serial in his territory will be held in Montreal on January 5th and in Toronto on January 6th.

The Independent Field

Osso Speaks "From Shoulder"

French Producer, Arrived Recently in This Country, Comments on Current Production



Adolphe Osso, a Recent Entry Into the Producing Field

ADOLPHE OSSO, the French producer, who arrived in this country some months ago, has a number of pertinent phrases to place before the motion picture public, which have merit. He says:

"Of the numerous films that were completed last week, I saw two, one of which was in every sense a 'War Film.' The other was a pictorial tribute to the heroes of the great Victory. At any rate, both, to my mind, seemed to be the kind of subjects concerning which there has been much said.

"Immediately after the signing of the armistice, I had my doubts as to the future of the 'war films.' The diverse predictions were confusing and so I decided to do a little of my own probing and investigating. With the affairs and management of three producing concerns to worry about, and the organization of a fourth now under way, it was vitally necessary for me to get the dope on the 'war film' straight in my own mind.

"A great, big question-mark loomed up before the exhibitor and hovered over the 'war films.' The only thing that could be done we did, and that was to tap the public pulse and determine its wants.

"A direct canvass of every book-publishing house was made to determine what their experience with war-books had brought to light. In every instance it was a book relating to the war that was the best seller.

"We solicited the newspaper syndicates furnishing the newspapers with feature sto-

ries and articles for publication; and in conjunction with one of the largest feature syndicates in the business wrote to the feature editors on the newspapers they served, and again we found that fiction based upon anecdotes avoiding a noticeable propaganda were eagerly devoured.

"In addition to the above we wrote to exhibitors in various parts of the country. The replies checked up with an idea back in my head. A good story, well acted, with good photography and properly produced, must be successful whether it be war or any other subject, and is bound to please an audience anywhere in the world.

"The two films referred to at the beginning of this article, Allan Holubar's 'Hearts of Humanity' and Leonce Perret's 'Stars of Glory,' two productions bearing on the war, yet each of a distinctly different type, are the two best films I have seen in a year.

"It is the best thing Leonce Perret has done. It is an after-the-war story which will please and is on the whole a glowing tribute to America's Stars of Glory."

Claim Ideal Press Sheet on "Wanted for Murder"

Frank Hall, of the Independent Sales Corporation, claims that their press sheet on "Wanted for Murder" is exactly what the exhibitors want and is designed to be of great practical use.

The lower half of the sheet is said to be devoted to press stories and reproductions of advertising accessories other than posters.

In addition to this are "Suggested Stunts," practical and novel ideas that can be used and which do not cost fortunes, it is said. Also the music cue sheet and "gag" lines that can be used as "teasers" or for the programme.

The cuts of the slides and posters also indicate that the Independent Sales Corporation has abolished the routine ideas.

Arrows' "After-the-War" Picture Completed

"The Profiteer," an "after-the-war" drama, Arrow Film Corporation's late independent production, starring Alma Hanlon and Jack Sherrill, is announced ready for the state rights' buyers. The production is in six reels and was produced under the direction of J. K. Holbrook. The story deals with certain phases of profiteering. The production was commended the day the Armistice was signed and completed in four weeks, Arrow announces.

An elaborate array of advertising matter has been prepared, consisting of 11 x 14 and 22 x 28 photo enlargements in sepia and in colors; two styles of one-sheets, two styles of three-sheets and one style six-sheet. Art slides, art drawings and a press book has been prepared also.



Houdini liberating himself once again. This is from an episode of the B. A. Rolfe serial featuring the famous escape artist and entitled "The Master Mystery"

Houdini Serial in Majority of Territories

WITH the closing of contracts recently for the sale of the territory of Illinois and Indiana and the opening of the New York exchange the greater part of the country is now being covered by exchanges handling "The Master Mystery," B. A. Rolfe's fifteen episode super-serial produced for Octagon Films, Inc., in which Houdini, the handcuff king, makes his screen debut.

Rolfe Productions of Atlanta, with offices at 65½ Walton street, Atlanta, Ga., is booking in the states of North Carolina, Mississippi, Louisiana, Georgia, Florida, Alabama and Tennessee.

Rolfe Productions of New England located at 48 Piedmont street, Boston, has the New England district, embracing Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island.

Rolfe Productions of Pittsburgh, 412 Ferry street, Pittsburgh, is looking after Western Pennsylvania, while Eastern Pennsylvania and Southern New Jersey contracts are being made by Rolfe Productions of Philadelphia, 1233 Vine street, Philadelphia. Rolfe Productions of Northern New Jersey, with offices at 729 Seventh avenue, New York City, is covering Northern New Jersey.

The Southwestern territory, including the States of Texas, Oklahoma and Arkansas, is being booked out of the exchange of the Rolfe Productions of Dallas.

Illinois and Indiana is handled by Celebrated Players Film Corp., 207 South Wabash avenue, Chicago; while New York City and State is controlled by the Effano Film Exchange, formerly of 1600 Broadway, but now under the management of Carey Wilson, with offices at 729 Seventh avenue, New York City.

Canadian rights are held by Regal Films, Ltd., who have six branches in Canada. Its home offices are at 21 Adelaide street

W., Toronto. Foreign sales are being conducted by Export & Import Film Co., 729 Seventh avenue, New York City.

A number of these exchanges have already released the serial, while the remainder will begin to release about the twelfth of January. The most gratifying reports of the success of "The Master Mystery" are coming from exchanges in the territories where the picture is being shown.

The territory of Delaware, Maryland, Virginia and the District of Columbia will be handled through Rolfe Productions of Washington, D. C.

The contract between this company and Octagon Films, Inc., controlling the serial, has just been signed.

A. Dressner is at the head of Rolfe Productions of Washington, D. C., which has its offices at 420 Ninth street, N. W., Washington.



Harry Garson, Who Pilots Clara Kimball Young Productions and Starred Blanche Sweet, Pays a Flying Visit to New York

Loew Houses Will Play "Wanted for Murder" Solidly

Announcement come from the offices of the Independent Sales' Corporation, which recently acquired the Harry Rapi production "Wanted for Murder," after it had just completed a successful presentation at the Broadway theatre, that Marcus Loew has booked this picture for all of his theatres.

The importance and significance of this engagement at the Loew theatres to exhibitors is considered apparent, as the Independent Sales' Corporation officials figure that it means countless columns of advertising and publicity in all the Greater New York dailies and the biggest kind of a "splash" on the thousands of billboards used by the Loew theatres.

These are expected to be seen by people from every quarter of the globe who go to make up New York's great floating population, and with the eyes of all civilized peoples focused at this time on the peace proceedings in Europe.

James R. Sheehan with James Vincent

James Vincent, whose first production, "The Spirit of Lafayette," is soon to be given a public showing, brings with him into the film field James R. Sheehan.

Vincent and Sheehan have been "pals" for twenty years, in fact, since their boyhood days in Springfield, Mass. While Vincent has been identified with the picture industry for the past ten years, Mr. Sheehan has been associated with P. F. Shea in the management of his circuit of theatres as his general manager for the same period.

James Mott Hallowell, former Assistant Attorney General of Massachusetts and the author of "The Spirit of Lafayette," which is being picturized by James Vincent, made a flying trip to New York last week to view the taking of some of the important scenes in the production.

Ivan Abramson Busy on "Echo of Youth"

At the Biograph Studio, Ivan Abramson is at work on a new production for the Graphic Film Corporation, under the title of "The Echo of Youth."

The cast includes Charles Richman, Leah Baird, Pearl Shepard, Marie Shotwell, Jack McLean, William Bechtel, Peggy Shanor and Philip Van Loan, and the release date is scheduled for some time in January.

"The Hidden Truth" Due for Broadway Run

"The Hidden Truth," with Anna Case as the star, which was recently completed by the International Film Service Co., Inc., and to which the Select Picture Corporation have secured the distributing rights, is scheduled for a Broadway run some time in January, according to announcement.

Madge Kennedy Joins Coast Colony

Madge Kennedy has joined the group of Goldwyn stars at work in the big new studios of the company at Culver City, Cal. Tom Moore, Mae Marsh and Mabel Normand preceded her to the Coast in the order named, leaving only Geraldine Farrar and Pauline Frederick of the presently engaged stars to follow. Miss Frederick is at work in the old Biograph studio, the Bronx, on her first Goldwyn picture, and Miss Farrar is busy with her opera engagements. She will not go west until spring.

Madge Kennedy has never before had the pleasure of working in motion pictures in California. Her screen experience is limited to appearances in the old Goldwyn studio at Fort Lee, where she began her cinema activities a little more than a year ago.

"Dolly's Vacation" Elicits Comment

The private showings of "Dolly's Vacation," starring Baby Marie Osborne, and which was released by Pathe on December 29, have elicited warm praise from literary critics, especially those interested in the study of child life.

Mary Edith Butler, author of "The Rose Behind the Wall," calls it "a magically stimulating draught from the very fountain of youth."

George Arthur Gray, magazine writer and expert on child psychology, after having witnessed Baby at work in the Diando studio says that the little star is, in many ways, a remarkable youngster, combining all of the freshness and charm of youth with a certain touch of maturity, which is irresistible in its appeal.



Elaine Hammerstein in Harry Rapf's "Wanted for Murder," Distributed by the Independent Sales Corp.

United Officials Are Gratified

A Glance Over the Past Year Finds United Well Prepared, Says

Official of United Pictures

OFFICIALS of the United Pictures Theatres of America, Inc., attest by their statements to the MOTION PICTURE NEWS, during the last week of the old year, that they have reasons to feel gratified because of the splendid results attained by their organization during the year 1918. As an executive of the organization puts it:

"With the passing of 1918 officials of United Picture Theatres of America, Inc., survey with marked gratification the splendid results obtained during the comparatively short period that has elapsed since its foundation and incorporation; it has succeeded in achieving, in the brief space of a few months, such weighty and important measure of success as has not been duplicated by any other.

"United, which is an exhibitor-owned and exhibitor-controlled organization, has for its essential and fundamental basis the securing through production or by direct purchase the best features obtainable. Such strides has United made in its progress towards its ultimate goal that the close of the year sees its first output ready for release with the new year. Dustin Farnum's first United vehicle, "The Light of Western Stars," has received trade showings in the large centres, such as New York, Pittsburgh, Chicago and other cities, and has elicited enthusiastic praise for its strength of story, swift action and the virile and convincing artistry of the star.

"A series of eight superpictures are set

for production with Dustin Farnum, the first being the Zane Grey work, which is to be followed by Roger Pocock's "A Man in the Open," announced for release in February. Reports that have come in advance from the Pacific Coast promise splendidly for this picture. "Square Shootin' Dan" is the basis of the story for the third United Farnum production, which, like "A Man in the Open," is to come from the Brunton studios, Los Angeles, where it will receive the supervision of Robert Brunton in person.

"At the same studios Kitty Gordon's first United superfeature has been completed and is set for release January 26. This is "Adele," based on Adele Blaneau's romance, "The Nurse's Story," which has been made into screen form by Jack Cunningham, and directed by Wallace Worsley.

"Miss Gordon's second United vehicle is now well under way. This is as yet without definite title, but is known to be a drama of society life, with a certain underworld flavor as contrast. The story is based on a play by William Anthony McGuire.

"The close of the year has seen the completion of another United Star's first screen play, namely Florence Reed's. This comes from the studios of Tribune Productions, Inc. The title of the piece is not announced as yet.

"United's outlook for 1919 is thus replete with confidence. With more than a score of releases forthcoming from the stars already announced there are indications that before another year has elapsed the ultimate aim of fifty-two releases per annum will be an accomplished fact."

Rapf Emphasizes Music Value to Picture

HARRY RAPF, who has produced a great many excellent pictures and before entering the film industry was responsible for many high class vaudeville acts, considers the music one of the essentials to any successful production, whether it be a vaudeville act or a motion picture.

Repeating a question put to him by MOTION PICTURE NEWS, Mr. Rapf, whose latest production, "Wanted For Murder," has just completed a successful run at the Broadway theatre in New York, and is now being distributed by the Film Clearing House, said:

"Does the exhibitor realize the importance of the musical score to a picture? The comparisons are just the same in reference to a libretto of a play. If a libretto of a play was presented without the musical score, the charm and the swing and the pep would not be there.

"The same holds good with a picture. How often do we go into a theatre and hear the musical accompaniment which is not in keeping with the picture, and makes it seem draggy?

"Unfortunately, it is only in the big houses that really a picture is presented with the proper company, and after that the pictures are played any old way. I have gone to a great deal of pains and trouble to have a musical score arranged

by Mr. Bradford for the production of "Wanted For Murder."

"This is one of the best scores that I have had the privilege of hearing. It is light, melodious and in itself an entertainment to the public.

"Music is as important to a picture as the right projection, and it is up to the exhibitor to encourage the producer to give as much time to a correct musical score as he does to producing the picture; but producers feel that the exhibitor does not, as a rule, give the musical accompaniment to a picture any attention whatsoever.

"I hope that the exhibitors throughout the country who book this production will take advantage of using this score. In my opinion, the entertainment is such a treat that the public will appreciate it in the same manner that I do."

"The Belle of New York" Ready for Showing

With the titling completed, "The Belle of New York," Marion Davies' next Select release, is ready for showing and makes its appearance on the screens of the country about the sixth of January. This picture is conceded to be the young star's most pretentious effort.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Tom Mix this week finished production on his latest Western screen effort, entitled "Fakin' for God." Kathleen Connors is his leading lady and Edward Le-Saint is the director. It is a unique story where Mix appears in the difficult role of a minister in a Western frontier. His latest picture, "Fame and Fortune," only recently released, is this week playing at the Kinema Theatre, Los Angeles. Mix made a personal appearance at the theatre Tuesday night.

Frank Lloyd, who has been directing William Farnum productions for William Fox, will next week start production on a picture in which Gladys Brockwell will be the star. The subject has not been titled.

Jane and Katherine Lee resumed work this week on their newest picture, "Smiles," which has been held up because of the illness of Katherine. It is a semi-war story. Avid Gillstrom is the director. It is expected now that the picture will be finished next week.

About Metro Players

Hale Hamilton was awarded the distinction of appearing in the first scenes photographed this week on the new open stage at the Metro plant at Romaine, Calhauenga and Cole avenues. The event occurred at exactly 2:30 o'clock Monday afternoon, December 17. The title of his picture is "Johnny on the Spot," and is being directed by Harry S. Franklin.

Production work on Viola Dana's new picture, "Diana Ardway," continued this week. The picture is about half finished. Because of the part Miss Dana plays in the picture she has been dubbed the "baby vampire of the studio." Milton Sills is her leading man and Herbert Blache is her director.

May Allison this week finished production on "Peggy Does Her Darnedest," a comedy drama filmed under the direction of George D. Baker. Robert Ellis plays the male lead. It is said to be one of the funniest plays in which Miss Allison has appeared. Active preparations have begun on her next picture, which, it is believed, may be called "The Isle of Intrigue."

Bert Lytell, who recently returned from an army training camp in Texas, will start production next Monday on a play titled "The Blind Man's Eyes." John Ince will be the director. It will be a story of the old melodrama type, it is understood,

THE WEEK IN REVIEW

PRODUCTION on a very generous scale continued at the principal studios this week. Perhaps the Metro plant is one of the busiest places in Hollywood. Madame Nazimova is in the midst of her superproduction, "The Red Lantern," and a huge set, one of the largest ever constructed on the Metro lot, was placed at her disposal this week.

The Goldwyn companies at the Triangle studios at Culver City continue producing, and at the Ince plant in Los Angeles production work continues uninterruptedly.

Shirley Mason, Ethel Clayton, Bryant Washburn and other stars are busy with production work at the Famous Players-Lasky studios, and with the return of Cecil B. De Mille this week further activity is forecast for the future. The Lee children returned to work at the Fox studios, and Gladys Brockwell will next week begin a new picture under the direction of Frank Lloyd.

Charley Chaplin has decided to call his next picture "Sunnyside." It is now about half finished. Production continues at the Brunton studios, and Frank Keenan expects to begin work on his next picture, or the first production on his new contract with Pathe, within about ten days.

Activity on the Universal lot has not abated. Three recent completed productions were being cut and titled this week, while production continued on two feature dramas, one two-reel Western and a serial.

in which Mr. Lytell will be given every opportunity to demonstrate his dramatic ability.

Ray Smallwood, chief of the Metro photographic department, arrived in Los Angeles this week from New York. He immediately assumed command of the photographic activities at the Metro plant in Hollywood.

Paramount-Artcraft

Ethel Clayton, Paramount star, was the guest of Fort MacArthur, at San Pedro, this week during the filming of scenes in her new picture at the fort. Miss Clayton's latest screen effort is called "Private Pettigrew's Girl," and Monte Blue is her leading man. There are a number of army scenes in the picture. George Melford is the director. He expects to complete the production next week.

Wallace Reid will begin production soon on a new picture, with Ann Little and Theodore Roberts appearing in the supporting cast. The title of the subject has not been selected, but the theme will revolve around automobiles and how they figure in the daily life of the modern man and woman. James Cruz will be the director.

Bryant Washburn this week finished his newest Paramount picture, "The Poor Boob?" Wanda Hawley is his leading lady in the new production. Mary Thurman, who won fame in many Sennett comedies, has an important part in the picture, which is a comedy drama. Arrangements are being made to start production on a new picture at an early date.

Shirley Mason continued production this week on her new picture, which is being produced at the Morosco studios under the direction of Walter Edwards. Forest Stanley is her leading man. He gained national prominence when he played the lead in "The Bird of Paradise" on the legitimate stage. The picture is about half finished.

Vivian Martin left this week for Coronado, where she will spend the holidays with her mother. She expects to start work on a new picture shortly after Christmas.

Universal Newsettes

A new ten-reel production made under the direction of Allen J. Holubar, starring Dorothy Phillips, has been definitely titled "The Heart of Humanity." The supporting cast consists of Robert Anderson, who played "Monsieur Cuckoo" in D. W. Griffith's "Hearts of the World," William Stowell, Walt Whitman, Sergt. Sidney-R. Flowers.

Lee Moran, Universal comedian, is reported this week as having contracted the fashionable influenza malady. It is insisted that Moran's case is not serious. The press agent at Universal City says Moran contracted the disease after he had just finished a burlesque comedy on the influenza situation.

Production continues on Mary MacLaren's latest filmpay, "Whose Widow?" It is a six-reel special feature being produced under the direction of Ida May Park. Frank Mayo plays the male lead.

Work on the Universal play, "Cherries are Ripe," starring Edith Roberts, has been postponed because of the illness of Billy Mason, Miss Roberts' leading man. Mason has been ill with influenza. It is said that Universal considered the advisability of retaking the production with a new male

(Continued on page 165)

Features--Current and Coming

Bluebird Photoplays

Dec. 2. Tongues of Flame (Walcamp).....	5
Dec. 9. Set Free (Edith Roberts).....	5
Dec. 16. She Hired a Husband (Priscilla Dean).....	5
Dec. 23. The Sea Flower (Juanita Hansen)...	5
Dec. 30. The Cabaret Girl (Ruth Clifford)...	5
Jan. 6. The Nature Girl (Mersereau).....	5

Exhibitors' Mutual

Nov. 17. Lafayette We Come (Lincoln and Cassinelli).....	6
Nov. 17. The Daredevil (Gail Kane).....	5
Dec. 15. Martin Johnson's "Cannibals of the South Seas".....	5
Dec. 22. The Girl of My Dreams (Billie Rhodes).....	5
Dec. 29. And a Still, Small Voice (Walthall)...	5
Jan. 5. All of a Sudden Norma (Barriscale)...	5
Jan. 12. Life's a Funny Proposition (Wm. Desmond).....	5
Jan. 19. Bonds of Honor (Sessue Hayakawa)...	5

Famous Players-Lasky Corp.

Dec. 1. Sporting Life (Paramount-Artcraft Special).....	
Dec. 1. Under the Greenwood Tree (Ferguson-Artcraft).....	
Dec. 1. Fuss and Feathers (Bennett-Ince-Paramount).....	
Dec. 8. The Greatest Thing in Life (Griffith-Artcraft).....	
Dec. 8. Arizona (Fairbanks-Artcraft).....	
Dec. 8. Too Many Millions (Wallace Reid-Paramount).....	
Dec. 15. Branding Broadway (Hart-Artcraft).....	
Dec. 15. The Squaw Man (De Mille's).....	
Dec. 15. Good Bye Bill (Shirley Mason-Paramount).....	
Dec. 22. String Beans (Charles Ray-Paramount).....	
Dec. 22. Quicksand (Dorothy Dalton-Paramount).....	
Dec. 22. The Mystery Girl (Ethel Clayton-Paramount).....	
Dec. 29. Little Miss Hoover (Marguerite Clark-Paramount).....	
Dec. 29. The Hope Chest (Dorothy Gish-Paramount).....	
Dec. 29. The Way of a Man with a Maid (Bryant Washburn-Paramount).....	
SUCCESS SERIES (Reissues)	
Dec. 1. Caprice (Mary Pickford).....	
Dec. 8. The Goose Girl (Marguerite Clark).....	
Dec. 15. The Eternal City (Pauline Frederick)...	
Dec. 22. The Old Homestead (Special).....	
Dec. 29. The Virginian (Dustin Farnum).....	

First National Exhibitors' Circuit,

Ambassador, Gerard's "My Four Years in Germany,"	
"Italy's Flaming Front" (Italian Official War Pictures)	
"Pershing's Crusaders."	
"Shoulder Arms" (Charlie Chaplin).	
"The Romance of Tarzan."	
Nov. 25. "The Panther Woman" (Petrova) 5	

Fox Film Corporation

FOX EXTRAVAGANZAS	
Nov. 17. Fan Fan.....	
Nov. 24. Ali Baba and the Forty Thieves.....	
TIMELY PICTURES	
Nov. 24. Why I Would Not Marry?.....	
Dec. 8. Every Mother's Son.....	
FOX STANDARD PICTURES	
Dec. 1. The She Devil (Theda Bara).....	
Dec. 15. I Want to Forget (Evelyn Nesbit)...	
Dec. 29. For Freedom (William Farnum).....	
Jan. 12. The Light (Theda Bara).....	
Jan. 26. Woman! Woman! (Evelyn Nesbit)...	
PRODUCTIONS EXTRAORDINARY	
Theda Bara in "Cleopatra."	
William Farnum in "Les Miserables."	
Annette Kellerman in "A Daughter of the Gods."	
VICTORY PICTURES	
Dec. 8. The Strange Woman (Gladys Brockwell).....	
Dec. 22. I'll Say So (George Walsh).....	
Jan. 5. Treat 'Em Rough (Tom Mix).....	
Jan. 19. The Call of the Soul (Brockwell)...	
EXCEL PICTURES	
Dec. 1. Virginia Pearson in "Buchanan's Wife".....	
Dec. 15. Caught in the Act (Peggy Hyland)...	
Dec. 29. The Danger Zone (Madlaina Traverse).....	
Jan. 12. Smiles (Jane and Katherine Lee)....	
Jan. 26. The Girl with no Regrets (Peggy Hyland).....	
THE GREAT NINE	
Dec. 29. William Farnum in "Fighting Blood."	

Jan. 5. Theda Bara in "The Serpent."	
Jan. 12. "The Regeneration."	
Jan. 19. William Farnum in "The Broken Law."	
Jan. 26. Theda Bara in "Under Two Flags."	
Feb. 2. "Infidelity" (Dr. Rameau).....	
Feb. 9. Valeska Suratt in "The Soul of Broadway."	
Feb. 16. Theda Bara in "The Darling of Paris."	
Feb. 23. William Farnum in "Hoodman Blind."	

General Film Company

AUTHORS' PHOTOPLAYS	
Her Moment (Anna Luther).....	7 D
HANOVER FILM COMPANY	
Camille (Helen Hesperia).....	6 D
The Marvelous Maciste.....	6 D
Monster of Fate.....	
DUPLEX FILMS, INC.	
Shame (Zena Keefe).....	7 D
COSMOFOTOFILM	
Hypocrites (Elizabeth Risdon).....	6 D
EXPORT AND IMPORT FILM CO. (Inc.)	
Why—The Bolshevik.....	5 D
OAKDALE PRODUCTIONS	
The Locked Heart (Gloria Joy).....	5 D
No Children Wanted (Gloria Joy).....	5 D
Miss Mischief-Maker (Gloria Joy).....	5 D
The Midnight Burglar (Gloria Joy).....	5 D
Little Miss Grown-Up (Gloria Joy).....	5 D
Wanted, a Brother (Gloria Joy).....	5 D
COSMOFOTOFILM, INC.	
I Believe.....	6 D
AM. FEAT. FILM CORP.	
Hearts of Love.....	6 D
MAXWELL PRODUCTIONS	
The Married Virgin.....	7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES	
Nov. 17. Thirty a Week (Tom Moore).....	5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....	5 C
Dec. 1. The Hell Cat (Geraldine Farrar)...	
Dec. 8. A Perfect Lady (Madge Kennedy)....	5 C D
Dec. 15. Too Fat to Fight (by Rex Beach)...	6
Dec. 22. The Racing Strain (Mae Marsh)....	5
Dec. 29. Go West, Young Man (Tom Moore)...	5
Jan. 12. Day Dreams (Madge Kennedy).....	5
GOLDWYN SPECIALS	
For the Freedom of the East (Betzwood)...	7 D
Rex Beach's Heart of the Sunset.....	7 D
Blue Blood.....	6 D
Honor's Cross.....	7 D
Social Ambition.....	7
The Manx-Man.....	7
For the Freedom of the World.....	7
BENNISON STAR SERIES	
Dec. 22. Oh, Johnny (Louis Bennison)....	5
Jan. —. High Pockets (Louis Bennison)....	5

W. W. Hodkinson Corporation

(Paralta Plays)	
Oct. 7. Whatever the Cost (King).....	—
(J. D. Hampton)	
Nov. 25. Three X Gordon (Kerrigan).....	—
The Drifters (J. Warren Kerrigan)	
(Lillian Walker)	
Sept. 23. Embarrassment of Riches (Walker).....	—
(Bessie Barriscale)	
Sept. 30. The Heart of Rachael (Barriscale)...	—
Two-Gun Betty (Bessie Barriscale)	
(Louise Glaum)	
Dec. 2. Goddess of Lost Lake (Glaum).....	—
(Arden)	
Dec. 23. The Challenge Accepted (Zena Keefe).....	5 D

Jewel Productions, Inc.

The Price of a Good Time.	
The Grand Passion.	
The Doctor and the Woman.	
The Kaiser, the Beast of Berlin.	
A Soul for Sale.	
For Husbands Only.	
Nov. 4. The Yellow Dog.....	6
Nov. 18. Borrowed Clothes (Mildred Harris)...	6

Perfection Pictures

(GEORGE KLEINE SYSTEM)	
Sept. —. Conquered Hearts.....	—
Sept. —. Behind the Lines in Italy.....	—
Aug. 26. Triple Trouble" (Chaplin).....	—

Metro Pictures Corporation

Dec. 2. The Testing of Mildred Vane (May Allison).....	5
Dec. 9. Hitting the High Spots (Bert Lytell)...	5
Dec. 16. Sylvia on a Spree (Emmy Wehlen)...	5
Dec. 23. The Poor Rich Man (Bushman and Bayne).....	5

Dec. 30. Her Inspiration (May Allison).....	5
Jan. 6. The Spender (Lytell).....	5
Jan. 13. The Gold Cure (Dana).....	5
Jan. 20. The Divorcee (Ethel Barrymore)...	5
Jan. 27. In For Thirty Days (Allison).....	5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman.....	1
The Million Dollar Dollies (Dolly Sisters), Emerald.....	5
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....	
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....	

NAZIMOVA'S PRODUCTIONS

Revelation (Nazimova).....	7
Toys of Fate (Nazimova).....	7
Eye for Eye (Nazimova).....	7

Pathe Exchange, Inc.

Dec. 1. Milady o' the Beantalk (Baby Marie Osborne-Diando).....	5 C D
Dec. 1. Infatuation (Gaby Deslys).....	6 D
Dec. 1. All the World to Nothing (Russell).....	
Dec. —. Wives and Other Wives (Mary Miles Minter) American.....	
Dec. —. Fair Enough (Margarita Fisher) American.....	
Dec. —. When a Man Rides Alone (William Russell) American.....	
Dec. 15. The Narrow Path (Fannie Ward-Astra).....	5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando.....	5 C D
Jan. 12. The Midnight Stage (Frank Keenan)...	5 D

Select Pictures

Nov. —. Her Great Chance (Alice Brady).....	
Nov. —. The Road Through the Dark (Clara Kimball Young).....	
Nov. —. The Cavell Case (Select Special).....	
Nov. —. The Midnight Patrol (Select Special)...	
Dec. —. A Lady's Name (Constance Talmadge)...	
Dec. —. Heart of Weton (Norma Talmadge)...	
Dec. —. In the Hollow of Her Hand (Alice Brady).....	
Dec. —. Code of the Yukon (Mitchell Lewis)...	
Dec. —. The Midnight Patrol (Special).....	

William L. Sherry Service

Aug. 11. Out of the Night.....	6
Aug. 18. Inn of the Blue Moon.....	6
Nov. 18. Marriage.....	5

Triangle Distributing Corporation

(Subject to change without notice)	
Dec. 1. Love's Pay Day (Rosemary Theby)....	5
Dec. 8. The Silent Rider (Roy Stewart).....	5
Dec. 15. Irish Eyes (Pauline Starke).....	5
Dec. 22. Crown Jewels (Claire Anderson)....	5
Dec. 29. Wife or Country (Gloria Swanson)...	5

Universal Productions

Dec. 2. Vanity Pool (Mary MacLaren).....	5
Dec. 16. Danger, Go Slow (Mae Murray).....	6
Dec. 30. The Wildcat of Paris (Priscilla Dean)...	6

Vitagraph V-L-S-E

Dec. 2. The Dawn of Understanding (Bessie Love).....	
Dec. 9. The Man Who Wouldn't Tell (Earle Williams).....	
Dec. 16. The Beloved Imposter (Gladys Leslie).....	
Dec. 23. Hoarded Assets (Harry Morey)....	
Dec. 30. The Captain's Captain (Alice Joyce)...	
Jan. 6. The Adventure Shop (Corinne Griffith)...	
Jan. 13. The Enchanted Barn (Bessie Love)...	
Jan. 20. The Highest Trump (Earle Williams)...	
Jan. 27. Fortune's Child (Gladys Leslie)....	

World Pictures

Dec. 2. Hitting the Trail (Blackwell-Greeley)...	5
Dec. 9. The Man of Bronze (Stone).....	5
Dec. 16. The Zero Hour (Elvidge).....	5
Dec. 23. The Love Net (Madge Evans).....	5
Dec. 30. The Sea Waif (Louise Huff).....	5
Jan. 6. What Love Forgives (Castleton)....	5
Jan. 6. Under Four Flags (Official U. S.)...	5
Jan. 13. Love in a Hurry (Blackwell-Greeley)...	5
Jan. 20. The Bluffer (Elvidge).....	5
Jan. 27. Mandarin's Gold (Kitty Gordon)....	5
Feb. 3. The Rough Neck (Montagu Love)...	5
Feb. 10. Heart of Gold (Louise Huff).....	5

Releases in the Independent Field

For Manufacturers' Addressees, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)...6 reels
The Devil's Playground (Vera Michelen)...7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Nov. 25. Two's Company.
Dec. 2. All Mixed Up.
Dec. 9. Johnny-Go-Get-Em.
Dec. 16. Peggy Mixes In.
Dec. 23. Pearls and a Peach.
Dec. 30. Know Thy Wife.
Jan. 6. Five Hundred or Bust.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
His Vindication.....5 reels
The Hypocrites.....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra.....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT

Gaumont "News" released every Tuesday.
Gaumont "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Fred's Fighting Father.....2 acts
Sept. — Fatty's Fast Flivver.....2 acts
Oct. — Fred's Frivolous Finance.....2 acts

M. S. Epstein

Raymond L. Ditmars' "The Depths of the Sea" in a series of four parts

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

(CORRA BEACH PICTURES)
What Becomes of the Children.
(M. H. HOFFMAN PRODUCTION)
Suspicion.

(W. N. SELIG PRODUCTIONS)
The City of Purple Dreams.

Who Shall Take My Life?

Beware of Strangers.

The Garden of Allah.

The Spoilers (reissue).

(GATHEM FILM NOVELTIES)
The Star-Spangled Banner

(Illustrates the song)...500 ft.

Columbia, the Gem of the Ocean

(Illustrates the song)...500 ft.

The Battle Cry of Freedom

(Illustrates the song)...500 ft.

Home, Sweet Home } Two subjects same reel

The Girl I Left Behind Me } Future Productions—One reel every four weeks,

two subjects.

(CAPT. BESLEY EXPEDITION)
The Amazon Jungle.

The Wonderland of Peru.

(CAPT. SCOTT ANTARCTIC EXPEDITION)
The Undying Story of Captain Scott.

Animal Life in the Antarctic.

(TOM BRET COMEDIES)
His Vinegar Bath (one reel).

Twin Bed Rooms (one reel).

Why Not Marry (one reel).

In Preparation—one every other week.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).

The Bar Sinister (Edgar Lewis's production).

Her Fighting Chance (Jane Grey).

Madame Sherry (Gertrude McCoy).

The Silent Witness (Gertrude McCoy).

The Great White Trail (Doris Kenyon).

One Hour (Zena Keefe and Alan Hale).

A Trip Through China.

The Fringe of Society (Milton Sills, Ruth Rol-

and).

The Cast-Off (Bessie Barriscale).

The Submarine Eye.

Whither Thou Goest.

Should She Obey?

Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness)...6 reels

Conquest of Canaan.....5 reels

God's Man.....9 reels

My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....6 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)...6 parts

The Warrior (Maciste) (McClure)...7 parts

The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldberg

SCRANTON PHOTOPLAY VORP.

May 6. Cheerful Liars.

May 13. Fate and Fortune.

May 20. Parson Pepp.

May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."

"The Battle of Gettysburg."

"The Wrath of the Gods."

"Sporting Life."

"Woman."

"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Patriot.

Captive God.

The Dawnmaker.

The Return of Draw Egan.

The Devil's Double.

Truthful Tulliver.

The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincen-

Serrano, Leah Baird, Pedro De Cor-

doba, James Morrison)...7 reels

Babbling Tongues (Grace Valentine, James

Morrison, Arthur Donaldson)...7 reels

Married in Name Only (Gretchen Hartman,

Milton Sills, Marie Shotwell)...6 reels

Sins of Ambition (Barbara Castleton, Wil-

fred Lucas, Leah Baird, James Mor-

rison)...7 reels

Human Clay (Mollie King)...5 reels

Life or Honor (Leah Baird, James

Morrison, Violet Palmer, Edward

Mackey)...6500 ft.

Jester Comedies

March—The Recruit (Twede Dan)...2 parts

April—His Golden Romance (Twede Dan) 2 parts

May — All "Fur" Her (Twede Dan)...2 parts

June — The Wrong Flat (Twede Dan)...2 parts

July — It's a Great Life (Twede Dan)...2 parts

Aug. — Oh What a Day (Twede Dan)...2 parts

Oct. — Ain't It So? (Twede Dan)...2 parts

Nov. — Camouflage (Twede Dan)...2 parts

Dec. — He Wins (Twede Dan)...2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels

Naked Hands.....5 reels

Mother Love and the Law.....7 reels

In Treason's Grasp.....5 reels

Should She Obey?...7 reels

Frank J. Seng

Parentage.....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).

The Crucible of Life (Grace D'Armond).

Men (Charlotte Walker, Anna Lehr, Robert

Cain, etc).

Those Who Pay (Bessie Barriscale).

The Belgian (Walker Whiteside, Valentine

Grant).

The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts

The first of the Al Jennings Outlaw Stories.

The Crime of the Hour.....6 parts

Produced by United Films Corporation.

Mother, I Need You.....6 parts

First Release of the Lloyd Carleton Productions.

The Isle of Intrigue.....6 parts

Second Francis Ford Release.

The Coast Guard Patrol.....7 parts

By Nell Shipman.

A Nugget in the Rough.....5 parts

The Tiger of the Sea.....6 parts

By Nell Shipman.

The Haunted House.....2 parts

First Release of Edwin Frazee Comedies—

Monthly Franchise.

Jim's Folks.....1 reel

Bill Stinger Patriotic Poem Plays—Monthly

Franchise.

Berlin Via. America.....6 parts

Starring Francis Ford.

The Daughter of the Don.....6 parts

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

July — Freda's Fighting Father.....2 reels

Aug. — Fatty's Fast Flivver.....2 reels

Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent releases on page 126)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.
Educational Film Corp. of Amer.
Robert C. Bruce Scenics Released in the Fall
and Winter of 1918-1919

1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Teton.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES

- Dec. 4. Dan Cupid, M. D. 1
Dec. 11. Beans for Two. 1
Dec. 29. They Did and They Didn't (Elinor Field) 1

ROTHACKER OUTDOORS

- Nov. 17. Black Feet and Flat Heads. 1
Nov. 24. Bad Men and Good Scenery. 1
Dec. 1. Peaks, Parks and Pines. 1
Dec. 8. A Maori Romance. 1
Dec. 15. Vacation Land. 1
Dec. 29. High and Hungry. 1

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES

- Dec. 8. Independence B' Gosh. 2 C
Dec. 22. Perfectly Fiendish Flanagan. 2 C

PARAMOUNT BRAY PICTOGRAPHS

- Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.

PARAMOUNT BURTON HOLMES

TRAVELOGUES

- Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.

PARAMOUNT ARBUCKLE COMEDIES

PARAMOUNT MACK SENNETT COMEDIES

- Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND
STATE RIGHTS
One Reel Each

115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

- July 28. A Tight Squeeze. 2 C
Aug. 25. The Diver's Last Kiss.
Sept. 22. Roaring Lions on the Midnight Express.
Nov. 17. Mongrels. 2 C
Dec. 15. The Fatal Marriage.
Dec. 29. The Son of a Hun.

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

- Dec. 1. Pot Luck in the Army.
Dec. 8. The New Champion.
Dec. 15. Hitting the High Spots.
Dec. 22. The Draft Board.
Dec. 29. Throwing the Bull.
Jan. 5. The Lion Tamer.
Jan. 12. Here and There.

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)
The Marquis and Miss Sally (Patricia Palm-

er, William Lester) 2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) 2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) 2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) 2 D
Tobin's Palm (Agnes Ayres, Edward Earle) 2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) 2 C

(WOLFFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) 2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) 2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) 2 D
Winning of the Mocking Bird (Carol Holloway, Robert Burns) 2 D
The Jest of Talky Jones (Carol Holloway, William Lester) 2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns) 2 D
The Wooing of Riley (Kate Price, Otto Lederer) 2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) 2 D
The Rose of Wolfville (Patricia Palmer, C. E. N. Hatton) 2 D

BLUE RIDGE DRAMAS

(Ned Finley)
The Return of O'Garry 2 D
Mountain Law 2 D
The Raiders of Sunset Gap 2 D
O'Garry Rides Alone 2 D
The Man from Nowhere 2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)
Our Little Nell 1 C
Check Your Hat, Sir 1 C
Wild Algy of Piccadilly 1 C
All Stuck Up 1 C
The Lie That Failed 1 C
The Jazbo Sheriff 1 C

SNAKEVILLE COMEDIES

(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising 1 Sc.
Agricultural Opportunities in Western Canada 1 Sc.
Water Powers of Eastern Canada 1 Sc.
A Romance of Rails and Power 1 Sc.
Grand Canyon of Arizona and Canyon de Chelly 1 Sc.

CHAPLIN COMEDIES

By the Sea 1 C
In the Park 1 C
Work 2 C
A Woman 2 C
The Tramp 2 C
His New Job 2 C
A Night Out 2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12
Episodes 1 D

JAXON COMEDIES

What Occurred on the Beach 1 C
An All-Fools' Day Affair 1 C
Beating Him to It 1 C
Forced Into Matrimony 1 C

JUDGE BROWN STORIES

Love of Bob 2 C-D
Dog vs. Dog 2 C-D
A Boy Built City 2 C-D
The Three Fives 2 C-D
Kid Politics 2 C-D
A Boy Built City 2 C-D
The Case of Bennie 2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly 1 C
A Widow's Camouflage 1 C
Love's Lucky Day 1 C

EBONY COMEDIES

Busted Romance 1 C
Spooks 1 C
The Bully 1 C
The Janitor 1 C
Mercy, the Mummy Mumbled 1 C
A Reckless Rover 1 C
Are Working Girls Safe? 1 C
The Comeback of Barnacle Bill 1 C
Some Baby 1 C
Good Luck in Old Clothes 1 C

When You Hit, Hit Hard 1 C
A Black-and-Tan Mix-up 1 C
Fixing the Fakir 1 C
When You're Scared, Run 1 C

INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event) 2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) 1 reel

CRYSTAL FILM CO.

Romeo and Juliet 2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky 1 C

What's in the Trunk? 1 C

Reuben's Romance 1 C

The Lady Detective, His Wedding Day 1 C

Troubled Waters 1 C

Her Necklace, His Hoodoo Day 1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes) 2 C

Bunco Billy (Billy West) 2 C

Billy in Harness (Billy West) 2 C

Bombs and Bull (Billy West) 2 C

OFFICIAL WAR PICTURES

(Committee on Information)
Our Bridge of Ships 2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp 1 C

Fang's Fate and Fortune 1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris 1 Sc.

Soothing the Heart of Italy 1 Patr.

Of No Use to Germany 1 Patr.

Kiddies of No Man's Land 1 Patr.

The Helping Hand of Sicily 1 Patr.

Rebuilding Broken Lives 1 Patr.

First Aid on the Piave 1 Patr.

Victorious Serbia 1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Boulden) 1 C

My Lady's Slipper (Lillian Vera-Eddie Boulden) 1 C

Some Judge (Lillian Vera-Eddie Boulden) 1 C

How She Hated Men (Lillian Vera-Eddie Boulden) 1 C

The Camouflaged Baby (Lillian Vera-Eddie Boulden) 1 C

The Pipe of Peace (Lillian Vera-Eddie Boulden) 1 C

Hooverizing (Lillian Vera-Eddie Boulden) 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

Nov. 17. Pink Pajamas 2 reels

Dec. 1. Proposing Bill 2 reels

Dec. 15. The Jelly Fish 2 reels

Dec. 29. Poor Innocent 2 reels

Jan. 12. You Know What I Mean 2 reels

Jan. 26. The Big Idea 2 reels

Feb. 9. Have Another 2 reels

FORD EDUCATIONAL WEEKLY

Jan. 13. What Uncle Sam Will Do For Two Cents.

Jan. 20. The Truth About the Liberty Motor.

Jan. 27. Hang it All.

Feb. 3. Carrying Old Glory to the Seven Seas.

Feb. 10. Canada's Mountain of Tears.

Feb. 17. Where "The Spirit That Won" was Born.

Feb. 24. Rough Stuff.

King Bee Comedies

June 1. Bright and Early 2 reels

June 15. Straight and Narrow 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

May 8. The Starter Edison

May 22. The Spoiled Girl

June 5. The Lonesome Girl

ESSANAY

June 7. Broncho Billy's Grit.

June 14. Broncho Billy's True Love.

June 21. Broncho Billy and the Western Girls.

June 28. Broncho Billy Wins Out.

July 5. Broncho Billy Trapped.

July 12. Broncho Billy Rewarded.

Sept. 1. Broncho Billy and the Claim Jumper.

Sept. 8. Broncho Billy and the Sheriff's Office.

Sept. 15. Broncho Billy, Outlaw.

Sept. 22. The Accusation of Broncho Billy.

Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru. The Land of Incas, No. 1.

Mar. 8. Peru. The Land of Incas, No. 2.

Mar. 15. Peru. The Land of Incas, No. 3.

Mar. 22. Peru. The Land of Incas, No. 4.

Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday

Official War Review released every Monday
 Sept. 29. Getaway (Chadwick-Astra), 2d...
 Oct. 6. Triumph of Transportation (Leggett Gruen).....1 Ed.
 Dec. 22. The Fortunes of Corinne (Gloria Joy).....2 C.D.
 Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.

ROLIN COMEDIES

One Reel a Week
 Nov. 24. An Enemy of Soap (Toto).....
 Dec. 1. Hear 'Em Rave (Lloyd).....
 Dec. 8. Just Rambling Along (Laurel).....
 Dec. 15. Take a Chance (Lloyd).....
 Dec. 22. Check Your Baggage (Toto).....
 Dec. 29. She Loves Me Not (Lloyd).....
 Jan. 5. Do You Love Your Wife? (Laurel)
 Jan. 12. Wanted 5,000 (Lloyd).....

POST TRAVEL SERIES

Nov. 24. Sumatra
 Dec. 1. Java
 Dec. 8. Celebes
 Dec. 15. Borneo
 Dec. 22. Singapore
 Dec. 29. Japan of Today
 Jan. 5. Japan of Today (2).....
 Jan. 12. Shanghai

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture
 Oct. 6. French Colonial Troops
 Oct. 13. Far Flying Battle Line
 Oct. 20. France's Dusky Warriors
 Oct. 27. Britain's Naval Air Power
 Nov. 3. Polish Troops in France
 Nov. 10. British Troops in Italy
 Nov. 17. British Flying Ships

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
 Dec. 8. Feeding Our Fighters.....1 Topical
 Dec. 15. Liberty's Triumph.....(War Special)

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)
 July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
 July 14. No. 10, With the Policemen of the Allies on the North Sea.....
 July 21. No. 11, The Canadians on the Western Front
 July 28. No. 12, The Canadians 2at Vimy Ridge

"HANDS UP" (ASTRA)

(Serial) Two and three reels each
 (Featuring Ruth Roland and George Cheseboro).
 Oct. 6. Eighth Episode, The Fatal Jewels.
 Oct. 13. Ninth Episode, A Leap Through Space.
 Oct. 20. Tenth Episode, The Sun Message.
 Oct. 27. Eleventh Episode, The Stranger from the Sea.
 Nov. 3. Twelfth Episode, The Silver Book.
 Nov. 10. Thirteenth Episode, Third and Last Warning.
 Nov. 17. Fourteenth Episode, The Orach's Decree.
 Nov. 24. Fifteenth Episode, The Celestial Messenger.

WOLVES OF KULTUR (WESTERN PHOTO-PLAYS, INC.)

(Serial, Two Reels Each)
 Leah Baird, Sheldon Lewis, Charles Hutchison.
 Oct. 13. First Episode, The Torture Trap.
 Oct. 20. Second Episode, The Iron Chair.
 Oct. 27. Third Episode, Trapping Traitors.
 Nov. 3. Fourth Episode, The Ride to Death.
 Nov. 10. Fifth Episode, Through the Flames.
 Nov. 17. Sixth Episode, Trails of Treachery.
 Nov. 24. Seventh Episode, The Leap of Despair.
 Dec. 1. Eighth Episode, In the Hands of the Huns.
 Dec. 8. Ninth Episode, The Precipice of Death.
 Dec. 15. Tenth Episode, When Woman Wars.
 Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
 Dec. 29. Twelfth Episode, The Tower of Tears.
 Jan. 12. Fourteenth Episode, The Code of Hate.

THE LIGHTNING RAIDER

(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gsell)
 Jan. 5. First Episode, The Ebony Block... 3
 Jan. 12. Second Episode, The Counterplot.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discard in A Flat.....1 C
 Mar. 3. His Hidden Shame.....1 C
 Mar. 10. Wives and Worries.....1 C
 Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson).....2 C
 May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
 June 2. The Poor Fish (Ed. Brady, Claire Anderson).....2 C
 June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
 June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
 June 23. Cupid and the Cop.....2 C
 June 30. Pearls Without Price.....2 C

Universal Film Company

Jan. 8. A Kaiser There Was (all star cast) Master Comedy 2
 Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES

Two Reels

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
 Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
 Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
 Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
 Nov. 27. Painless Love (Babe Hardy).
 Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
 Dec. 11. Rough on Husbands (Sterling-Mann).
 Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
 Dec. 25. Work or Fight (Gribbon-Novak).
 Jan. 1. Klever Kiddies.

NESTOR COMEDIES

(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney).
 Sept. 23. The Slow Express (Victor Potel).
 Sept. 30. Parted from His Bride (Kerrigan).
 Oct. 7. His Royal Nibs (Comedy Cast).
 Nov. 18. The Love Craze (Florence Lawrence).
 Nov. 25. The Fickle Blacksmith (Sedgwick).
 Dec. 2. There and Back (comedy cast).
 Dec. 9. Let's Fight (Wilson-Gerber).
 Dec. 16. The Beautiful Liar (Wilson-Gerber).
 Dec. 30. It's Great to Be Crazy.
 Jan. 6. Them Eyes (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison).....2 D
 Sept. 14. Danger Ahead (Helen Gibson).....2 D
 Sept. 21. The Human Tiger (Eileen Sedgwick).....2 D
 Sept. 23. Under False Pretenses (Helen Gibson).....1 D
 Sept. 30. All for Gold (Eileen Sedgwick).....2 D
 Oct. 12. The Fast Mail (Helen Gibson).....2 D
 Nov. 18. The Husband Hunter (Neal Hart).....2 C
 Nov. 30. The Dead Shot (Helen Gibson).....2 C
 Dec. 7. The Silent Sentinel (Helen Gibson).....2 D
 Dec. 14. Captured Alive (Helen Gibson).....
 Dec. 21. The Robber (Helen Gibson).....
 Dec. 28. Wolves of the Range (Helen Gibson)
 Jan. 4. The Secret Peril (Helen Gibson).
 Jan. 11. Rosalind at the Gate (Stonehouse).

HEARST NEWS

Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

SCREEN TELEGRAM

Released Every Thursday

UNIVERSAL SCREEN MAGAZINE

Released Every Saturday

UNIVERSAL CURRENT EVENTS

Released Every Sunday

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot
 Aug. 12. Give Her Gas
 Aug. 19. Damaged Goods
 Aug. 26. Housecleaning Horrors
 Sept. 2. The Extra Bridegroom
 Sept. 16. Nearly a Chaperone
 Sept. 23. Please Hit Me
 Sept. 30. Frenzied Film
 Oct. 7. The Price of a Rotten time
 Oct. 14. Nailed at the Plate
 Nov. 18. Why Worry?
 Nov. 25. Maid Wanted
 Dec. 2. Guilty
 Dec. 9. Don't Weaken
 Dec. 16. Camping Out
 Dec. 23. Swat the Flirt
 Dec. 30. Straight Crooks
 Jan. 6. How's Your Husband?.....

SERIALS

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
 July 22. Seventeenth Episode (The Danger Pit).
 July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
 Aug. 26. Fourth Episode (Smoked Out).
 Sept. 2. Fifth Episode (The Mock Bride).
 Sept. 9. Sixth Episode (A Dangerous Honey-moon).

Sept. 16. Seventh Episode (The Depth Bomb).
 Sept. 23. Eighth Episode (The Magnetic Bug).
 Sept. 30. Ninth Episode (The Room of Flame).
 Oct. 7. Tenth Episode (A New Peril).
 Oct. 14. Eleventh Episode (Evil Waters).
 Oct. 21. Twelfth Episode (Caught by Wireless).
 Oct. 28. Thirteenth Episode (\$500 Reward).
 Nov. 4. Fourteenth Episode (On Trial for His Life).
 Nov. 11. Fifteenth Episode (On the Shadow).
 Nov. 18. Sixteenth Episode (The Noose).
 Nov. 25. Seventeenth Episode (The Avenger).
 Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
 Nov. 25. Second Episode (The Giant's Leap).
 Dec. 2. Third Episode (Beaten Back).
 Dec. 9. Fourth Episode (The Message on the Cuff).
 Dec. 16. Fifth Episode (The Lip Reader).
 Dec. 23. Sixth Episode (The Aerial Disaster).
 Dec. 30. Seventh Episode (The Charge of the Elephant).

Jan. 6. Eighth Episode (The Human Ladder).
FIGHTING FOR FREEDOM (ONE REEL EACH WEEK)

Oct. 14. Third Episode (Sensational Capture of Bagdad).
 Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
 Nov. 25. Fifth Episode (Repairing War's Ravages).
 Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
 Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitaphon

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
 Aug. 12. Shines and Monkey-Shines.
 Aug. 19. Dukes and Dollars.
 Aug. 26. Flappers and Friskies.
 Sept. 2. Mutt and Motors.
 Sept. 9. Capers and Crooks.
 Sept. 16. Wild Women and Wild Waves.
 Sept. 23. Stripes and Stars.
 Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
 Sept. 30. Roofs and Riots.....
 Oct. 7. Bears and Bad Men.....
 Oct. 14. Chumps and Cops.....2 C
 Nov. 18. Frauds and Frenzies.....2 C
 Nov. 25. Submarine and Simps.....2 C
 Dec. 2. Humbs and Husbands.....2
 Dec. 9. Daring and Dynamite.....2
 Dec. 16. Farms and Fumbles.....2

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
 July 8. The Crash of Fate (Fourteenth Episode).
 July 15. Out of the Web (Fifteenth Episode).
A FIGHT FOR MILLIONS (Serial)
 (William Duncan, Edith Johnson, Joe Ryan)
 July 15. The Snare (First Episode).
 July 22. Flames of Peril (Second Episode).
 July 29. The Secret Stockade (Third Episode).
 Aug. 5. The Precipice of Horror (Fourth Episode).

Aug. 12. The Path of Thrills (Fifth Episode).
 Aug. 19. The Spell of Evil (Sixth Episode).
 Aug. 26. The Gorge of Destruction (Seventh Episode).

Sept. 2. In the Clutches (Eighth Episode).
 Sept. 9. The Escape (Ninth Episode).
 Sept. 16. The Secret Tunnel (Tenth Episode).
 Sept. 23. The Noose of Death (Eleventh Episode).
 Sept. 30. The Tide of Disaster (Twelfth Episode).
 Oct. 7. The Engine of Terror (Thirteenth Episode).
 Oct. 14. The Decoy (Fourteenth Episode).
 Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
 Oct. 28. The Van of Disaster (Second Episode).
 Nov. 4. The Blade of Hate (Third Episode).
 Nov. 11. The Noose (Fourth Episode).
 Nov. 18. The Tide of Death (Fifth Episode).
 Nov. 25. Fiery Fate (Sixth Episode).
 Dec. 2. The Whirling Trap (Seventh Episode).
 Dec. 9. The Man Eater (Eighth Episode).
 Dec. 16. The Pit of Lost Hope (Ninth Episode).
 Dec. 23. In the Coils (Tenth Episode).
 Dec. 30. The Red Mask's Prey (Eleventh Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
 July 29. Their Agreement
 Aug. 5. Miss Sticky-Moufie-Kiss
 Aug. 12. Diplomatic Henry
 Aug. 19. By Might of His Right.....
 Aug. 26. The Professional Patient.....
 Sept. 2. Mr. Blink of Bohemia.....
 Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 124)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels
UNITED FILM CORPORATION
 Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" 6 reels
 William S. Hart in "The Bandit and the Preacher" 5 reels
 William S. Hart in "The Hell Hound of Alaska" 5 reels
 Also Series of two-reel W. H. Hart productions Satan's Pawn (Bessie Barricade).

Romayne Superfilm Company

Me and Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.
 Souls Redeemed.
 Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

FREE OF CHARGE TO SERVICE MEN!

¶The columns of Motion Picture News are open free of charge to soldiers, sailors and marines for "situation wanted" advertisements.

¶Operators, musicians, studio workers—men in all branches of film work—who have been in the service may avail themselves of our columns.

¶In addition to free publication of these ads, Motion Picture News will be glad to aid service men in any other way possible to secure positions.

¶We are at the service of all Service Men.

Projection
Music

Laboratory

Studio
Theatre

Your 1919 success depends upon the very picture you put on the screen and this is controlled by the machine in your booth. Start the year right with the 100% Efficiency Equipment.

MOTIOGRAPH
"DE LUXE"



Eugene H.
Roth and his
new California
Theatre

Read letter from Mr. Roth, who is one of the greatest Motion Picture Managing Directors the world has known

Edward H. Kemp, Pacific Coast Representative
Enterprise Optical Mfg. Company
833 Market Street
San Francisco, California

November 27, 1918.

My dear Mr. Kemp:

On November first of this year was the first anniversary of the California Theatre. Unfortunately, the influenza epidemic found our theatres in San Francisco closed, but this gave us an opportunity of looking into the various departments of our theatre, and in this particular I feel it a duty to advise you, as the representative of the Motiograph Company, that the Motiograph you installed here at our opening has served us every day continuously operating thirteen hours daily without having had the slightest delay by reason of any faulty mechanism, the only expense that we have incurred for one year for the maintenance of same was the replacement of a couple of belts, the total amount of which was fifty cents.

I know that you will be proud of this record. During the year we have entertained a great number of visitors in our operating room, and not alone the laymen, but exhibitors and members of the moving picture industries of other branches, who were very much impressed—not alone in the classy lines of the Motiograph itself, but of the magnificent picture that was thrown on our screen, which throw is exactly one hundred and four feet, on a screen twenty feet and six inches by twenty-four feet and six inches. The simplicity of the mechanism of the Motiograph has never caused any of the extra operators called in from time to time on the relief shifts the slightest embarrassment in immediately mastering its operation.

After having used the Motiograph for eight years in our Portola Theatre, and after a year's use as described above in our California Theatre, it goes without saying that I feel that a great part of our success is due in a measure to the efficiency of the Projecting Department, and, as a result, I want you to know that to-day I can consistently endorse the Motiograph with the full knowledge that it is there 100%.

Very sincerely yours,

CALIFORNIA THEATRE,

EUGENE H. ROTH,

Managing Director.

Write for literature

THE ENTERPRISE OPTICAL MFG. COMPANY
564 W. Randolph Street
Chicago, Ill.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLET.....Editor

ALFRED S. CORY.....Technical Editor

What Do You Think?

THE letter which follows contains an expression of opinion which I have heard very often and one in which there is no little truth. Conditions in the projection rooms of many theatres could be improved, in fact made passable, without any expenditure whatsoever—it is a clear case with many of, "What's the use of taking care of that which does not belong to me? I'll get a job somewhere else when I get tired of this one."

We would like to have a broad expression of opinion on this subject. The more publicity is given to it the sooner the conditions will be improved.

One of the places where the greatest good can be done is at headquarters of the Locals. Here is where more of the boys gather than in any one place. What is being done?

WESTINGHOUSE ELECTRIC & MANUFACTURING COMPANY

LOS ANGELES, CAL., December 14, 1918.

Mr. E. K. Gillett, Editor,
MOTION PICTURE NEWS,
729 Seventh Avenue,
New York, N. Y.

Dear Sir:

Although I am only interested indirectly in the Motion Picture Industry, being a salesman for the Westinghouse Electric Company, I am anxious to see what results you will obtain from your prize contest amongst the operators, or I presume your idea in starting such a contest was to stimulate interest and bring out some constructive ideas.

It has always seemed strange to me that operators, at least the majority of them, do not seem to realize that if their profession is going to compare favorably with some

other technical professions, it will be necessary for each member of that profession to develop and maintain a high standard of ability.

You have lately inaugurated the term "projectionist" to be used instead of "operator." If you are going to use a new term, it seems to me you should have it understood that the term "projectionist" implies one who is a well-informed and capable man.

My observations for the past three years would lead me to believe that the difference between a "projectionist" and an "operator" could be illustrated as follows, and I feel certain that your observations over a wider range will confirm at least some of my opinions.

You have no doubt gone into many projection rooms where every piece of apparatus operated smoothly, quietly, and efficiently, there was a place for everything and everything was in its place, every precaution was taken to eliminate fire hazards, the man in charge was able to meet any emergency that might arise without calling for help, and would be willing and able to answer any intelligent question asked in good faith. Such man would in my estimation be a "projectionist."

Contrast such a case with many more that you and all of us have seen, where the apparatus is often cramped into entirely too small working space, wires hanging all over the walls and ceiling, the projection machines running noisily, the picture on the screen not what it should be because of lack of attention to many details, and if something did go wrong it would mean disaster. The man in charge of such projection room is not entitled to the same classification as mentioned in the preceding paragraph.

The projectionist is really interested in producing the very best possible results he can for his employer and has ability and backbone enough to be able to show Mr. Theatre Owner that it takes the *best* workmanship and apparatus to produce the *best* results. The operator lacks both ability and initiative and is willing to go along in the same old rut, and just so long as he is willing just so long will he stay there.

In discussing this viewpoint with several of the "boys" there are those who will immediately say, "It can't be done because the boss won't stand the expense." Now, if such were really the case, I would feel that the Motion Picture Industry would certainly retrograde, not progress, and I am sure that anyone would have a hard time convincing me that the theatre-going public is not becoming better educated each day and demanding the best projection as well as programs, and if the boss is not progressive enough to know that bettering these conditions will be a real asset for his theatre business he needs some education, and if such education cannot be acquired under reasonable circumstances the aspiring projectionist might better seek employment elsewhere, as he would never get out of the rut there.

It is neither necessary nor prudent for a projectionist to feel that he cannot make any improvements without spending a great deal of money. I distinctly remember a certain theatre where the average conditions largely prevailed. Then followed a change in operators. The new man started in during his spare moments to make little improvements here and there. All loose wires and unnecessary switches were removed from the walls, care was given to the optical system and other details, a better picture was produced with less current consumption, and the ventilation of the projection room was improved. Soon everything was neat, clean and quiet. Even the other "boys" around town commented favorably upon the im-

(Continued on page 135)

Equipment
Operating

Projection

Questions
Answered

Conducted by Alfred S. Cory

The Function of the Condenser in Projection Apparatus

By Dr. Herman Kellner

*(A paper read at the meeting of the Society of Motion Picture Engineers, Cleveland, O., November 20, 1918.)**(Continued from last week)*

IN the following two tables the losses by reflection absorption are given for a Fresnel lens, which is spherically corrected, has only 2 reflecting surfaces, less glass path, but higher angles of incidence in the outer zones. The average glass path is here the same for all zones and equals 10 mm.

FRESNEL LENS

Absorption Coefficient 1.3% per cm.

Distance of center of zone from optical axis in mm.	Loss in % by reflection on surface.		Loss in % by absorption and length of path in lens in mm.	Sum of losses in %	Loss in % in zones.
	1	2			
7.1	4.3	4.1	(10.0) 1.2	9.7	1.1
22.0	4.8	4.5	(10.0) 1.2	10.5	2.8
29.8	6.0	4.5	(10.0) 1.2	11.7	3.3
37.6	9.0	4.5	(10.0) 1.2	14.7	5.0

Total Loss—12.2 per cent.

Absorption Coefficient 3.9% per cm.

Distance of center of zone from optical axis in mm.	Loss in % by reflection on surface.		Loss in % by absorption and length of path in lens in mm.	Sum of losses in %	Loss in % in zones.
	1	2			
7.1	4.3	2.9	(10.0) 3.8	12.0	1.4
22.0	4.8	3.9	(10.0) 3.5	12.8	3.4
29.8	6.0	4.3	(10.0) 3.7	14.0	3.9
37.1	9.0	4.3	(10.0) 3.6	16.9	5.8

Total Loss—14.5 per cent.

The loss of light on a concave silvered glass mirror as used behind the light source is caused

(a) by the reflection of the in and out going ray on the outside surface, which amounts to about 8 per cent.

(b) by reflection on the silver film, which varies considerably with the quality of silvering, 10 per cent. being an average figure, and

(c) by the absorption in the glass, which amounts to from 1 to 4 per cent. for a mirror of 5mm. thickness. These figures add up to a total loss of about 20 per cent. on the mirror. If photometric measurements show in general a greater loss up to 50 per cent. in commercial mirrors, the reason may be found in most cases in the poor silvering and bad condition of the surface.

In the case of a double condenser about 73 to 80 per cent. of

the light contained in the angle 2 reaches the image of the source after having passed through the condenser. Of the 80 per cent. which in the most favorable case is reflected by a spherical mirror 20 to 27 per cent. is lost in traversing the condenser, so that the total amount which reaches the image of the source equals 80.64 per cent. in the best case, 1.44 times the amount contained in the angle. If the higher figure for the loss in the condenser is taken, the total is reduced to 73.58 per cent. or 1.31 times the amount contained in the angle 2.

In the case of a single condenser the corresponding figures will be 1.58 and 1.53.

The question may now be raised, what is the best result obtainable at the present state of the art and in what directions may improvements be made?

We found the following factors to be of influence upon the efficiency of the condenser system:

(1) Radiation from the source not collected by the optical system and, therefore, lost;

(2) Spherical aberration of the condenser;

(3) Chromatic aberration of the condenser;

(4) Diaphragming action (I) of the aperture-plate, on account of the rectangular shape of the opening;

(5) Diaphragming action (II) of the aperture-plate, depending upon its location when the light-source is not point shaped;

(6) Absorption and reflection.

Of these the influence of, (3) and (6) can be briefly dealt with. Chromatic aberration causes no loss of light in a properly designed system, while the loss by absorption and reflection, which amount to from 12 to 15 per cent. in single lens condenser and to 20 per cent. in doublets, is absolutely unavoidable.

The loss due to the rectangular shape of the stencil, diaphragming action (I), cannot be avoided even by employing an optically perfect condenser and a point-shaped source, and so there only remain for consideration the utilization of the radiation not intercepted by the condenser lens, the spherical aberration and the diaphragming action (II) of the aperture-plate when the source is not point shaped.

Attempts to utilize the radiation not collected by the condenser lens were made many years ago. About the year 1840 Prof. Petzval described a construction which I feel should be given the publicity it deserves, because it marks about the limit of what can be accomplished in this direction. I was not able to refer to Petzval's original description, and had to use a diagram published in Hugo Schroeder's "Elemente der Photographischen Optik." There is no explanation given of the diagram, and if the following should not do justice to the construction, I have to apologize to Prof. Petzval. In Fig. 12 is the source, placed in the center of curvature of a hemispherical mirror which throws all the light radiating in the direction away from the condenser back into the source. At its equator the hemispherical mirror is joined coaxially to a paraboloid, which collects the rays of the solid angle and sends them in a direction nearly parallel to the optical axis towards the condenser lens which forms an image of the source at . All the light radiation within the solid angle passes, after reflection by the mirror, through the condenser lens to the image point , while the light radiating in the remaining solid angle passes through the condenser lens directly forming another image of the source at . The drawback of the construction lies in the technical difficulty of producing a perfect paraboloid and joining the two mirrors so that no shadow is cast within the cone, as also in the fact that two images of the source are produced. A paraboloid with a badly formed surface, or a decentration of the two mirrors, is apt to cause uneven distribution of light in the cone.

(Continued on page 132)

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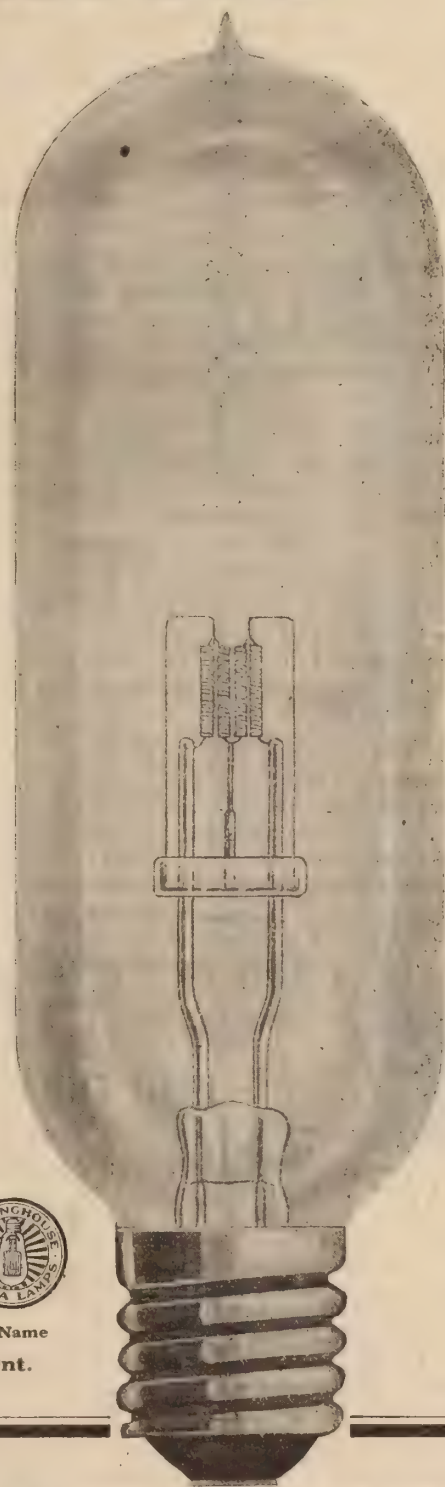
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WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

The Function of the Condenser in Projection Apparatus

(Continued from page 130)

even when the stencil is located near the lens. This apparatus may work well when used for lantern-slide projection, but is hardly suitable for motion picture projection. Whether its efficiency is greatly superior to a good condenser made up of lenses in the usual way is somewhat doubtful, if we consider the loss by reflection on the parabolic mirror, and the fact that the greater part of the radiation is reflected by the hemisphere, and then reflected by the parabolic mirror, and therefore will suffer this reflection loss twice.

Because of its similarity to Petzval's construction, we may mention here another one, which was quite in vogue as an automobile headlight a few years ago, and which is almost identical with the proposal made by Mr. Jenkins at the Rochester meeting in April, 1918. It contains (Fig. 12) a small condenser in whose focal point the source is placed and the usual arrangement of the concave mirror. The angle taken in by the condenser, which is, at least doubled by the mirror, geometrically speaking, amounts to about 50 degrees. This is thrown forward by the condenser as a beam of parallel rays. A paraboloidal reflector is joined coaxially to the spherical mirror, so that its focal point coincides with the focal point of the lens and the center of curvature of the spherical mirror. This paraboloid intercepts the greater part of the radiation which is not used by the lens and spherical mirror, and, like the condenser lens, projects it forward as parallel beam. By adding a condenser lens of the diameter of the reflector, an image can be formed of the source not far from the condenser, and the combination be used for projection work. A similar effect can be produced by moving the source and the center of the spherical mirror outside of the paraboloid and the condenser. The shape of the reflector should, however, be ellipsoidal in this case, to prevent spherical aberration, which on account of the large angles of incidence near the margin of the reflector, may reach enormous amounts. The combination produces one image of the source, only when the focal points of the condenser and paraboloid coincide, and the efficiency of this construction, when

used as a motion picture condenser, exists probably not even on paper. The spherical aberration can be partly avoided, although inspection of Mr. Jenkins' diagram shows uneven distribution in the light beam. The effect of the great angle intercepted by the paraboloid is mostly offset by the loss of light on account of the very unfavorable angles under which the light is reflected, especially in the outer parts of the reflector. The centering of such a combination upon a common optical axis is not at all an easy matter, and any lack of precise centering will cause a one-sided, uneven, distribution of light.

The spherical mirror behind the source is undoubtedly a valuable addition. It dates back to the early days of the magic lantern. I used it in 1908 in an apparatus for the projection of compass readings on ships, in combination with an incandescent lamp. The filaments in these lamps, which were made by the Westinghouse Electric Co., were of grid form, and resembled a very steep "M" with rounded corners over which the image superimposed itself like a "W," so that no screening of the image by the source took place except in one point at each bend. The device was patented.

In 1917 the General Electric Co. secured a patent on a modification of this arrangement, limiting it to a parallel coil grid filament, the area of the spaces between the coils being equal to the effective light-emitting area of the grid coils, which is the form now so frequently used.

As mentioned above the gain by the use of the mirror behind the source amounts to 50 to 80 per cent.

The influence of the spherical aberration can be offset by placing the stencil near the condenser, which is equivalent to a lantern slide arrangement in reduced size. While the condenser could be of the most common kind, it would be necessary to place the source nearer the condenser than has so far been feasible—at least with light-sources of considerable area, and there would, moreover, be no loss due to the diaphragming action (II) of the aperture-plate. The condenser could not, however, be of the Fresnel type, since in this case the circles separating the zones would be projected into the image as shadows.

A condenser without spherical aberration has the advantage that the stencil may be placed anywhere in the cone, excepting

(Continued on page 135)



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THE COLUMBIA-SILVERTIP COMBINATION



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Phrasing

JUST as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend upon the relative strength of the sounds and upon their connection with or separation from each other. It is this close relationship of language to music which makes their union in vocal music possible and appropriate, and accordingly when music is allied to words it is necessary that the musical accents should coincide with those of the text, while the separation of the various phrases agrees with the division of the text into separate lines or sentences. In instrumental music, although the same principles underlie its construction, there is no such definite guide as that afforded by the sense of the words in a song, and the phrasing must therefore be the result of a just appreciation on the part of the performer of the general sense of the music and of the observance of certain marks which phrasing is indicated.

If we now consider more closely the causes and consequences of a variety in the strength of the notes of a phrase, we notice at the first place the necessity for an accent on the first note of every bar, and in certain rhythms on other parts of the bar so. There are certain irregular forms of accent occasionally required by phrasing which it is essential to notice.

In rapid passages, when there are many notes in a bar, it is often necessary to introduce more accents than the ordinary rhythm requires, and the number and frequency of the accents will depend upon the number of changes of harmony upon which the passage is founded. Thus, for example, the first bar of a composition may require seven accents while the first two bars may receive the ordinary rhythmic accent on the first note of each group, and the fourth bar may represent a different harmony, if it should not change again, accents may be altered.

A composition when written must be offered in recognized forms, but a composer's conception of how it should be played is clearly marked by the suggestions in musical terms. Unfortunately the average musician believes that he is better able to erase the work than the composer himself, resulting in a miscarriage of a genius' conception. Needless to state, it is always the conception which strongly proves the rule, and the only permissible exception for disregard of marked phrasing on a composition is wherein it is being performed in conjunction with a film and frequently this is essential.

Discretion, however, should be used not to take liberties with well-known composition, because a musical member of the audience might be acquainted with the work, and not realizing that it was for the benefit of the picture, would blame the musician for incompetency and negligence. As a matter of fact, although obviously we have advocated that license is permissible at times in changing the phrasing, the musician also must realize that there is such a wealth of material today offered in conjunction with the film that such latitude is unnecessary and it is really only a parsimonious leader who in the language of modern days is "getting away with things," because he loves the almighty dollar so much. This is the calibre of man who is more frequently phrasing, really not because of his musical ability, but merely sacrificing musical ideas for the benefit of his pocket book.

THE EDITOR.

A New Xmas Cantata

A NEW Xmas cantata, entitled "The Dream of Mary," has just been published by H. W. Gray Co., of 2 West 45th Street, New York. It is a morality for solo voices, chorus, children's chorus, and congregation with organ or orchestra accompaniment. The words are by John Jay Chapman and the music by Horatio Parker.

The text is taken from a play by John Jay Chapman, entitled "Christmas Once More." The play can be given by children or adults, the cantata following, or the cantata can be performed as a separate work. Dr. Parker's church music is too well known to need any comment. "The Dream of Mary" is simple in style and can be performed by any average choir or chorus. It contains several choruses for the children and melodies in which the congregation can take part. The solos are all within the range of an average voice, but full of interest.

The latest innovation in the film palaces throughout the country is community singing, and as the holidays are approaching we considered it an opportune time to bring this cantata before the attention of our readers. It could be used most appropriately and effectively either at Christmas or Easter in the theatres where community singing has been introduced during the performance.

Musical Review of Latest Compositions

1—"The Girl Behind the Gun Waltz." By Ivan Caryll. Containing the melodies of the three big hits: "There's Light in Your Eyes," "Some Day Waiting Will End" and "There's Life in the Old Dog Yet." (Chappell & Co., Ltd., 185 Madison Ave., N. Y.)

2—"The Girl Behind the Gun One-Step." By Ivan Caryll. Containing the three big one-step hits: "Back to the Dear Old Trenches," "I Like It" and "The Girl Behind the Man Behind the Gun." (Chappell & Co.)

3—"Kisses." Valse D'Amour by J. S. Zamecnik. The melodious waltz hit. A sensation wherever played. A melody that everybody will whistle and sing. It's haunting-lingering. (Sam Fox Pub. Co., Cleveland, Ohio.)

4—"Battle of the Marne." (Descriptive) By Gaston Borch. Here is a wonderfully effective number which every leader will wish to program, and which will surely be thoroughly appreciated by your audiences. It is a battle scene episode which portrays in a most thrilling and vivid manner the heroism of France when it made its memorable stand on the Marne. It never fails to arouse the greatest enthusiasm not only for its descriptive power but also for its remarkably fine musical conception. (Carl Fischer, Cooper Sq., N. Y.)

5—"Good-Bye, France." One-step. Sergt. Irving Berlin's "Welcome Home" Song. (Waterson, Berlin & Snyder Co., Strand Theatre Bldg., N. Y.)

6—"Kentucky Dream." Waltz by the writers of "Indianaola," S. R. Henry and D. Onivas. The sweetness of its melody, the simplicity of its arrangement and its splendid rhythm for dancing have carried "Kentucky Dream" waltz into immediate favor. (J. W. Stern & Co., 102½ W. 38th St., N. Y.)

7—"The Rose of 'No Man's Land.'" One-step by Caddigan & Brennan. Tremendous success—A glorious tribute to the Greatest Mother in the World—the Red Cross Nurse. (Feist Edition, 237 W. 40th St., N. Y.)

8—"Mummy Mine." The Oriental Fox Trot Hit of the year. One of the most wonderful tones ever published. (Sherman, Clay & Co., San Francisco.)

9—"Victorious Democracy." Grand Fantaisie Triomphale, By Gaston Borch. It was inspired by America's glorious ideals and the immortal words of President Wilson "To make the world safe for democracy." Amid the rumble of war and the tramp, of moving troops, is heard the answering sympathy from America, suggested by patriotic excerpts in symphonic form. Then comes the cry of tortured

(Continued on next page)

(Continued from preceding page)

Belgium, the mobilization of France and Great Britain, and finally America's entrance, typified by the glorious "Star Spangled Banner," in which is interwoven the "Marseillaise," leading to a thrilling and dramatic finale. This masterful composition from the pen of this famous genius will remain as everlasting as American ideals. (Belwin, Inc., 701 7th Ave., N. Y.)

10—"Tackin' 'Em Down." Fox trot. A toe-warmer for dancers—already a big hit. (J. H. Remick, 227 W. 46th St., N. Y.)

11—"Out of the East." Oriental Fox-trot. You no doubt have played hundreds of Fox-trots but you've never played anything to compare with "Out of the East." It is Oriental in theme and characteristic enough to hold the attention of all who hear it. It's a wonderful dance number, and we have been told by numerous Jazz Band Leaders along Broadway that it is a sensation with them nightly. Make a hit with your audience by playing it. They'll go wild over it. (J. H. Remick & Co.)

LATEST MUSIC CUES

"THE MAN OF BRONZE"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "My Paradise" (Characteristic Moderato Ballad), by Zamecnik

- 1—Theme (2 minutes), at Screening.
- 2—"Graciousness" (Characteristic Intermezzo), by Smith (3 minutes), until—T: "Just received our checks for."
- 3—Theme (1 minute), until—S: When Mary joins John.
- 4—"Mexicana" (Characteristic), by Herbert (1 minute), until—T: "Lano, a cattle town."
- 5—"Hurry No. 26," by Minot (1 minute), until—S: When Mexican kicks dog.
- 6—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (2 minutes and 45 seconds), until—T: "Will you permit me to make?"
- 7—Theme (1 minute and 45 seconds), until—T: "I shall call my statue" (train effects).
- 8—"A Midsummer Wooing" (Andante Moderato), by Rolfe (3 minutes and 45 seconds), until—T: "Lack of rain spells ruin."
- 9—"Interrogation" (Intermezzo Moderato), by Rolfe (3 minutes and 45 seconds), until—T: "Favorable reports have induced."
- 10—"Nocturne No. 13" (Lento Con Appassionato), by Chopin (3 minutes), until—T: "With the passing days."
- 11—"Serenata" (Slow and Graceful), by Chopin (3 minutes and 30 seconds), until—T: "When my furniture comes" (train effects, telephone-bell).
- 12—"Dramatic Narrative," by Pement (4 minutes), until—T: "I have come to take you home" (train effects).
- 13—"Hunkatin" (Half-Tone One Step), by Levy (1 minute and 15 seconds), until—S: As scene fades to dance hall.
- 14—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes), until—T: "Lawton's gal didn't come."
- 15—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: "On his way to what was to."
- 16—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 45 seconds), until—S: When John sprinkles gasoline (fire effects).
- 17—"Adagietto" (From Symphonette Suite), by Berge (5 minutes and 15 seconds), until—S: As scene fades to Mary.
- 18—"Dramatic Agitato No. 38," by Minot (1 minute and 30 seconds), until—S: When Valdez embraces Mary.
- 19—"Unspoken Words" (Andante Moderato), by Moore (3 minutes), until—T: "Good night."
- 20—"Pine Trees and Shadows" (Andante Cantabile), by Moore (3 minutes), until—T: "Her dream of becoming a—"
- 21—Theme (2 minutes), until—T: "I knew we would find you."
- 22—"French Serenade" (Andantino Grazioso), by Grieg (3 minutes), until—T: "The next week brings important."
- 23—"Butterfly" (Allegro Grazioso), by Grieg (2 minutes and 45 seconds), until—T: "A stranger in Lano."
- 24—"Furioso No. 11," by Kiefert (2 minutes and 15 seconds), until—T: "If that man loved me as" (shots).
- 25—Theme (1 minute), until—S: When Mary is shot.
- 26—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "I didn't know what he."
- 27—Theme (2 minutes and 15 seconds), until—T: "I don't understand I promised"—until * * * * * END.

"THE TESTING OF MILDRED VANE"

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Babillage" (Characteristic Allegretto Moderato), by Castillo

- 1—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—at Screening.
- 2—"Hunkatin" (Popular One Step), by Levy (2 minutes and 15 seconds), until—T: "The first ball of the debutante."
- 3—Theme (3 minutes and 15 seconds), until—T: "You know you're corking."
- 4—"Eleanor" (Intermezzo Moderato), by Deppen (2 minutes and 45 seconds), until—T: "The debutante a success."
- 5—"Bleeding Hearts" (Andante Sentimento), by Levy (1 minute and 45 seconds), until—T: "But environment is stronger."
- 6—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 30 seconds), until—S: When Albert calls.
- 7—"Dramatic Recitative," by Levy (3 minutes and 45 seconds), until—S: When Vane reads letters.
- 8—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—T: "Don't you see it isn't my."
- 9—"Mysterioso Dramatique No. 54," by Borch (2 minutes), until—T: "That will be best."
- 10—"Andante Pathetique No. 10," by Berge (1 minute and 45 seconds), until—T: "The parting."
- 11—Theme (3 minutes), until—T: "Two is company."
- 12—"Rustle of Spring" (Heavy Dramatic), by Sinding (3 minutes and 15 seconds), until—T: "Pardon me, it is my diary."
- 13—"Mysterioso Dramatico No. 22," by Borch (2 minutes and 30 seconds), until—S: When Mildred telephones (telephone-bell).
- 14—"Rustling Leaves" (Dramatic Emotion), by Koehler (2 minutes and 30 seconds), until—T: "Scoured by the lashes of."
- 15—"Mysterioso Dramatique No. 54," by Borch (3 minutes), until—T: "He's a weird proposition."
- 16—"Ein Marchen" (Dramatic Fantasy), by Bach (3 minutes and 45 seconds), until—T: "Is it my father?"
- 17—"Dramatic Finale" (Agitato Appassionato), by Smith (4 minutes and 15 seconds), until—T: "If you will take this note."
- 18—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "The flight" (auto effects).
- 19—"Dramatic Tension No. 9," by Andino (2 minutes), until—S: When Hernandez enters Vane's room.
- 20—"Hurry" (Half-Reel Hurry), by Levy (3 minutes), until—T: "Don't let him come near me."
- 21—"Furioso" (Half-Reel Hurry), by Levy (3 minutes), until—T: "Her father don't care."
- 22—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: "Vane must go to America" (china crash).
- 23—Theme (1 minute and 45 seconds), until—T: "You will never have to—until * * * * * END.

"LITTLE WOMEN"

(William A. Brady-Paramount)

- 1—Overture, "Home Memories" (1 minute and 30 seconds), at Opening.
- 2—"Capricious Annette" (Jo Theme A), by Borch (1 minute and 45 seconds), until—Jo, the tom-boy of the family.
- 3—"Visions" (Brooke Theme), by Buse (1 minute and 15 seconds), until—Laurie, the boy friend of—
- 4—"Heavy Mysterioso," by Levy (1 minute and 30 seconds), until—"Come, Amy, rehearse."
- 5—"Ever of Thee" (No. 11 of Twelve English Songs—Mother Theme), (1 minute and 30 seconds), until—When Jo rubs arm.
- 6—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—The evening performance.
- 7—No. 11 and 12 (from The Thistle Selection), (1 minute and 30 seconds), until—"Methought I heard."
- 8—No. 13 (from The Thistle Selection, (1 minute and 15 seconds), until—"I wish your friend Mr. Baer."
- 9—No. 14 (from The Thistle Selection—"Land o' the Leal"), 1 minute and 45 seconds, until—When Hannah brings in letter.
- 10—Nos. 15 and 17 (from The Thistle Selection), (2 minutes), until—Laurie's grandfather.
- 11—"Eccentric Comedy Theme (Aunt March Theme), by Roberts (1 minute and 15 seconds), until—Miss March, the crabbed old.
- 12—"Andante Pathetique No. 10," by Berge (45 seconds), until—When Jo enters hairdresser.
- 13—Repeat Aunt March Theme (30 seconds), until—When Aunt March enters house.
- 14—"Andante Pathetique No. 23," by Borch (1 minute and 15 seconds), until—When scene fades to Jo.
- 15—Repeat Aunt March Theme (1 minute and 15 seconds), until—"Well, here's the money you."
- 16—"May Dreams" (Jo Theme B), by Borch (3 minutes and 30 seconds), until—When scene changes to Jo.
- 17—Repeat "Land o' the Leal" (1 minute), until—Jo before mirror.
- 18—Repeat Mother Theme (2 minutes and 30 seconds), until—Next morning.
- 19—"Bocherini," by Menuett (30 seconds), until—When hospital scene fades.
- 20—"Dramatic Andante No. 24," by Borch (45 seconds), until—When scene fades to hospital again.
- 21—"Home, Sweet Home" (1 minute and 30 seconds), until—A few weeks later.

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"THE LOVE NET"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricioso Intermezzo), by Paul Vely

- 1—Theme (2 minutes and 45 seconds), at Screening.
- 2—Selection of Old Time Sea Songs or "Pirates of Penzance," Selection by Sullivan (3 minutes), until—T: "Three of us boys."
- 3—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "If you lick any often."
- 4—Theme (3 minutes), until—T: "I wish you belonged to me."
- 5—"Moods" (Valse Sentimentale), by Holly (3 minutes and 45 seconds), until—T: "Jim Henley, who boasted."
- 6—"Memories" (Andante Cantabile), by Crespi (1 minute and 45 seconds), until—S: When Mrs. Gaythorne calls on Barnes.
- 7—"Graciousness" (Characteristic Intermezzo), by Smith (2 minutes and 30 seconds), until—T: "Sell out or I'll force you."
- 8—"Thoughts" (Andante Triste), by Crespi (2 minutes and 15 seconds), until—S: When postman arrives (whistle).
- 9—"The Black Rose" (Allegretto Brillante), by Thomas (1 minute and 30 seconds), until—T: "Trouble never comes singly."
- 10—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "I allers counted on the boy's."
- 11—Theme (2 minutes), until—T: "Please, maam, I'd like to help."
- 12—"Andante Pathetique," by Borch (2 minutes), until—T: "In the early morning the quest."
- 13—"Suzanne" (Allegro), by Rolfe (4 minutes and 15 seconds), until—T: "Here's where John Harding."
- 14—"Pathetic Andante," by Berge (2 minutes and 30 seconds), until—T: "We don't spend a cent more."
- 15—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "The scenes of his youth."
- 16—"Iris" (Characteristic Intermezzo), by Reynard (2 minutes), until—T: "Reminiscence."
- 17—"Danse Fantastique" (Intermezzo Fantastique), by Reynard (3 minutes and 30 seconds), until—T: "Fortune has turned against me."
- 18—Theme (2 minutes and 15 seconds), until—T: "You will have to put every."
- 19—"Savannah" (Characteristic Allegretto), by Rosey (45 seconds), until—S: When Patty greets guests.
- 20—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 45 seconds), until—T: "I wouldn't be so stuck up."
- 21—Theme (2 minutes and 45 seconds), until—T: "Just as soon as I'm big."
- 22—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "My quest of the latch string."
- 23—"My Paradise" (Moderato Ballad), by Zamecnik (4 minutes), until—T: "No, don't quit, we'll take."
- 24—"Jealous Moon" (Moderato Expressivo), by Zamecnik (2 minutes), until—S: When Smuggler Jones calls Patty.
- 25—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—S: When Patty enters boat.
- 26—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "After dark."
- 27—"Gruesome Mysterioso," by Borch (2 minutes and 45 seconds), until—S: When Barnes scuttles boat.
- 28—Theme (1 minute), until—T: "Beyond the far mysterious rim"
- until * * * * * END.

"IN THE HOLLOW OF HER HAND"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Caprice), by Gaston Borch

- 1—"Dramatic Fantasia" (Mysterious), by Bach (1 minute and 15 seconds), until—T: "Burton's Inn."
- 2—Continue to action (3 minutes and 20 seconds), until—T: "This is Challis Wrandall."
- 3—"Sinister Theme," by Vely (35 seconds), until—T: "In the night's desolation."
- 4—Continue to action (2 minutes and 30 seconds), until—T: "Are you looking for me?"
- 5—"Last Spring" (Dramatic), by Grieg (1 minute and 45 seconds), until—T: "It was early morning."
- 6—"Dramatic Prelude" from "Eva," by Massenet (3 minutes and 5 seconds), until—T: "Challis Wrandall has been murdered."
- 7—"Dramatic Narrative," by Pement (3 minutes and 10 seconds), until—T: "My name is Hetty."
- 8—Theme (1 minute and 45 seconds), until—T: "I am Mrs. Challis Wrandall."
- 9—"Tragic Theme," by Vely (2 minutes and 35 seconds), until—T: "A year passed quickly."
- 10—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 30 seconds), until—T: "You are some sticker."
- 11—"Intermezzo" (Moderato), by Hueter (3 minutes and 40 seconds), until—T: "In a nearby cottage."
- 12—"Melody" (Moderato), by Friml (4 minutes and 25 seconds), until—T: "I believe I have it."
- 13—"Serenade" (Moderato), by Drdla (3 minutes and 40 seconds), until—T: "The gathering storm."
- 14—Prelude to "King Manfred" (Dramatic), by Reinecke (2 minutes and 45 seconds), until—T: "When evening came."
- 15—Theme, ff (4 minutes and 25 seconds), until—T: "Brandon, I posed for that picture."
- 16—"After Sunset" (4/4 Dramatic Moderato), by Pryor (2 minutes and 35 seconds), until—T: "You dare not refuse."
- 17—"Dramatic Recitative," by Levy (55 seconds), until—T: "The judgment hour."
- 18—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "I killed Challis."
- 19—Theme (3 minutes and 20 seconds), until * * * * * END.

(Continued from page 132)

condenser of the Fresnel type with which the location of the stencil near the condenser has to be avoided, because of the shadows cast by the rings between the zones.

If the light source is point shaped, no diaphragming action (II) by the aperture-plate will occur wherever the latter may be placed, but diaphragming action (II), by the aperture-plate, will occur as soon as the light-source has an extended area, and as soon as the stencil is placed at some distance from the condenser.

A condenser with spherical aberration, combined as usual with an extended source, is the least efficient combination, because of the position of the stencil necessitated by the uneven illumination of the cone, and the resultant diaphragming action (II) of the aperture-plate.

Bearing in mind that the concave mirror renders the same service in all cases, that the condenser which is composed of the smallest number of elements is preferable, and that the stencil is located in the smallest section of the cone where it will be evenly illuminated, we sum up the different possibilities in the order of their efficiency.

(1) Small ordinary condenser, light-source not too large and located near the condenser, stencil near the condenser, large projection lens.

Practical difficulties: The light source. Faults none.

(2) Just as good: Large spherically corrected condenser, point-shaped source at usual distance from condenser, stencil located some distance away from condenser, small projection lens.

Practical difficulties: The light source—Faults: None.

(3) Spherically corrected condenser, stencil located some distance away from condenser, large projection lens.

Practical difficulties: None—Faults: loss by diaphragming action (II) of the aperture-plate.

(4) Large ordinary condenser, extended light-source at usual distance from condenser, stencil located some distance away from condenser, large projection lens.

Practical difficulties: None—Faults: loss by spherical aberration and diaphragming action (II) of the aperture-plate.

The nearer point shaped the light-source, the lower the quality of projection lens which may be used.

What Do You Think?

(Continued from page 129)

provements and I'll venture that all of these didn't cost the management \$15. The manager appreciated the interest shown in his welfare and when this projectionist was able to convince the manager that the installation of a motor generator set would give them better D. C. voltage regulation as well as effect a saving of at least \$25 a month, the set was installed, and no howl went up about the expense either, because his statements were vindicated. Incidentally the same projectionist now has what I believe to be the best-paying position in this city, his new projection room was properly equipped from the start and he produces results for the most exacting.

Such is my idea of constructive co-operation between the projectionist and the theatre owner, and I feel it is a field of big opportunity. Similar results can and eventually will be obtained in practically every theatre. I know of one city where they have established high standards in 90 per cent of the theatres, and they don't burn the curtain up doing it either. It is my opinion that the right kind of projectoists can bring about the desired results in 95 per cent of the theatres if they will all get vitally interested in producing them. Their success will be their own reward and I wish them well.

I have often wondered what some others might think of my views on this subject and I assure you I will appreciate receiving your comments.

Respectfully yours,

(Signed) H. T. O'BRIEN.

* * *

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"THE HELL CAT"

(Goldwyn-Geraldine Farrar)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Love Theme: "Bleeding Hearts" (Andantino Sentimento) by
Levy

Hell Cat Theme: "Dramatic Recitative" (Heavy Dramatic) by
Levy

1—"Wild and Woolly" (Western Allegro), by Minot (1 minute and
25 seconds), until—T: "Panchita O'Brien."
2—"Hell Cat" Theme (35 seconds), until—T: "Named far and
wide."

3—"La Paloma" (Spanish Serenade), by Yradrei (25 seconds),
until—T: "Daniel O'Brien running."

Note—Vocal Solo and Guitar Accompaniment.

4—Continue to action (55 seconds), until—T: "Jack Webb, sheriff."
5—"Birds and Butterflies" (Characteristic Intermezzo), by Levy (3
minutes and 35 seconds), until—T: "Four more dead sheep."

6—"Hell Cat" Theme (2 minutes), until—T: "Big Jim Dyke."

7—Continue to action (2 minutes and 45 seconds), until—T: "Dyke,
there's been found."

8—"Agitato Appassionato," by Borch (1 minute and 50 seconds),
until—T: "Jim Dyke's outfit."

9—"Indian Love Song" (Characteristic), by Herbert (55 seconds),
until—T: "The drunken flaming passion."

10—Continue ff (1 minute and 45 seconds), until—T: "Yore shore
running a chance."

11—"Appassionato No. 40," by Borch (55 seconds), until—T:
"While at the O'Brien ranch."

12—"Sinister Theme" (Dramatic), by Vely (2 minutes and 50
seconds), until—T: "You cowardly curs."

13—Continue ff (1 minute and 5 seconds), until—T: "Before
Panchita could get word."

Note—Watch shots.

14—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 25
seconds), until—T: "Hello, Panchita, is the old man."

15—"Hell Cat" Theme (2 minutes and 40 seconds), until—T: "Love
and duty."

16—"Hurry" (Half-Reel Hurry), by Levy, to action pp or ff (1
minute and 40 seconds), until—T: "You will be careful."

17—Love Theme (1 minute and 56 seconds), until—T: "I'm looking
through field glass."

18—"Half-Reel Hurry" (for general use), by Levy (4 minutes and
55 seconds), until—T: "Do you think I knew."

19—Continue pp (45 seconds), until—T: "While the sheriff rode."

20—"Half-Reel Furioso" (for general use), by Levy (3 minutes),
until—S: Fade out of fire scene.

Note—Watch shots.

21—Continue pp (2 minutes and 35 seconds), until—T: "You've
gone too far."

22—"Erl King" (Dramatic Agitato), by Schubert (2 minutes and
40 seconds), until—S: Close-up of Jim on table.

23—"Heart Wounds" (Dramatic Pathetic), by Grieg (2 minutes and
10 seconds), until—T: "And the ranch house burned."

24—Continue ff (1 minute and 20 seconds), until—T: "Why that
girl here."

25—"Tragic Theme," by Vely (2 minutes and 10 seconds), until—
T: "You're a fool to fight me."

26—"Hell Cat" Theme (2 minutes and 5 seconds), until—S: Pan-
chita in cellar.

27—"Dramatic Tension," by Levy (3 minutes and 50 seconds),
until—S: Panchita getting out of cellar.

28—"Hell Cat" Theme (3 minutes and 20 seconds), until—T: "The
primitive jealousy."

29—"Indian Mysterioso," by Levy (1 minute and 55 seconds),
until—T: "Bout time that Dyke."

30—Continue ff (30 seconds), until—T: "Dawn."

31—"Rustle of Spring" (Heavy Dramatic), by Sinding (2 minutes
and 50 seconds), until—T: "Sheep girl she say you get her."

32—Continue pp (3 minutes and 20 seconds), until—T: "He mur-
dered my father."

33—Love Theme (1 minute and 30 seconds), until * * * END.

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"RULING PASSIONS"

Revenge Theme: "Dramatic Tension" (Characteristic) by John Shepherd

Love Theme: "Birds and Butterflies" (Intermezzo Capriccioso) by Paul Vely

Mercy Theme: "Bleeding Hearts" (Andante Sentimento), by Sol. P. Levy

In order to correctly and musically interpret this picture the four above themes should be employed.

- 1—Revenge Theme (1 minute and 5 seconds), until—T: "Prologue."
- 2—Tacet (20 seconds), until—T: "Hate."
- 3—Hate Theme (30 seconds), until—T: "Love."
- 4—Love Theme (35 seconds), until—T: "Revenge."
- 5—Revenge Theme (35 seconds), until—T: "Mercy."
- 6—Mercy Theme (40 seconds), until—T: "The play."
- 7—"Heartwounds (Dramatic), by Grieg (1 minute and 20 seconds), until—S: View grind organ player."
- 8—Imitation of grind organ (35 seconds), until—T: "Something matter with the man."
- 9—Hate Theme (5 minutes and 5 seconds), until—T: "Please don't leave him."
- 10—"My Paradise" (Moderato Melodious), by Zamecnik (4 minutes and 10 seconds), until—S: Family with furniture on sidewalk.
- 11—Revenge Theme (2 minutes and 50 seconds), until—T: "It's a little over two years."
- 12—"Dramatic Narrative," by Pement (4 minutes), until—T: "Aler, my poor dear friend."
- 13—"Love Fancies" (Moderato Intermezzo), by J. S. Zamecnik (3 minutes and 30 seconds), until—T: "That same week."
- 14—"One Fleeting Hour (Moderato Melodious), by Lee (1 minute and 50 seconds), until—T: "In less than a year."
- 15—"Valse Moderne" (Valse Lento), by Rosey (35 seconds), until—T: "Countess Duboroff is ready to appear."
- 16—Tacet (50 seconds), until—S: Countess begins to dance.
- 17—"Dance of the Hours," by Ponchielli (about 16 bars), (25 seconds), until—T: "That summer Mr. Walton."
- 18—Love Theme (40 seconds), until—S: Interior of office.
- 19—"Babillage (Allegretto), by Castillo (2 minutes and 30 seconds), until—T: "Mr. Walton sent his car."
- 20—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 35 seconds), until—T: "And daily she commenced."
- 21—"I Gathered a Rose" (Andante), by Lee (2 minutes and 55 seconds), until—T: "Is that how you keep."
- 22—Hate Theme (1 minute and 15 seconds), until—T: "And the following day."
- 23—Continue pp (1 minute and 5 seconds), until—T: "Don't forget you are engaged."
- 24—"Tragic Theme" (Dramatic), by Vely (1 minute and 40 seconds), until—T: "After a short time."
- 25—Continue pp (1 minute and 5 seconds), until—T: "It didn't take very long."
- 26—8 bars of "Wedding March," followed by
- 27—Tacet (25 seconds), until—S: Exterior scene in street.
- 28—"Legende" (9/8 Moderato), by Friml (4 minutes and 50 seconds), until—T: "Pardon me, Mr. Walton."
- 29—"Jealous Moon" (Melodious Moderato), by Zamecnik (1 minute and 55 seconds), until—T: "Alex Vernon is down and out."
- 30—Hate Theme (45 seconds), until—S: Nurse entering Walton's room.
- 31—Mercy Theme (2 minutes), until—S: Grind organ in view.
- 32—Imitation of grind organ (50 seconds), until—S: Fade-out of grind organ.
- 33—"In Love" (Characteristic Andante), by Friml (2 minutes and 55 seconds), until—S: Woman writing letter.
- 34—"Dramatic Tension," by Levy (2 minutes and 35 seconds), until—S: Nurse playing piano.
- 35—"Piano improvising to action (20 seconds), until—T: "A week later."
- 36—"Melody" (Moderato), by Kretschmer (3 minutes and 10 seconds), until—T: "When you are near."
- 37—Love Theme (2 minutes and 5 seconds), until—S: Valet announcing Mr. Vernon.
- 38—Revenge Theme (2 minutes and 25 seconds), until—S: Vision of nurse appearing to Walton.
- 39—Mercy Theme (2 minutes and 30 seconds), until—T: "I understand it was."
- 40—Love Theme (2 minutes and 45 seconds), until * * * * * END.

"THE RACING STRAIN"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Southern Pastimes" (Medley Overture), by Catlin (1 minute and 20 seconds), until—T: "A Red Cross raffle."
- 2—Continue to action (1 minute and 5 seconds), until—T: "Old Dan once a slave."
- 3—Continue pp (1 minute and 40 seconds), until—T: "Lieut. Gregory Haines."
- 4—"Swing Song" (6/8 Moderato), by Barns (2 minutes and 50 seconds), until—T: "Jack Schuyler, who coughs."
- 5—Theme (1 minute and 25 seconds), until—T: "The study hour."
- 6—"La Colombe (Moderato Intermezzo), by Gounod (1 minute and 45 seconds), until—T: "Johnny Tweed, once a jockey."
- 7—"Pathetic Andante," by Vely (2 minutes and 30 seconds), until—T: "As the summer days pass."
- 8—Theme (3 minutes and 15 seconds), until—T: "Big Jim plays two games."
- 9—"Sparklets" (Intermezzo Moderato), by Miles (3 minutes and 20 seconds), until—T: "I have a surprise for you."
- 10—"Dramatic Suspense" (Moderato Quasi Andante), by M. Winkler (2 minutes and 55 seconds), until—T: "The De Luce country home."
- 11—"Valse Moderne" (Valse Lento), by Rosey (2 minutes and 50 seconds), until—T: "Colonel, I am going to bet."

(Continued in next column.)

(Continued from preceding column)

- 12—"Dramatic Narrative," by Pement (2 minutes), until—T: "How can a girl sleep?"
- 13—Theme (3 minutes and 5 seconds), until—S: De Luce sees girl on bench.
- 14—"Sinister Theme," by Vely (2 minutes and 10 seconds), until—T: "I shall never forgive myself."
- 15—Continue pp (35 seconds), until—T: "I've always loved you."
- 16—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—T: "Fearful of bloodshed."
- 17—"Sweet Ponderings" (Andante Moderato), by Langey (1 minute and 55 seconds), until—T: "Back in their New York hotel."
- 18—"Serenade" (Andante Moderato), by Drdia (2 minutes and 5 seconds), until—T: "Torpedo the horse."
- 19—"Intermezzo (2/4 Presto), by Arenski (1 minute and 35 seconds), until—T: "Timing the morning work out."
- 20—"Galop No. 7," by Minot, to action pp or ff (2 minutes and 5 seconds), until—T: "Oh, Daddy, you don't know."
- 21—"Impish Elves" (Allegretto Intermezzo), by Borch (1 minute and 35 seconds), until—T: "During the Saratoga racing season."
- 22—Theme (1 minute and 40 seconds), until—T: "The night before the race."
- 23—"Gruesome Mysterioso," by Borch (3 minutes and 10 seconds), until—T: "Where's the man that ordered."
- 24—"Agitato Appassionato," by Borch (1 minute and 35 seconds), until—T: "Not only that."
- 25—Continue pp and slow (1 minute and 45 seconds), until—T: "The handicap."
- 26—"Aces High" (Aviation March), by Roberts (1 minute and 20 seconds), until—T: "Saddles up."
- 27—Produce effect of ringing bell, followed by
- 28—Tacet (20 seconds), until—T: "The call to the post."
- 29—"Stand Pat" (March), by Roberts (1 minute and 25 seconds), until—T: "At the post."
- 30—"Stampede" (Galop), by Simon, pp (30 seconds), until—T: "They're off."
- 31—Continue ff (1 minute and 20 seconds), until—T: "Southern Honor wins."
- 32—Continue pp (40 seconds), until—T: "Oh, Daddy, I almost forgot."
- 33—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 35 seconds), until—T: "Lucille, aren't you even."
- 34—Theme, ff (1 minute and 10 seconds), until—T: "Sailing time."
- 35—"Send Me Away With a Smile" (Popular Song), (50 seconds), until * * * * * END.

"HITTING THE HIGH SPOTS"

(Bert Lytell-Metro)

- 1—"Grave" (Allegro Molto), by Berge (2 minutes and 45 seconds), at Screening.
- 2—"Allegro Agitato No. 8," by Andino (1 minute and 15 seconds), until—S: As scene fades to mine (horses' hoofs, shots).
- 3—"Waltz Moderne" (Waltz Moderato), by Rosey (2 minutes), until—T: "And Rockefeller's pile."
- 4—"Military Tactics" (an American Bugle March), by Rosey (2 minutes), until—T: "A young engineer the dark."
- 5—"Marionette" (Characteristic Bright Moderato), by Arndt (3 minutes), until—T: "But please, Alice, your mother" (water effects).
- 6—Theme (2 minutes and 30 seconds), until—T: "Mama's strong for Harold."
- 7—"Mexicans" (Characteristic), by Herbert (3 minutes and 30 seconds), until—T: "In Tropico, the town nearest."
- 8—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 15 seconds), until—T: "A rebel chief who hides his."
- 9—"Agitato No. 6," by Kiefert (1 minute), until—T: "A daughter of the poor."
- 10—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 30 seconds), until—T: "The Balboa Oil Concession" (shots).
- 11—"March Bizarre," by Sino (2 minutes and 45 seconds), until—T: "The Federal Governor of the."
- 12—"Furioso No. 11," by Kiefe (2 minutes and 15 seconds), until—S: When Blake sees notice (shots).
- 13—"Alborada" (Caprice Espagnola), by Andino (2 minutes and 45 seconds), until—S: When bandit leaves.
- 14—Theme (2 minutes and 45 seconds), until—S: When Mexicans give Bob present.
- 15—"Hurry No. 26," by Minot (1 minute and 30 seconds), until—T: "His Lie" (shots, auto effects).
- 16—"Tragic Theme," by Vely (1 minute and 30 seconds), until—S: When scene fades to Randolph home.
- 17—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes), until—T: "An exciting Christmas."
- 18—"Mountaineer's March" (Mountain Music Suit), by Borch (2 minutes and 30 seconds), until—T: "To the next President of Mexico."
- 19—"Wild and Woolly" (Western Allegro), by Minot (2 minutes and 45 seconds), until—T: "The Gringo has his concession (horses' hoofs).
- 20—"Agitato No. 37," by Andino (2 minutes and 30 seconds), until—S: When bandits approach water wagon.
- 21—"La Belle Argentino" (Mexican Tango), by Roberts (2 minutes), until—S: As scene fades to Mexican fiesta.
- 22—"Agitato No. 49," by Shepherd (1 minute), until—S: When orchestra stops playing (shots).
- 23—"Mountaineer's Dance" (Mountain Music Suite), by Borch (1 minute and 15 seconds), until—S: When Bob watches dancers.
- 24—"Furioso No. 60," by Shepherd (1 minute and 45 seconds), until—T: "The Gringo is among us" (shots).
- 25—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 30 seconds), until—S: When Bob dives in water.
- 26—Theme (1 minute and 30 seconds), until—T: "In spite of her grief" (auto effects).
- 27—"Hurry No. 33," by Minot (1 minute), until—S: When boy greets Bob.
- 28—"Furioso" (Half-Reel Agitato), by Levy (3 minutes and 30 seconds), until—S: When Bob enters Harold's apartment (glass crash, auto effects, telephone-bell).
- 29—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 30 seconds), until—T: "He no go to wedding" (auto effects).
- 30—Organ only for entire wedding ceremony (3 minutes), until—S: When choir enters church—until * * * * * END.

Camera Laboratory

Picture Making

Studio Technique

Examination of Organic Developing Agents

By H. T. Clarke

(A Communication from the Research Laboratory of the Eastman Kodak Co.)

FROM the time that the European war cut off the supply of foreign organic chemicals to this country two distinct activities have been apparent in the photographic developing agent trade; on the one hand, the efforts of manufacturing concerns to produce the most necessary substances, like hydroquinone and salt of p-aminophenol, and on the other the less commendable manipulations of the purveyors of bogus and adulterated developing agents. For the control of both these activities chemists are necessary—to check the purity of the genuine products and expose the composition of the false. Moreover, in many cases developing agents are submitted under fancy names, and it is necessary to identify the substances they contain.

The work of the analyst thus falls into three classes—the separation and identification of genuine developing agents, the quantitative determination of such substances, and the identification of the materials employed for adulteration or substitution.

The following scheme for the identification of the commoner developing agents is drawn up to meet the first; a few suggestions for quantitative work follow, but owing to the enormous number and variety of adulterants no attempt can be made to indicate all of the methods employed for their detection and estimation, which in any case are subject to the methods of routine analysis.

Qualitative Methods—Group Tests

Taking 0.1 gm. of sample—

I—Insoluble in 5 ccs. of cold water:

p-Hydroxyphenylglycine.

II—Soluble in ccs. of ether:

Hydroquinone

Chlorohydroquinone

Catechol

Pyrogallol

III—Soluble in 5 ccs. of alcohol:

p-Aminophenol base

p-Aminophenol hydrochloride

5-Amino-2-cresol hydrochloride

2,4-Diaminophenol hydrochloride

p-Dimethylaminophenol oxalate

IIIa—Insoluble in alcohol:

p-Aminophenol sulphate

5-Amino-2-cresol sulphate

p-Methylaminophenol sulphate

p-Dimethylaminophenol sulphate

o-Methylaminophenol sulphate

p-Phenylenediamine hydrochloride

Qualitative Methods—Distinguishing Tests

A—Test aqueous solutions with litmus:

Neutral or only faintly acid, Group II, Groups III and IIIa give markedly acid solutions (with the exception of pure p-aminophenol base). Test aqueous solutions for chloride, sulphate, oxalate and other common anions.

B—Treat 0.1 gm. in cc. hot water, with one or two drops of 10 per cent. sodium carbonate solution; let mixture stand a few minutes to cool:

Group I—p. Hydroxyphenylglycine. Dissolve with effervescence; very little change on standing.

Group II—Hydroquinone, Chlorohydroquinone, and Catechol. No effervescence; solution darkens slowly on standing. Pyrogallol. No effervescence; solution darkens rapidly on standing.

Groups III and IIIa—All cause effervescence except pure p-aminophenol base.

Crystalline precipitates formed on cooling; salts of p-aminophenol, 5-amino, 2-cresol and o-methylaminophenol.

No precipitate on cooling; salts of 2,4-diaminophenol, p-methylaminophenol, p-dimethylaminophenol, and p-phenylenediamine.

C—To 0.1 gm. of sample in 2 cc. of water add a few drops of 10 per cent. ferric chloride solution:

Group I—p-Hydroxyphenylglycine gives no color reaction in the cold; odor of quinone on boiling.

Group II—Hydroquinone gives dark greenish precipitate of quinhydrone in the cold; strong odor of quinone on boiling.

Chlorohydroquinone gives reddish-brown coloration in the cold; odor resembling that of quinone on boiling.

Catechol gives a green coloration with one drop of ferric chloride; with excess, a nearly black precipitate is formed; no odor is produced on boiling.

Pyrogallol gives intense reddish-brown coloration in the cold; no odor on boiling.

Groups III and IIIa—Salts of p-aminophenol and 5-amino-2-cresol give purple colorations in the cold; odors of quinone on boiling, and the purple colors are not destroyed.

p-Methylaminophenol sulphate behaves similarly, except that the purple coloration is developed more slowly.

Salts of p-dimethylaminophenol gives no color in the cold; the solution darkens on boiling, with formation of quinone odor.

With 2,4-diaminophenol hydrochloride an intense red color is developed in the cold; no odor is produced on boiling.

With o-methylaminophenol sulphate a dark purple color is produced, turning to red-brown on standing, or more rapidly on warming; no odor is produced on boiling.

With p-phenylenediamine hydrochloride a deep green color is developed, followed immediately by a dull purple; on boiling the color changes to a dull reddish brown, and the odor of quinone is produced.

D—To 0.1 gm. of sample in 1 cc. of water add 2 ccs. of 5 per cent. silver nitrate solution:

Group I—p-Hydroxyphenylglycine in suspension causes a black deposit in the cold, which on boiling instantly becomes light brown, while the liquid rapidly acquires a purple color.

Group II—Hydroquinone gives a silky white precipitate in the cold, the odor of quinone is developed on boiling.

Chlorohydroquinone scarcely reduces silver nitrate in the cold, but rapidly on boiling.

Catechol slowly reduces the reagent in the cold; no characteristic color or odor developed on boiling.

Pyrogallol causes instant reduction in the cold, giving a brown precipitate; no odor produced on boiling.

Groups III and IIIa—Salts of p-aminophenol, p-methylaminophenol, and 5-amino-2-cresol give purple colorations, with quinone-like odors on boiling.

Salts of p-dimethylaminophenol give no color in the cold; on boiling a brownish red color and the odor of quinone are developed.

2,4-diaminophenol hydrochloride yields an intense red color; no odor on boiling.

o-Methylaminophenol sulphate gives a yellowish-brown color in the cold, becoming reddish brown on heating; no odor developed on boiling.

p-Phenylenediamine-hydrochloride yields in the cold a transitory pale green color, followed instantly by a deep purple; no color change and no odor on boiling.

Specific Tests

Two reactions which should be performed with every developing agent are acetylation and benzoxylation.

In acetylation the substance is mixed with about three times its

(Continued on page 140)

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Examination of Organic Developing Agents

(Continued from page 138)

weight of acetic anhydride, together, if the developing agent be a salt of a base with an equal weight of anhydrous sodium acetate, and the mixture gently boiled for a few instants over a flame. After the mass has cooled about ten volumes of water are added, and the separated solid filtered off and recrystallized from alcohol or similar solvent.

In benzylation (Schotten-Baumann process) the substance is mixed with about four times its weight of benzoyl chloride, and an excess of 10 per cent. caustic soda solution added, whereupon the mixture is vigorously shaken in a stoppered tube, cooling if necessary, and occasionally releasing any excess pressure by opening the stopper. Shaking must be continued until the irritating odor of the benzoyl chloride has disappeared. Care must be taken that an excess of alkali is present at the end of the reaction. The separated solid is then filtered off, washed with water, and recrystallized from acetone or other suitable solvent.

The derivatives thus produced possess characteristic melting points, so that an identification can be definitely established by their aid.

The following are specific properties of the developing substances and of their acetyl, benzoyl, and other derivatives:

Group I—p-Hydroxyphenylglycine dissolves readily in dilute sodium carbonate, sodium hydroxide, sodium sulphite, or ammonia; also in dilute mineral acids, but not in dilute acetic acid. When pure it crystallizes in colorless leaflets, melting indistinctly with decomposition above 200°.

Group II—The four substances described in this group all form bright yellow water-soluble compounds with sulphurous acid (or sodium bisulphite and dilute acid).

Hydroquinone crystallizes readily from water in colorless needles melting at 169 degs. It boils at 285 degs. The vapor is almost odorless. It is insoluble in benzene. Quinhydrone, precipitated by a cold acid solution of ferric chloride, or of potassium bichromate, melts at 171 degs. Quinone formed by the action of an excess of acid bichromate melts at 116 degs. The diacetyl derivative melts at 123 degs; the dibenzoyl derivative melts at 199 degs.

Chlorohydroquinone is too soluble in water to crystallize from aqueous solution. It dissolves readily in warm benzene. It melts at 106 degs. and boils at 263 degs. The vapor has a distinct phenolic odor. The diacetyl derivative melts at 99 degs. Chloroquinone produced by oxidizing with acid bichromate melts at 57 degs.

Catechol forms feathery needles which melt at 104 degs. and boil at 245 degs., and are extremely soluble in water. It is readily soluble in hot benzene, sparingly in cold. It possesses an odor resembling that of pyrogallol. On treatment with bromine in carbon tetrachloride solution, hydrogen bromide is evolved, and a tetrabromo derivative melting at 192 degs. is produced. The diacetyl derivative melts at 63 degs.; the dibenzoyl derivative melts at 84 degs.

Pyrogallol is extremely soluble in water. It is slightly soluble in hot benzene, almost insoluble in cold. It melts at 133 degs. and boils at 293 degs. It possesses a peculiar and characteristic odor. Its aqueous solution gives a blue precipitate with ferrous

(Continued on next page)

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Examination of Organic Developing Agents

(Continued from page 140)

sulphate. The triacetyl derivative melts at 161 degs., the tribenzoyl derivative melts at 89 degs.

Groups III and IIIa—p-Aminophenol and its salts. The free base crystallizes from water in leaflets, melting with decomposition at 184 degs., soluble in about 100 parts of cold water. It is moderately soluble in hot alcohol, sparingly in ether. The hydrochloride crystallizes in prisms, and is sparingly soluble in concentrated hydrochloric acid. The sulphate, crystallizing in fine needles, is less soluble in cold water than the hydrochloride, but the hydrochloride is precipitated from an aqueous solution of the sulphate on adding concentrated hydrochloric acid. On adding to a cold slightly acid solution an excess of sodium acetate and then a few drops of benzaldehyde, the pale yellow benzylidene derivative is soon precipitated, which crystallizes from methyl alcohol in needles melting at 183 degs. The diacetyl derivative melts at 150 degs.; the dibenzoyl derivative melts at 234 degs.

5-Amino-2-cresol and its salts resemble p-aminophenol and its corresponding salts very closely in solubility and chemical behavior. The free base crystallizes from water in flat needles melting with decomposition at 176 degs. The hydrochloride crystallizes either in needles, or, less frequently, in leaflets. The sulphate crystallizes in fine needles. On oxidation with acid bichromate it yields toluquinone, melting at 68 degs. The benzylidene derivative is markedly less soluble than benzylidene-p-aminophenol in methyl alcohol, from which it crystallizes in leaflets melting at 208 degs. The diacetyl derivative melts at 103 degs.; on gentle hydrolysis with alkali it yields the monoacetyl derivative melting at 179 degs. The dibenzoyl derivative melts at 194 degs.

2,4-Diaminophenol is met with only as the hydrochloride. The free base is not precipitated from solution on addition of sodium carbonate; the neutralized solution darkens very rapidly in air. The hydrochloride is sparingly soluble in concentrated hydrochloric acid. Attempts to prepare a benzylidene derivative lead

to a smeary yellow product. The triacetyl derivative melts at 180 degs.; the tribenzoyl derivative melts at 231 degs.

p-Methylaminophenol is met with only as the sulphate which crystallizes in fine needles. The free base is fairly readily soluble in cold water, but can be obtained on neutralizing a cold saturated solution of the sulphate with sodium carbonate, it melts at 85 degs., and is extremely soluble in ether. On allowing a solution in an excess of sodium hydroxide to stand in air, a dark color rapidly develops, accompanied by a characteristic odor not unlike that of a trace of pyridine. On adding sodium nitrate solution in slight excess to a solution acidified with sulphuric acid, the sparingly soluble nitroso derivative separates in colorless needles melting at 135 degs. The perfectly pure monomethyl compound yields to benzylidene derivative on treatment with sodium acetate and benzaldehyde, but technical samples are rarely entirely free from salts of p-aminophenol, which is converted by benzaldehyde into the insoluble benzylidene p-aminophenol. A good technical sample should be completely soluble in three parts of concentrated hydrochloric acid. The diacetyl derivative is insoluble in cold water, and melts at 97 degs.; on gentle hydrolysis by warming with dilute alkali, this is converted in the mono-acetyl compound soluble in alkali and precipitated by acid, which melts at 240 degs. The dibenzoyl derivative melts at 173 degs.

p-Dimethylaminophenol.—The sulphate crystallizes in hexagonal tablets, which are extremely soluble in water. The oxalate is moderately soluble in water and alcohol; it melts at 187 to 191 degs. The free base is fairly readily soluble in cold water; it melts at 75 degs., and is extremely soluble in ether. On allowing a solution in sodium hydroxide to stand in air, the same dark color and pyridine-like odor are developed as with the monomethyl compound. On adding sodium nitrate to a solution in dilute acid, a reddish-brown coloration is formed, with evolution of gas. On adding a saturated solution of potassium ferrocyanide to a fairly concentrated solution in dilute sulphuric acid, a white crystalline precipitate of the acid ferrocyanide soon separates. It forms an acetyl derivative melting at 78 degs., and a benzoyl derivative (soluble in dilute acid) which melts at 158 degs.

(Continued on page 142)

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(Continued from preceding page)

o-Methylaminophenol.—The sulphate crystallizes in stout needles, which are extremely soluble in water; the free base, which is slightly soluble in cold water, but readily so in hot water, crystallizes in leaflets, melting at 96 degs. It dissolves in alkali, forming a solution, which slowly darkens to a dull green color on standing in air, giving a pyridine-like odor, but more slowly than the para compound. The free base and its sulphate are completely soluble in three parts of concentrated hydrochloric acid. On adding sodium nitrate to a solution in dilute acid, the nitrous compound is precipitated in colorless leaflets, which melt with decomposition about 130 degs. after darkening from 120 degs. onwards (the melting point is rather indistinct, and depends upon the rapidity with which the bath is heated). The derivative obtained on acetylation is a liquid which dissolves in cold water; on gentle hydrolysis, by warming with dilute alkali it yields the monoacetyl compound (soluble in alkali and precipitated by acids), which melts at 150 degs. The dibenzoyl derivative melts at 113 degs.

p-Phenylenediamine.—The hydrochloride crystallizes in leaflets, which are readily soluble in water. The free base, melting at 140 degs., is moderately soluble in cold water and sparingly in ether. On adding to a cold dilute solution an excess of sodium acetate, and then a few drops of benzaldehyde, the pale yellow dibenzylidene derivative is precipitated, this crystallizes from methyl alcohol, in which it forms a bright yellow solution, in thin leaflets melting at 138 degs. Both the diacetyl and dibenzoyl derivatives melt at temperature too high for convenient measurement.

"GO WEST, YOUNG MAN"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capriccioso Intermezzo), by Paul Vely

- 1—Theme (1 minute and 5 seconds), until—T: "A storm that has been."
- 2—"Dramatic Recitative," by Levy (2 minutes), until—T: "Dick's mother, who."
- 3—Continue pp (1 minute and 35 seconds), until—T: "I am going to clothe myself."
- 4—"Melody" (Moderato), by Kretschmer (40 seconds), until—T: "The vague longing."
- 5—Continue to action (1 minute and 20 seconds), until—T: "The great adventure."
- 6—"Valse Caprice," by Rubinstein (2 minutes and 40 seconds), until—T: "Darkness, with."
- 7—"Hurry No. 2," by Simon (1 minute and 30 seconds), until—S: Interior of bedroom.
- 8—"Sorrow Theme," by Roberts (45 seconds), until—T: "Dawn bringing the first."
- 9—"Comedy Allegro," by Berg (1 minute and 45 seconds), until—T: "Of course you can."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 55 seconds), until—T: "A change in favor."
- Note—Watch train whistle, also railroad effects.
- 11—Repeat "Comedy Allegro" (2 minutes and 30 seconds), until—T: "Then came the long weary."
- Note—Railroad effects.
- 12—"Stampede," by Simon (1 minute and 30 seconds), until—S: Interior of restaurant.
- Note—Watch shots.
- 13—"Valse Divine" (Moderato), by Rosey (4 minutes and 20 seconds), until—T: "Dandy Jim Blake."
- 14—"Sinister Theme," by Vely (2 minutes), until—T: "The Criminals Ranch."
- 15—"Love Song" (Moderato), by Puerner (1 minute and 25 seconds), until—T: "The next forenoon."
- 16—"Western Allegro," by Winkler (2 minutes and 5 seconds), until—T: "That afternoon seeking."
- 17—Theme (2 minutes and 10 seconds), until—T: "Calling together the."
- 18—"Savannah" (Popular One Step), by Rosey (3 minutes and 25 seconds), until—T: "Pardner, you'll have."
- 19—"Agitato No. 69," by Minot (50 seconds), until—T: "Can you ride a horse."
- Note—Watch shots.
- 20—"Forest Whispers" (Characteristic Moderato), by Losey (45 seconds), until—T: "The outlaws headquarters."
- 21—Continue to action (1 minute), until—T: "The new sheriff."
- 22—"Allegro Agitato No. 8," by Andino (1 minute and 5 seconds), until—S: Dick meets the girl.
- 23—Theme (4 minutes and 25 seconds), until—T: "A warning from the hills."
- 24—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 45 seconds), until—T: "The lid is about."
- 25—"Three Graces" (Allegro Intermezzo), by Herman (3 minutes and 10 seconds), until—T: "With murder in his heart."
- 26—"Heavy Mysterioso," by Levy (2 minutes and 50 seconds), until—T: "A new posse of the better."
- 27—"Half-Reel Hurry," by Levy (6 minutes and 10 seconds), until—T: "There is a rich."
- Note—Watch shots.
- 28—Continue pp (25 seconds), until—T: "A new regime under."
- 29—"Intermezzo" (Moderato), by Huertter (3 minutes and 5 seconds), until—T: "I have an important."
- 30—Theme (1 minute and 15 seconds), until * * * * END.

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"When a Man Rides Alone"

(American—Five Reels—Released Jan. 19)

WILLIAM RUSSELL has never been seen in an offering in which the action is so rapid as it is in "When a Man Rides Alone." The first thing that attracts your attention is the magnificent rugged country that forms the background of the opening scene, which, with the picturesque hills and lofty mountains in the distance, forms a sight that is extremely enchanting. It actually looks like a painting, adding no little to the entertaining value of the story. Throughout the entire length of the photoplay the same artistic taste is shown in the selection of the locations.

The story deals with Mexican outlaws and the Texas Rangers, in which a love affair between the hero, the Chief of the Rangers, and a Spanish senorita, the proud daughter of proud ancestors, is logically interwoven. The humanitarian motives of the Americans, even when dealing with Mexican brigands, are adequately depicted, thus winning your sympathy for the hero and, eventually, the heroine.

With a little more care on the editing, a one hundred per cent picture would have been the result. The nature of the theme, of course, presupposes plenty of shooting and some killings, therefore it is better suitable for those audiences who like the western type of photoplays.—P. S. HARRISON.

"The Scarlet Trail"

(B. S. Moss—Directed by John S. Lawrence)

"THE SCARLET TRAIL," running at the 39th Street Theatre, is a social tragedy, in the nature of a propaganda picture, having for its pertinent message, the effects of indiscretions between the sexes. And its moral lesson is driven home without the slightest offensiveness, either in action or sub-title.

"The Scarlet Trail" is a G and L Features' production and was staged under the direction of John S. Lawrence, from a story written by himself, as inspired by the booklet, "Don't Take A Chance" written by Charles Larned Robinson. The picture has the approval of The American Defense Society, Social Hygiene Division, and other organizations of a like nature.

The chief point to be remembered about this offering is, that it has been produced clean, without the slightest tint of offensiveness, and withal, its message is carried without a chance for doubt as to its meaning. It brings out the fact, in its teaching on the screen, that "the sins of the parents are visited on the children." A boy and a girl, sweethearts from childhood, are

taken as the chief characters. Arriving at the age of majority he proposes marriage. Prior to the wedding, he learns that he is not fit to become the husband of any woman because of a taint in his blood, inherited from his father whose younger days were spent in debauchery and indiscretion. Being refused by the army doctors, for enlistment, and receiving the information that there was no cure for his affliction, he commits suicide.

The fact that the boy was refused enlistment in the Army because of this affliction, is a bit farfetched to meet the demands of the scenarioist, for it is generally known that men were not refused on this or kindred grounds. The picture has been staged simply with no attempt at extravagance in production. The photography, in spots, is not of the best but in general, it runs with clearness. Some of the interior lightings were bad.

Beth Ivins, Vincent Coleman and Helen Chapman are seen in the principal roles. The picture is in five reels. It is offered on the open market and if well advertised, should make money. The exhibitor should bring out in the advertising the fact that it deals with the effects of sexual indiscretions and that it has been approved by American Defense Society. It is in five reels.—JOE L. KELLEY.

"Wife or Country"

(Triangle—Five Reels—Released Dec. 29)

THE principal thing this picture does is to bring the hero into a tight situation. He is obliged to decide between loyalty to his country or to his German wife who serves the land of her birth in the capacity of a spy.

Although his wife loves him sincerely, she does the bidding of the German spies under penalty of exposure. Eventually the husband finds her out, but, being under moral obligation to her, because her influence had pulled him out of the low level to which he had sunk through drink, he is at a loss what to do. She, however, relieves him of all difficulty by taking poison. The husband thus becomes free to marry the heroine, the girl he sincerely loves.

As a quality, this is just an average picture. The nucleus of the story is substantial, but its development into a plot is weak. Non-critical audiences perhaps, will derive a great deal of enjoyment out of it; the critical ones, on the contrary, may be inclined to pick it to pieces.—P. S. HARRISON.

AUTHORS

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"I WANT TO FORGET"—FOX

Second Nesbit Vehicle Is Ordinary Spy Melodrama

EVELYN NESBIT'S second Fox picture shows her as a dancer who aids the cause of the United States by spying on the country's enemies within. The structure is exceedingly simple, nor has it been enhanced by any subtlety of treatment or by any realistic characterization. It is a melodrama, pure and simple, so much the latter, in fact, that it is slightly disappointing.

It is somewhat of a surprise that a vehicle of more substance was not selected for the star. Miss Nesbit's name may, of course, be counted on to bring in the passerby.

In "I Want to Forget," Russell Thaw appears in two short scenes for purposes of billing, while Henry Clive and Alphonse Ethier give conventional though suitable interpretations of hero and heavy. Length, 5 reels.—Released Dec. 15.—*Peter Milne.*

THE CAST

Varda Deering.....Evelyn Nesbit
The Chauffeur's Little Son.....Russell Thaw
Lieutenant John Long.....Henry Clive
August Von Grossman.....Alphonse Ethier
Helgar.....William R. Dunn
Cordelia Deering.....Jane Jennings
Written and Directed by James Kirkwood.

THE STORY

Varda Deering creates a sensation in America with her dancing. She meets Lieutenant John Long of the United States Army who is soon captivated by her. But Long can not understand why Varda persists in receiving the attention of August Von Grossman, a man suspected by the Secret Service. Little does he know that Von Grossman had known Varda in Vienna where she had served the interests of the Austrian government previous to the world war. He now attempts to force her to again serve the interests of the enemy but Varda refuses. The United States is her nation! But this power that Von Grossman wields over Varda causes a breach between her and Long. He leaves her finally.

Varda is approached by an agent of the U. S. Secret Service who is aware of her loyalty and her acquaintance with Von Grossman. He proposes that she pretend to accept the spy's terms and so, in turn, spy on him. This hazardous game Varda undertakes with enthusiasm and before long she has installed herself in the spy's home and has discovered the combination of his safe. She discovers that the Austrian's chauffeur is also in the service of the United States and before long the Lieutenant, too, comes to her assistance.

In a climax of great power Varda and her aides break into the safe, procure the information sought and then escapes from the house in an automobile. The spies, pursuing in another machine, are killed by an express train. Then when Varda tells her story the American Lieutenant understands.

AD TALK

Evelyn Nesbit and her son, Russell Thaw, will be the players to be seen at the ——— theatre on ——— of ——— week when "I Want to Forget," a Fox picture, is shown for the first time in this city. Miss Nesbit's second Fox picture proves to be a spy story of a most thrilling calibre in which a woman for the time being sacrifices her love that she may better serve the interests of the United States. Others in the cast assembled to support the star are Henry Clive as the hero, Alphonse Ethier as a German spy and William R. Dunn and Jane Jennings in prominent parts.

"I Want to Forget" was written and directed by James Kirkwood, one of the ablest men in his profession. He has taken a simple plot and has developed it with no small degree of ingenuity. In addition he has afforded Miss Nesbit many opportunities to display the emotional ability that is hers and besides has given her a role that permits the wearing of a number of gorgeous gowns.

We feel sure that patrons of the ——— theatre will not want to miss "I Want to Forget." Such a celebrated star in a play of such great dramatic intensity is worth going a long way to see.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8x10 black and white; ten 11x14 black and white; three 22x28 colored.

ADVERTISING CUTS:—Three double and six single-column advertising cuts have been prepared for this production.

SCENE CUTS:—There are nine two-column and two one-column cuts for use in illustrating your newspaper stories. Three of these are striking poses of star.

SPECIAL CUTS AND MATS:—The stories furnished in the press sheet on this production have been written with care and the publicity department has made a new departure in illustrating them with specially drawn line cuts. Mats of these can be secured by the exhibitor for use in his program or local newspapers. They will help materially to brighten up any page.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

The star is, of course, the big asset in connection with the exploitation of this feature. When you bill her along with her son you have a combination that will instantly attract attention. Whether it will be advisable to herald the production as the spy melodrama it is, only the individual exhibitor knows.

We wish to call particular attention to the special mats provided for illustration of the stories in the press sheet. They are a new departure and consist of clever little drawings humorously suggesting the content of the stories. Editors of newspapers will, no doubt, be glad to receive and use these mats. They will brighten up any page considerably. Be sure to get hold of the press book on "I Want to Forget."



Extra!

Good News or Bad ?

THERE'S NO TELLING UNTIL YOU SEE

Evelyn Nesbit in

I Want to Forget

With her son, Russell Thaw

A WILLIAM FOX Production

Name of theatre, dates and list of other attractions may be inserted in this space. The Fox advertising cuts always leave the exhibitor ample room for further announcements and those provided on this production are no exception to the rule.

"THE LIGHTNING RAIDER"—PATHE SERIAL

Pathe's Best Serial Bet—THE Best Serial Bet

"THE LIGHTNING RAIDER" was commented upon in full in a previous issue. It was acclaimed the best serial that Pathe had ever produced, the best in the entire field for that matter. Nor do second and third thoughts alter this opinion in the slightest.

Bertram Milhauser and George B. Seitz, respectively author and director, have utilized every single foot of film in each episode. Of wasted action there is none and the mental and physical fencing of the opposing factions in the story is of the most absorbing kind. Incidentally there is more of this mental conflict than there is usually to be found in a serial. As handled here it is just as thrilling as physical action.

Pearl White, the star, is seen to excellent advantage, while Warner Oland and Henry Gsell, the former well known as a serial villain, are most prominent among the supporting cast.—Length, 2 reels an episode.—Released weekly.—*Peter Milne.*

THE CAST

The Lightning Raider..... Pearl White
Thomas Norton..... Henry Gsell
Wu Fang..... Warner Oland
Hop Sing..... Frank Redman
The Wasp..... William Burt
By Bertram Milhauser and George B. Seitz.
Scenarios by Mr. Milhauser.
Directed by Mr. Seitz.

SYNOPSIS

(First Episode)

"The Lightning Raider" (Pearl White), is discovered robbing a priceless vase from a museum. In escaping from the police she leaps into Thomas Norton's car. The gentleman is surprised, to say the least, but the Raider is so pretty that he doesn't object. Thrusting the vase in his hand and, without his notice, relieving him of his pocket book, she jumps from the car as it slows down and darts into an alley. The police are beaten.

The next morning Lightning comes for the vase and to restore the purse. As she enters the house she notices Hop Sing, an underworld habitue, leaving it. So when Norton attempts to lecture her for her crimes she retorts that he shouldn't associate with Hop Sing, the servant of Wu Fang. With a cry he goes to his safe and discovers that a precious ebony block is missing. He tells Lightning the story of how this block came into his father's possession despite the various inferences of Wu Fang.

Lightning resolves to get it for Norton, whom she likes. She visits Wu Fang and a clever battle of wits ensues. Lightning knows all his tricks and finally gains possession of the precious block, but as she starts to leave, two hands protrude through an aperture in the wall and seize her by the throat.

AD TALK

(First Episode)

On _____ of _____ week, the management of the _____ theatre will offer Pathe's latest serial featuring Pearl White and entitled "The Lightning Raider." Though only three reels in length, this single chapter is given featured prominence on the bill because of its very unusual character. Pathe has made a new departure in serial production with respect to "The Lightning Raider." The old mysterious character is abolished, physical thrills do not constitute all of the action, mental conflict is raised to a place of real importance.

During the trade showing of the picture in New York critics and hardened members of the motion picture business were enthusiastic in their comment on this film. And we feel sure that patrons of the _____ theatre will enjoy it just as heartily. The story concerns the struggle of two opposing factions for an ebony block of great value. Pearl White is seen to stunning advantage as the Lightning Raider while Warner Oland, king of serial villains, and Henry Gsell, who seems destined to hold a similar position among serial heroes, are chief in her support. Following the exhibition of the three reel introductory two-reel episode will be shown each week thereafter.

PRESS NOTICES FOR SUCCEEDING EPISODES

Pearl White will be seen in another episode of "The Lightning Raider," the newest Pathe serial at the _____ theatre on _____ of _____ week. Critics and fans have pronounced this the most entertaining of all the wonderful serials produced by the Pathe Company. The struggle for the mysterious ebony block has

proven most exciting in all the numbers which have gone before and promises to give rise to many a thrilling situation in the future. Warner Oland as Wu Fang and Henry Gsell as Norton continue in support of the star.

In addition to the feature the management of the _____ theatre will offer another episode in the thrilling serial, "The Lightning Raider." Serial devotees pronounce this the most entertaining of all continued pictures. Pearl White is seen to excellent advantage in the title role. She appears as a girl who robs for the love of it, replacing her booty when the game is played. The plot which concerns the struggle of Wu Fang (Warner Oland) and his henchmen on one side and Lightning and Norton (Henry Gsell) on the other, for possession of an ebony block is constantly thrilling.

Episode No. _____ of "The Lightning Raider" entitled _____ will be shown at the _____ theatre on _____ of _____ week in addition to the feature already announced. Further thrills arising from the struggle for the ebony block are promised while Pearl White continues a stunning figure in the principal role.

SYNOPSIS

(Second Episode)

Escaping from Wu Fang's trap by a clever trick Lightning returns to Norton with the block. But as she is about to hand it to him the wily Chinaman again steps in and, at the point of a gun, demands it back. He then bows his way out and when on the street consigns the block to an aide. As Lightning and Norton dash after him he turns and smiles, excuses himself and says that he is week-ending at a party on the Hudson.

Lightning and Norton contrive to be there. Wu Fang gives the block to the host, Scarborough, believing it will be safe with him. But Lightning discovers him carrying on a clandestine affair with another of the guests and demands the block as the price for her silence. Because of his treachery Wu Fang murders Scarborough. The police arrive. A search for the block is made, but Lightning secretes it in the folds of Wu Fang's gown.

The next day at the police station when Wu Fang is trying to alibi himself an old drunken woman enters. After an argument with the police she is dismissed, but then they discover the block has vanished. They give pursuit, but Lightning (for the old woman was none other than she) eludes them once again.

SYNOPSIS

(Third Episode)

Unless Lightning returns the block to him Wu Fang threatens to throw Norton to an octopus that thrives in the water beneath his den. Lightning attempts to outwit him by having a substitute made, but is unsuccessful. In the meantime the man to whom she entrusted the block has proved traitor and turned it over to "The Wasp," another underworld king. Lightning rushes to Wu Fang with this information—and followed by her gang of trusties. A hot fight ensues, in which one Chinaman at least is thrown through the trap door into the tentacles of the octopus. Just as they are about to overcome all the Chinaman's gang, one of them seizes Lightning and hurls her toward the open trap.

ADVERTISING AIDS

PAPER:—One one-sheet (one each episode); one three-sheet (on each episode); one six-sheet (on each episode); one twenty-four-sheet (for

entire serial). Also banner in five colors for entire serial.

LOBBY DISPLAY:—Eight photographs and a title card for each episode; 22 x 28 sepia photo of star; 22 x 28 scene for first and third episodes. Also a set of six photos (black and white) of star, one portrait of Warner Oland, one of Henry Gsell.

NEWSPAPER CUTS:—Three one-column of star; one two-column of star; one half-column of star; one one-column of Warner Oland; one one-column of Henry Gsell. (Mats provided on all but half-column). Two-column scene cuts are provided on the first three episodes. Cartoon cut of star.

NEWSPAPER AD CUTS:—One-column teaser slug; three one-column mortised for type; three two-column and one three-column (all mortised for type).

SLIDES:—Colored star slide for entire serial; colored teaser slide for entire serial; colored scene slide on each episode.

ADVANCE TRAILER:—A trailer showing many of the thrills and stunts in the serial has been prepared. This will be supplied exhibitors free of charge to run a week before the first episode is booked. It will help get up interest in the picture.

SUGGESTIONS

You know the value of serials and of Pearl White. You have a ready-made audience from her past successes in this line and you have the established house of Pathe to back you up. Try, however, to get a broader appeal into your advertising of this serial. Minus a mysterious character and built on lines that are quite logical you ought to be able to attract a more intelligent type of audience than you have to serials in the past.

Remember that Pathe is helping you along by a national billboard advertising campaign and that it is taking space in the Saturday Evening Post to talk about the serial. With this as a starter you ought to be able to clean up on "The Lightning Raider." Get them coming and the

(Continued on page 158)



Cut of Pearl White—one-column

"THE HEART OF WETONA"—SELECT

"The Best Norma Talmadge Yet," Says Reviewer

THIS is the picture you have been waiting for. Barring the "Social Secretary," a picture entirely different in theme, produced in the old days, "The Heart of Wetona" surpasses anything Norma Talmadge has ever done.

The fundamental idea of the plot is of an extremely delicate nature—a young man wrongs an innocent Indian girl by false promises of marriage. It is that of the stage play, by George Scarborough, upon which the picture has been based, and which has made a great success. Although the screen has a different effect upon a person, as the picture has been handled carefully and in a most refined manner, it robs it of all offensiveness. Excepting those among you who have made it a rule to avoid any picture based on the sex question, you can't afford to overlook this attraction.—Length, 6,265 feet.—P. S. Harrison.

THE CAST

Wetona.....Norma Talmadge
Quannah, Chief of the Comanches.....Fred Huntley
Hardin, an Indian Agent.....Thomas Meighan
Anthony Wells.....Gladden James
Pastor David Wells.....Fred Turner
Nauma.....Princess Uwane Yea
Comanche Jack.....Charles Edler
Nipo.....White Eagle
Passequa.....Black Wolf
Eagle.....Black Lizard
By George Scarborough.
Scenario by Mary Murillo.
Directed by Sydnev A. Franklin.
Photographed by David Abel.

CATCH LINES

Norma Talmadge in the most brilliant role of her career.

A picturization of the celebrated Belasco stage success which ran an entire year in New York.

How the love and trust of an Indian maiden was betrayed by a man of the white race—how her love and trust was restored by another man of the white race.

Wetona married Hardin without love in her heart—but in time she grew to know that he was a man worth loving.

It was not until Wetona saw that Tony meant to betray her husband's friendship that she lost her love for him—and found a true love.

Norma Talmadge's greatest success—a brilliant characterization—wonderful support—a thoroughly artistic production.

AD TALK

Norma Talmadge, the beautiful and talented star of Select pictures will be seen at the theatre on _____ of _____ week in a picturization of the famous Belasco stage success, "The Heart of Wetona." In this production Miss Talmadge appears as the daughter of an Indian chieftain by a white mother and the drama of love and sacrifice that is unfolded makes one of the strongest in which Miss Talmadge has appeared in her long and brilliant career on the screen. It is interesting to note in passing that in her last picture, "The Forbidden City," Miss Talmadge appeared as a half-caste Chinese girl—and with more than moderate success as patrons of the _____ will readily testify. Now as an Indian maiden Miss Talmadge adds still further to her fame and reputation. There is apparently no role that is too difficult—either in acting demands or the intricate art of makeup—for Miss Talmadge to undertake and to undertake with success.

Followers of the theatre will remember that on the stage the role of Wetona was assumed by Lenore Ulrich, an actress who gave a notable performance. It must have taken not a little amount of courage for Miss Talmadge to follow in the illustrious footsteps of such an accomplished actress, but at any rate her rendition of the role is such that it calls for none but the highest praise. She makes of the Indian girl, whose simple idea of love brings a tragedy into her life, an appealing and human character, one that will long be remembered. In her support appear Thomas Meighan as Hardin, Gladden James as the weakling and Fred Huntley as Quannah, the Indian chieftain.

George Scarborough wrote the original play. It was done into scenario form by Mary Murillo and directed by S. A. Franklin, one of the few real artists of the producing business. His work shows in every scene. They are realistically handled and show an eye for artistry and dramatic effect that materially enhances the value of the screen story.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet (all scenes of production).

ELECTROS:—Two one-column; two two-column; one three-column (production); one half-column; one one-column; one two-column (star).

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats" colored scenes; one 22 x 28 star portrait, colored upright (stock).

SLIDE AND MUSIC CUE SHEET.

THE STORY

Wetona, the daughter of Quannah, chief of a tribe of the Comanches, is chosen to act as vestal virgin at a Corn Dance to be given in connection with some ancient rites that the tribe is contemplating holding. She refuses to accept the offer, saying that she is not fit to bring food to the Holy Spirit. She tells her father that no girl that has loved the way she has is worthy of such an honor. Her father is amazed. For the first time he realizes that his daughter is not the kind of a girl she ought to be. Wetona's mother was a white woman and in accordance with her dying wish Wetona has been brought up as a white girl. She tells her father that her lover is a white man but will not tell him his name. Quannah decides to find out who he is and then kill him. Wetona goes to John Hardin, agent of the reservation, to beg him to save the life of her lover.

While they are talking, Quannah enters and thinks that Hardin is his daughter's lover.

Hardin, who really loves Wetona but has never told her so, decides to marry her in order to save her. Later it is learned that Anthony Wells is the man that wronged Wetona. Wetona has since learned what kind of a man Tony really is and with her father's forgiveness and Hardin's love she is again made happy.

SUGGESTIONS

It takes little more than Norma Talmadge's name to establish her successfully in any picture but with the case of this, her latest picture, you have a wonderful title to work with as well. "The Heart of Wetona," as a play, is only a little over three years old. And it was such a great success that it is still fresh in the minds of the public. It was a real box office success. You won't be cheating when you tell your patrons this and if your patrons belong to the intelligent class they will immediately recall the stage success.

If you care to go further into the merits of the star you might mention the fact that in her last picture she appeared as a half-caste Chinese girl and that in this one she appears as an Indian half-breed. This will serve to accentuate the wide range of the actress and will attract additional attention. Look over the supporting cast. In it you will find a number of prominent names. The players may be popular particularly in your locality. If they are don't pass them up.

Some distinctive advertising could be gotten up by making the entire background of your ad a heart. On this in letters of white against the black background run your wording. The same style of advertisements might be gotten up for throw-aways, or for use in special signs or paintings in front of your house.



Two-column scene cut among those furnished on this production through all Select exchanges

"THE CABARET GIRL"—BLUEBIRD

The Title Tells the Whole Story

SHE is a country girl, and when told she possesses a voice that, if properly cultivated, might make her a famous prima donna, she goes to the city to study. She obtains a job in a cabaret and meets the wealthy young man she once met in the woods back home. They renew friendship and become engaged; and although the father sides with him, the mother is opposed to her boy marrying a cabaret girl. By playing upon her emotions, the mother induces the heroine to break the engagement with her boy. From this point and on, you might just as well get up and go home, because you know how the story will end.

If there was anything else needed to crown a trite plot filled with inconsistencies, it would be the villain's attack of the heroine; and we are served with one. Of course, it is prearranged that the hero be there in time to save her.

No fault can be found with the direction. The locations are artistic. The title may help to draw in some houses.—Released Dec. 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Ann Reid.....Ruth Clifford
Dolly.....Carmen Phillips
Ted Vane.....Ashton Dearholt
Balvini.....Harry V. Meter
Story by Hone Loring.
Scenario by Rex Taylor.
Produced by Douglas Gerrard.

CATCH LINES

In which a cabaret girl becomes the bride of a young man of social position.

She played the part of a woman of the world to destroy his love for her.

How a girl who sang in a village choir became the sensation of New York's night life.

Ruth Clifford, formerly co-star with Monroe Salisbury in many Bluebird pictures, is seen as star in this picture.

From leader of the choir in the village church to New York's cabaret queen.
A romance of the cabaret.

ADVERTISING AIDS

PAPER:—Two one-sheets: two three-sheets and two six-sheets are furnished on this production.

LOBBY DISPLAY:—A selection of scene and star stills in the usual standard sizes is provided on this production, while a title card is provided with each set to complete the display.

CUTS:—There is a single-column cut of Miss Clifford (special for this production). A two-column cut (scene) which may be used for either advertising or text pages is also provided. There is also a good two-column advertising cut (4½x6), containing figure of star in character together with some good display type. A set of this is available at twenty cents.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Ruth Clifford, star of "Midnight Madness," "Fires of Youth," and co-star in many Monroe Salisbury successes, comes to the theatre presenting "The Cabaret Girl," her latest Bluebird drama.

In her newest picture, Miss Clifford has one of the most vital roles of her career, that of a village singer whose ambition leads her to New York, whose love for a gilded youth of the smart set is so great she renounces her affection when the consideration of his happiness is brought up, and whose own happiness is secured when the youth she renounced returns to her and, assuring her of his undying love, marries her.

Both as the country wildflower, transplanted to fields where she has been told she might rise to unprecedented heights and as the worldly rose thorned with barbs of sophistication, Miss Clifford is wholly satisfying. The sincerity of her characterization of Ann Reid standing out from the capable histrionic ensemble as the central pearl in a chain of minor gems.

In Miss Clifford's support will be seen Ashton Dearholt, who plays Ted Vane, the cabaret girl's admirer; Harry V. Meter, as Balvini, the cafe vulture; Jack Nelson, as the country pastor dazzled by New York's "high life," and Carmen Phillips as the cigarette girl.

THE STORY

Ann Reid, soloist in a village choir, is convinced of her ability to become an opera singer by the laudations of the townsfolk. She takes her savings and goes to New York, but after several try-outs she finds herself unsuccessful. Her money gone, she sobs her very eyes out in the seclusion of her room. But she is overheard by Dolly, a cigarette girl, who lives in the adjoining room. Dolly holds a position at Balvini's cabaret and urges Ann to visit there the next day and see whether the manager can find a place for her. Ann takes this step as a last resort and secures a position.

Here she meets Ted Vane, son of aristocratic parents, who saw her once before in her home village. He falls in love with her, forgetting all about his previous flirtation with Dolly. Dolly, however, is not jealous, inasmuch as she is very fond of Ann and she helps the affair on. When Ted's mother hears of it she is horror struck. His father takes a saner view of the matter and visits Ann. Impressed with her refinement he asks her to attend a week-end party in the country. Mrs. Vane still rebels at the thought of accepting Ann as a daughter-in-law and tells her that if Ted marries her it will mean his undoing. As a result Ann distrusts Ted by assuming the part of a woman of the world.

Her actions are written up by a society reporter and Balvini exults in the publicity it brings his place. But after Ann has left Ted discovers the whole plot and straightway goes in search of the girl he loves. He finds her stalwartly resisting

the attack of Balvini. He insists then that she come to him as his wife and Ann, seeing that Ted's love is real, accepts him.

SUGGESTIONS

Again has the Bluebird Company provided the exhibitor with a catchy title with this current production. It is a title which lends itself well to all sorts of advertising. It is to be hoped that the exhibitor takes advantage of these titles which the Bluebird people put on their productions. The majority of them attract and offer the exhibitor the opportunity to dress up his advertising in a distinctive way, in a way which carries out the idea suggested in the title and which pulls patronage.

To dwell on the various advertising that could be done in your newspapers with this title is rather futile. In the press sheet you will find illustrated a two-column ad cut which is well gotten up and will offer you additional ideas. In our opinion you should play up this title in your copy even above the name of the star. Print under it some sort of an argument to awaken interest in the story—if desired accentuate the unusualness of the story—its daring side. This dressed with a picture of the star, taken from a still or drawn by your artist, in some striking pose from the picture should awaken interest.

"The Cabaret Girl" also offers you opportunities to dress up your front with special paintings. Some snappy drawings bringing out the cabaret atmosphere of the picture would be appropriate.



Two-column scene cut. Note absence of brand name

"THE SPENDER"—METRO

Excellent Comedy Backed by Wholesome Philosophy

AS stated in the issue of December 28, "The Spender" is one of the cleanest comedy-dramas ever put upon the market. It is full of laughs that alternate with a batch of smiles and a few tears caused by the delightful philosophy that permeates the story. It tells of the manner in which a crabbed old business man was brought to a full realization of his unhappiness by the scathing denunciation of his nephew and how, under the chaperonage of the nephew, he found happiness in enjoying himself and in bringing happiness to others.

Exhibitors will make no mistake in booking "The Spender." Metro compares it with "Skinner's Dress Suit," a comparison that is quite justifiable. The writer in the advance review compared it with "Lightnin'" in character, a play which is a hit because of its rare combination of comedy and human characterization. The two successes with which it has been compared are real successes! So think about "The Spender."

Bert Lytell is the star and he performs well indeed. Thomas Jefferson as the man rejuvenated gives a notable characterization.—Length, 5 reels.—Released Jan. 6.—*Peter Milne.*

THE CAST

Dick Bisbee.....Bert Lytell
T. W. Bisbee.....Thomas Jefferson
Stetson.....William V. Mong
Helen Stetson.....Mary Anderson
Elmer Robbins.....Clarence Burton
Adventure.....Rosemary Theby
By Frederick Orrin Bartlett.
Scenario by George D. Baker and A. G. Kenyon.
Directed by Charles Swickard.
Photographed by Robert B. Kurrle.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.
LOBBY DISPLAY:—Photographs are provided in 8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and scenes from the production. Title and synopsis cards are also provided to complete this display.
CUTS AND MATS:—One-half, one and two-column star cuts of Bert Lytell are available on this production as on all with the same star. The one-column will be found reproduced on this page. These cuts are designed that they may be used in advertisements or news stories.
SLIDE AND MUSIC CUE SHEET.

AD TALK

It is seldom that the management of the theatre goes out of its way to specially recommend a feature. The use of superlatives is always dangerous, particularly in the theatrical business. But with the case of "The Spender," the Metro picture featuring Bert Lytell which comes to the on of week an exception must be made. "The Spender" is beyond a doubt one of the most human photographs ever produced. It ranks in the same class with "Skinner's Dress Suit," a picture which many patrons will remember as being one of the best of this type.

Based on the "Saturday Evening Post" story by Frederick Orrin Bartlett, its principal characters are an ancient factory owner, a man who has amassed a fortune through stint and oppression of his employees, and his nephew Dick, a young man with a heart. How Dick influences the older man to assume a different outlook on life, to move from a shabby hotel where he sees only the backyard of the city to a place where he views the trees in the parks, makes a picture full of sure comedy and a homely philosophy which everyone will recognize. The usual elements of the picture play are not to be found in "The Spender." It is no wild tale of a young man bucking big business, it is no crude melodrama—it is a human picture, properly presented and realistically enacted.

Bert Lytell appears as the young man and Thomas Jefferson as the old factory owner. Both these players give clever performances, the latter's being one of the best characterizations of his long career before the camera. Mary Anderson, William V. Mong, Clarence Burton and Rosemary Theby are seen in the supporting roles. Don't forget the dates, ————. "The Spender" is a picture you can't afford to miss.

THE STORY

T. W. Bisbee, millionaire factory owner, is known by his employees as "Tight Wad." He has earned this reputation through his stinginess, his perpetual frown—his one desire to gather riches unto himself. His nephew, Dick, who works as a clerk in the office, finally can't stand it any longer. He reads off a lecture to the old man, calls a spade a spade and T. W. a mercenary old wretch, then leaves the office in considerable anger. Stetson, the senior clerk, an old gentleman, living in daily fear of losing his job, invites him to live at his house until he finds work. And Dick accepts when he lays eyes on Stetson's daughter, Helen. That night while the three are enjoying a home dinner T. W. sits in his office and thinks.

In the morning he decides that his nephew was right—he decides to seek happiness because with all his money he does not possess it. He sends for Dick and hires him as his "chaperone." And Dick takes the job. First he moves T. W. from the musty old hotel in which he has long lived to a brand new one. Then he orders him new clothes, a shave and a hair-cut and a manicure. By the time he is through T. W. looks twenty years younger and feels it. Then they repair to dinner where, incidentally, the old gentleman sees his supposedly trusted manager Robbins, in company with a dark siren. He begins to feel uneasy about his safe.

And well he might, for soon after Robbins attempts to break into it with the idea of casting suspicion on Dick. He is apprehended, however, and duly thrashed by the young man himself. T. W. has learned all this time. He has watched Dick with Stetson and the girl and in time he finds just what true happiness means. On his birthday Stetson finds himself appointed manager of the concern and Dick is taken into partnership. And in payment of this T. W. demands a home dinner cooked by Helen.

CATCH LINES

T. W. Bisbee had millions, but could find no happiness in the safe deposit vaults. See "The Spender" and how happiness finally came to him.

Bisbee's initials were T. W. and he was known behind his back as Tight Wad. One day his nephew called him that to his face. T. W. started thinking and the manner in which he realized his thoughts is happily pictured in "The Spender."

One of those pictures that combines real comedy with a wholesome philosophy, an outlook on life that improves us all.

T. W. Bisbee lived in a hotel that was falling in from decay. He was rich, but didn't care to spend a cent—on himself or anyone else. But his nephew cured him in the most enjoyable way you can imagine.

The tale of a modern Scrooge—of a man who found happiness in bringing happiness into the lives of others. As real and as fascinating as Dickens' immortal tale of Christmas time.

SUGGESTIONS

In our opinion you cannot boost this picture too much. As has been stated in the review, the type of entertainment it orders has been tried and proven—but at the same time there is all too little of it on the screen or stage today. The story is one which lent itself admirably well to the screen and which was beautifully handled. In your advertising try to bring out the fact (Continued on page 159)



BERT LYTELL
Star cut for all publicity uses

"THE GREATEST THING IN LIFE"—ARTCRAFT

Griffith Strikes Human Note Again—Characters All Real

EDWARD LIVINGSTON, American snob, finds himself trapped in a shell hole with a negro. For over two days they squat there and the negro finally gives his last drop of water to his "comrade." Edward begins to learn. They see their chance to escape, but a machine gun bullet strikes down the dark-skinned fellow. He falls in Edward's arms, dying, calling for a kiss from his mammy. Edward, his eyes dim with tears, presses his lips to the black cheek, that the dying man may have his moment's happiness.

This is an incident in Griffith's "The Greatest Thing in Life." It is only an incident, but it stands out as typifying the character of the whole production. The producer has taken a New York snob and made a man of him in the crucible of war.

Like all of Griffith's work, his latest is human. Edward Livingston is a man of flesh and blood and so are the other characters. They are real in character, real in action.

The love story the producer tells is marked by simplicity, again by a note of reality! It is pretty and beautiful, as all his stories are. Robert Harron as Livingston, Lillian Gish as the girl and David Butler as the Frenchman enact the three principal roles. Harron's performance is, as usual, a thing of the utmost pleasure.

Yes, there is the war stuff in "The Greatest Thing in Life"—very good it is, too. But don't shy clear of the picture because of this. The war is employed as an implement in the telling of the story, the story is not subordinated as is too often the case.

Production details are all excellent. Bitzer's photographic work is always to be commended. Settings and scenes are appropriate to the smallest detail. "The Greatest Thing in Life" is big simply because it is real.—Released in December.—*Peter Milne.*

THE CAST

Jeanette Peret.....Lillian Gish
Leo Peret, her Father.....Adolphe Lestina
Edward Livingston.....Robert Harron
Mons. le Bebe.....David Butler
American Soldier.....Elmo Lincoln
German Officer.....Edward Piel
Jeanette's Aunt.....Kate Bruce
Mlle. Peaches....."Peaches" Jackson
D. W. Griffith production.

AD TALK

A D. W. Griffith picture is always a just cause for enthusiasm. And it is with no small measure of this emotion that the management of the theatre announces that his latest opus entitled "The Greatest Thing in Life" will be seen here on _____ next _____ for a run of _____ days. Like Mr. Griffith's preceding pictures, "The Greatest Thing in Life" is a war story—or to be more exact a story of the war. But Mr. Griffith employs the war in an entirely different manner than any other motion picture director. He does not chant a hymn of fate from reel No. 1 until "The End" is flashed across the screen. Nor does he paint the horrors in equally horrid colors. To him the war is but an implement in the advancement of a human story. As well might he take a huge forest fire, a titanic ocean disaster as the war. It is a means to an end. It is not the featured part of the film.

In "The Greatest Thing in Life" he has taken a New York snob and molded him into a man by passing him through the giant furnace of war. This, briefly is the theme: When Edward Livingston reaches the trenches he has fixed ideas as to class and as to race—he is a prude in his living—he doesn't like children and thinks that all women should be pleased to have him around. And when Edward Livingston comes out of the trenches he is a man.

Of course there is a love story told in the usual Griffith manner—the prettiest manner of the screen. The central figure of the romance is Lillian Gish—while the man, the snob, is Robert Harron. Don't forget the date of "The Greatest Thing in Life." To miss it is to miss one of the greatest entertainments ever set before the public.

THE STORY

Jeanette Peret is the daughter of a Frenchman who keeps a cigar store in Greenwich Village, New York. Every day to the store there comes Edward Livingston, a scion of wealth, who has fallen in love with Jeanette despite himself. He can't quite fathom the young lady, and one day calls her a "poor simp," which she doesn't like at all. Old Leo Peret longs for his native land,

France, and his state becomes so serious that the doctor advises a trip there. But lack of funds prevents. Edward overhears the story and anonymously provides the money. So the Perets establish themselves in a little village on the Marne and all is well until an accident sustained by the father makes his stay there indefinite.

Edward can't stand being separated for long from Jeanette and he follows. Again he can't fathom her. He can't understand why she looks with favor on a hulking French farmer who eats garlic—a very commonplace fellow, while he offers her love, poetry, everything, but a human being. Edward is far from human. He doesn't love children and he has no spirit of comradeship. And finally, after another quarrel, he goes back to America and leaves Jeanette with her farmer. And then the war breaks and for three whole years the farmer is a soldier.

Edward lands in the French trenches quite near the Marne village. He has learned much since the day he donned a uniform. And he keeps on learning. He knows what brotherhood means, between the high and the low, the white and the black. The village comes under fire and the farmer is wounded. Jeanette cares for him. Her father is hurt by a bursting shell and Jeanette is obliged to take up his duties as spy. Operating on a hidden phone she is astounded to find herself connected with Edward. And it is he who heads a detachment that comes to the rescue of the village at the last moment. The farmer, endeavoring to protect Jeanette, her father and aunt from the Germans, is mortally wounded. He dies in the girl's arms, saying that "it is better so." And Edward comes out of the fire a real man to claim Jeanette.

CATCH LINES

How a snob was made over into a man in the colossal furnace of war.

Robert Harron and Lillian Gish, Griffith's best players, in a human story laid against the background of the great war.

"The Greatest Thing in Life" is the most human and the sweetest story ever told on the silversheet.

What is the Greatest Thing in Life? You will find the answer in D. W. Griffith's latest picture at the _____ theatre. Is it Love? Is it Fellowship?

Jeanette thought the Greatest Thing in Life was her first love. Edward thought the Greatest Thing in Life himself—both found a broader outlook through the fires of war—and both found the Greatest Thing.

SUGGESTIONS

Here you have a picture that brings in the war—a picture that your public is pretty sure to like no matter how they have expressed themselves on other war pictures. And of course you know the answer—it is because it is human. And it is the human picture that always appeals, no matter what its subject matter. For that reason get the human note in your advertising on this

(Continued on page 150)



D. W. GRIFFITH
presents
"The Greatest Thing in Life."

An ARTCRAFT Picture
One-column ad cut

"EVERY MOTHER'S SON"—FOX

R. A. Walsh Strikes Sincere Human Note Even in War Picture

"EVERY MOTHER'S SON," an R. A. Walsh picture, has to do with the war, the draft, an American hero's adventure and romance inside the German lines, and lastly a mother's struggle with herself during the stressing times that her three sons are called to the colors. Mr. Walsh's drama is without doubt the most logical and human of war pictures, with the exception of Griffith's various ventures into this field. The director has dwelt on his characters—has made them human, he has confined his drama to situations that deal with his personalities. He has left out the Kaiser, his crew and the hymn of hate, atrocities and the like. These elements of propaganda, so amateurishly employed in nine cases out of ten, are absent. In their places are substituted the realities of true character.

As a result it is likely that "Every Mother's Son" will prove enjoyable. The exhibitor should put the soft pedal on the war stuff and try to find some original means of bringing out the human note that is sounded again and again throughout the picture's duration. He has ample material to work with in the sustained characterization of Charlotte Walker in the role of the mother and, in fact, in all the supporting performances.

"Every Mother's Son" is not R. A. Walsh's greatest picture, but the war, which has proved the nemesis of so many directors, has not clouded his reason and his ability to mirror human characters on the screen.—Length, 5 reels.—Released December.—Peter Milne.

THE CAST

An American Mother.....Charlotte Walker
An American Father (45).....Percy Standing
Eldest Son (24).....Edwin Stanley
Second Son (21).....Ray Howard
Third Son (18).....Gareth Hughes
A Daughter of France.....Corone Paynter
Lieut. Von Sterbling.....Bernard Thornton
Directed by Raoul A. Walsh.

SUGGESTIONS

Drive home the "mother love" idea in connection with all advertising that you do on this picture. If you follow this course you will be striking a note that is universal and one that will carry an appeal to all who read your advertisements. If you think it advisable you can mention the fact that it is a story of the "18 to 45" draft law.

Charlotte Walker, who is seen in the role of the mother, is a well-known actress of the stage and is no stranger to followers of the screen. Feature the fact that it is she who is playing the mother—don't let them think that she is cast in the part of a young girl. This role awarded her in this picture is suited to her and she handles it excellently. Percy Standing, Edwin Stanley and Gareth Hughes are also well-known figures of the stage and screen.

AD TALK

The story of a mother's love is the basis of the film, "Every Mother's Son," which the management of the theatre will present on _____ of _____ week. This is said to be one of the most exquisite portrayals of mother character ever brought to the film and that it will prove of interest to all our patrons the management of the theatre feels absolutely certain. R. A. Walsh, who wrote and produced the picture for William Fox, who is releasing it, took as his central character a typical American mother—a mother blessed with three sons, the youngest seventeen years of age. Their happiness is complete—their income moderate—their home beautiful.

And then the war clouds gather and the eldest son is called to the colors of his country. Soon after the next goes and soon after this the mother receives word that her first-born is missing from his detachment and that her second has been seriously wounded in action. She has sent these sons away with a forced smile on her lips—she had hoped that they would return safe and sound. And then comes the draft law calling all men to register between the ages of eighteen and forty-five! Shall her third son go? Shall he, too, be sacrificed to the war god? So runs the mother mind. The manner in which she is brought to see the light, forms one of the most striking climaxes that ever capped a film story. It is a climax not to be missed.

And then the sons return—all of them—return to her on Christmas day! It is an ending that will bring tears of gladness to the eyes of all. Charlotte Walker is seen to splendid advantage as the mother, while Percy Standing as the father, Edwin Stanley, Ray Howard and Gareth Hughes as the sons, Corone Paynter as a French girl and Bernard Thornton as an enemy officer complete the cast.

THE STORY

The story concerns a typical American family—husband, wife and three sons. When the war breaks the eldest son unhesitatingly answers his country's call and is one of the first to reach foreign soil. The mother bids him goodbye with a smile, though her heart is breaking. And very soon afterwards the next son, Smiling Bill, gets his chance—and accepts it. The day of his departure the father receives word that the first son is reported missing. He keeps this from his wife until after Smiling Bill has gone. Then her heart breaks. She resolves that her youngest shall not be taken from her—and when she receives word that Smiling Bill has been seriously wounded in action—her resolve becomes a passionate conviction.

The first son, taken a prisoner, escapes by a ruse and is protected behind the German lines by a French girl, true daughter of her country. Smiling Bill recovers from his wounds in a base hospital. But the mother still clings to her youngest. When the eighteen-to-forty-five draft law goes into effect she hurries him off to their home by the sea. There the outraged father comes, bound that his son shall not prove a coward. In the midst of a heated argument refugees from a torpedoed ship come through the town. They are given a place of rest in the house—and then the mother sends her third son off with a smile. Intimate contact with suffering—this converts her.

And she is rewarded, for on Christmas day all her sons return. The eldest, promoted to the rank of Captain, brings home a wife—the French girl who saved him from the Germans. Smiling Bill returns safe and sound and the youngest gains a leave of absence from his ship.

CATCH LINES

A story of mother love—the greatest love in the world.

A picture that shows the mother's part in the war that is ended—the hardest part of all—the remaining in an empty home—waiting—waiting.

The drama that was enacted in every American home at the outbreak of the war.

The thrilling story of an American soldier's escape from a German prison camp and his break for liberty through the German lines.

None who remained at home were decorated for heroic conduct—but each and every mother of each and every soldier is decorated in the heart of the nation.

Charlotte Walker's portrayal of the American mother ranks with the best characterizations contributed to the screen.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

SCENE CUTS:—There are six scene cuts in two-column size and two in one-column size provided on this production. All serve to accentuate the "mother" character of the picture with but one exception, which shows a boat load of refugees.

ADVERTISING CUTS:—Included in the advertising material available on this production are two three-column cuts containing good scenes backed up by some telling arguments regarding the picture. A variety of advertisements are also suggested in the Fox press sheet. There is also another three-column of a different character which serves to bring out the patriotic note of the picture. A two and a one serve to drive home this same idea.

SLIDE AND MUSIC CUE SHEET.

"THE GREATEST THING IN LIFE"

(Continued from page 149)

subject. Don't play it as the greatest war picture ever—battle scenes—spectacular effects, etc. Tell them plainly that it is the story of a snob who found himself after having passed through the crucible of the war. Tell them also that it is the charming romance of a man and a maid—leave the battle stuff out of your advertising—forget it.

If you succeed in bringing out this dominant note the rest will take care of itself. Of course you have Griffith, Bobby Harron and Lillian Gish—names that mean much in the picture world—names that you can not afford to pass by. Griffith's work is always of the best and in this picture Harron and Miss Gish give sterling performances. Play up David Butler too. His work here is highly commendable.

If you care to relate incidents of the picture tell them about the snob and the negro in the trenches together—an episode related elsewhere on this page. It is one of the most touching passages in all the film and might also serve to illustrate if you are in the habit of decorating your theatre with special paintings.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; stock twenty-four-sheet (Griffith); rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; and eight by ten photos of producer and stars.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column advertising layouts available on all Artcraft and Paramount pictures are to be found at exchanges handling this production. They contain descriptive scenes and written arguments.

SLIDE AND MUSIC CUE SHEET.

"THE HOPE CHEST"—PARAMOUNT

A Human Little Story That Will Please

YOUR patrons will enjoy this offering, because it is based on a sympathy-winning theme, that of a daughter's great devotion to her father. There is nothing big about the story; it is just a page from the book of life; but the splendid portrayal of the heroine's role makes the picture entertaining. Dorothy Gish is "there."

The plot introduces the heroine as the daughter of a vaudeville artist. She works at a candy store as a waitress. The young son of the proprietor, who has a particular liking for pretty faces, becomes fascinated with her. She at first scorns him, making him understand he is in the wrong premises; but when he assures her of his sincerity, she becomes his wife. The family is shocked when informed that the son married an unknown girl, and at every instance they show her their displeasure. Angered by their continual insults and by an insinuation as to her character, she leaves and goes back to her father. The husband follows her there, expresses his regrets for ever doubting her, and they become reconciled. The hero's father appears shortly, shakes hands with the heroine's father and congratulates him for having a daughter who could make a man out of his son.

As the heroine's father, Mr. Fawcett is realistic and very pleasing. The direction also deserves good mention.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Sheila Moore.....Dorothy Gish
Lew Moore, her father.....George Fawcett
Tom Ballantyne.....Richard Barthelmess
Ballantyne, Sr.....Sam de Grasse
Mrs. Ballantyne.....Kate V. Toncray
Ethel Hoyt.....Carol Dempster
Stoughton Lounsbury.....Bertram Grassby
By Mark Lee Luther.
Scenario by W. M. Stearns.
Directed by Elmer Clifton.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; rotogravure one-sheet. A one and a three are poses of star in character; rest of the paper brings out humorous side of the story.

LOBBY DISPLAY:—Eight 8x10 black and white eight 11x14 sepia; one 22x28 sepia; and eight by ten photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. The scenes selected for cut reproduction are light in character, including even the poses of star.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The arguments in the one, two and three-column advertising layouts provided on this production designate its light character. The cuts are illustrative.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Dorothy Gish, the delightful little star whose first Paramount appearance was marked with great success in "The Little Disturber" and who rose to nation-wide prominence in Griffith's great picture, "Hearts of the World," will be the featured player at the theatre on — week in a picture entitled "The Hope Chest" and bearing the Paramount trade-mark. Miss Gish, in this picture, takes the role of a daughter of an old vaudeville actor who is obliged to seek her own living after her father comes home minus his job and minus any appreciable amount of the long green.

After being flatly turned down by a vaudeville manager because she gives the worst performance he has seen in years, Sheila, this being the young lady's name, seeks employment in a large candy store. She is accepted as a waitress and is getting along nicely until she meets the proprietor's son, just out of college and just out of his swaddling clothes when it comes to love. However, one at first sight proves stronger than good sense—and so they are married.

The young gentleman's parents complain loudly. Sheila is taken in by the family, but her husband is put out. Sheila's father-in-law introduces her as his ward. Things simply won't go right for her. Her own father always took another name and succeeded in passing her off as someone else's daughter and now her father-in-law won't recognize her! However, Sheila breaks out in time and gives everyone a piece of her mind, whereupon hubby wakes up and realizes that he has a wife that demands attention. He proceeds to find her and offer her this essential thing.

THE STORY

Sheila Moore is the daughter of an old vaudeville actor known in the profession as Lew Pam. One day, when the young lady returns to the flat, she discovers her father out of work and out of funds. But optimistically she sets out to an agency to secure work on the four-a-day. Unluckily for her, however, the booking manager tells her that her work is positively the worst he has ever seen. The vaudeville career is blasted before it ever got a chance to grow into its infancy.

Undaunted, Sheila tries again, this time in the candy store of one Ballantyne. The costume of the girls at work there attracts her. She applies for a job and gets it. And shortly afterwards romance makes a sudden entrance into her life in the good-looking person of Tom Ballantyne, Jr. Tom attempts to make an acquaintance, but finds himself sweetly rebuffed. Nothing daunted, he keeps on trying, and the upshot of his efforts is that Sheila ends by marrying him.

Mr. and Mrs. Ballantyne, Sr., have something to say on this subject. Tom meets with parental anger and ends by leaving home. Sheila remains behind and poses as the Ballantyne's ward. None whom she meets knows that she is a married woman. A clandestine visit to the hall where her father is putting on his act and an encounter with Lounsbury, Tom's friend, precipitates a climax. She is discovered visiting her father, and the Lounsbury fellow takes her in his arms to be discovered by Tom. Thereupon Sheila tells all the Ballantyne family what she thinks of them in language something akin to the luscious raspberry.

She returns home and then Tom wakes up to the fact that he has some wife. He gives pursuit and need it be said that he is finally successful in placating the fiery and somewhat Irish temper of Sheila.

CATCH LINES

Dorothy Gish, whose delightful performance in "Hearts of the World" is still a lingering memory in another Paramount photoplay supported by George Fawcett and Richard Barthelmess.

If it hadn't been for Sheila Moore's Irish probably her domestic venture would have ended in disaster. Wit saved her. See how in "The Hope Chest."

Sheila Moore married the candy manufacturer's son because he asked her. How she learned to love him—and he to love her—forms a delightful story. See it pictured in "The Hope Chest."

There were a good many longings in Sheila Moore's Hope Chest—but she never dared hope for the prize she drew.

SUGGESTIONS

Dorothy Gish is such a distinctive actress, possessed of such a fine personality, that she really deserves to have the word "star" written before her name—and after it, too. You cannot dwell too much on her performance in Griffith's "Hearts of the World." This should remain as sort of a standing line in your advertising of her pictures. For the older "Hearts of the World" gets the more popular Miss Gish becomes. In this and succeeding Paramount pictures starring

Miss Gish creates roles of a novel type and you should dwell on her unconventionality. In preparing your advertising copy try to get this novelty of her characterization into your pictures and your wording.

With respect to "The Hope Chest" you also have George Fawcett to mention. He too played an important role in "Hearts of the World" and has gained considerable popularity with motion picture goers throughout the country. Richard Barthelmess, the leading man, has been seen with Marguerite Clark and other well known stars.



Means matrimony, of course—"The Hope Chest." But don't think the marriage is the end. Not when the husband's family are rich snobs and the girl a common waitress! But she teaches them some lessons in democracy before she gets through. Come and see her do it.

(One-column ad cut)

"THE NATURE GIRL"—BLUEBIRD

Above the Average; Exteriors Delight to the Eye

THIS offering may be classed as just above the average. The plot is not out of the ordinary; but it has been so constructed as to unfold itself steadily, thus holding the interest of the spectator fairly tense to the end.

The story has some sympathetic appeal. The feeling it leaves in you is that of compassion for the heroine; also that of pity for her father, who becomes deranged on account of the death of his wife. He later recovers his reason and is joined by his now grown daughter.

Some of the situations are fairly thrilling. Some others could have been made such, had they been handled logically; for instance, it seems rather incredible that the hero could have so easily beaten the Mexicans, in their own country, and rescued the heroine and her father. As the picture, on the whole, is fairly entertaining, however, the critical spectator may be inclined to overlook such conflicts with logic.

Most of the scenes have been taken outdoors. The dense growth of blooming trees and the lakes form a picturesque background that is very enchanting. They add to the entertaining qualities of the picture.

It is a clean offering.—Released Jan. 6.—Length, 5 reels.—P. S. Harrison.

THE CAST

Dolores Winthrop.....Violet Mersereau
Spencer Crosby.....Donald Stuart
Don Pedro.....Frank Wonderlee
Blanca.....Senorita de Cordoba
Written and directed by O. A. C. Lund

CATCH LINES

Violet Mersereau in the role of an unsophisticated girl of a little island in the southern Atlantic—a mystery story of the highest suspense—don't miss it!

As the Nature Girl Miss Mersereau adds a valuable characterization to her long list of notable achievements before the motion picture camera.

She was known as the daughter of the "mad American" by the natives of the little town of O'Compo. A dreadful fate hung over her until the appearance of Spencer Crosby! See the startling story told in Violet Mersereau's latest Bluebird, "The Nature Girl."

The heroine had never been in a city, never been in a country town, had never seen a show, or the movies, or had an ice-cream soda, or enjoyed the company of other young people. She is the oddest heroine that ever stepped across the screen—a Nature Girl. But you will have to admit that Violet Mersereau makes her one of the most adorable. See her in "The Nature Girl."

AD TALK

Violet Mersereau, who has so often made appearances on the screen of the theatre, will be seen in her latest picture, "The Nature Girl" at that house on _____ of _____ week. This is a Bluebird photoplay and offers Miss Mersereau the thoroughly congenial role of a girl, reared in ignorance of her parentage on a little island south of the equator. Many times does Dolores (Miss Mersereau) inquire of her guardian, Blanca, the reason for her seclusion there, but she never receives any satisfactory answer. The mystery that surrounds the unfinished house in which she lives and the infrequent visits of a "mad American" to the island is left unexplained.

Miss Mersereau appears to particularly appealing advantage in this role. She has grasped the character with a true understanding and appreciation and makes of Dolores an unsophisticated, sweet, young Nature Girl. How romance comes to her finally and how, through a series of thrilling events that almost result tragically, she discovers the identity of her parents and the cause of her seclusion on the far away island, are incidents which make "The Nature Girl" thoroughly worthy the attention of all. To miss this particularly novel picture is to miss one of the best pictures the management of the theatre has offered.

Miss Mersereau is supported by a competent cast that includes Donald Stuart, Senorita de Cordoba, Frank Wonderlee and others. The story and direction are the work of Oscar A. C. Lund, one of the oldest directors, in point of service, in the motion picture business.

THE STORY

On a little island south of the equator Dolores Winthrop, a girl in whose veins flows American blood, lives in care of Blanca De Castro, a woman of mystery. Many times Dolores asks why the house she lives in was never finished and why she must always remain on the island, but Blanca refuses to tell her. On the mainland only a short distance from the secluded island in the little village there, the house is known as the property of the "mad American." This man, Dolores' father, lives on the mainland and disappears occasionally, returning always with very valuable rough diamonds.

Don Pedro, an unscrupulous fellow, determines to learn the whereabouts of the diamond mine that he may become rich. He learns that he may find out the locality of the mine on the Winthrop island and he makes the journey there. But Don Pedro's plans do not run as smoothly as he anticipated. On the island also is Spencer Crosby, of New York, a fellow whose hobby is the hunting of bugs. He meets Dolores, and the two fall in love.

Pedro tells Blanca that the "mad American" is ill on the mainland and that he has sent him for the plans of the diamond mine. She refuses to believe him. The two fight and Blanca is fatally wounded. Foiled in one respect, Pedro determines to make off with Dolores, but Crosby comes to the rescue. As Blanca dies she reveals to the girl her parentage and tells her to seek her father on the mainland. Spencer goes with her to the town, where they find the old fellow. They manage to restore his reason by dwelling on past events of his life. Pedro is killed in a fight with Crosby.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A selection of stills in the various standard sizes are available at all Bluebird exchanges. These include portraits of star and scenes from the production and may be used for their original purpose—lobby display—or for the making of special cuts to advertise the picture. A title card is provided with each set.

CUTS:—Cuts on this production include the one and two-column stock star cuts; one and two-column cuts of star special for this production and two-column scene cuts special for this production.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

You have Violet Mersereau in a distinctly novel character to advertise in this production. Try to drive home this character—its unusualness, its unconventionality. Dolores is a girl who has been brought up without any idea of the world outside—without any idea of the existence of things that the ordinary mortal thinks nothing of. Drive home this fact. Introduce her in your advertising copy as a girl to whom the conventional luxuries and commonplaces of everyday life are unknown.

PLANBOOK SERVICE

THE Motion Picture News Plan Book is the most complete service ever offered the exhibitor.

Motion Picture News was the first trade paper to bring such a service to the field.

The old days of the review here—the synopsis there—the ad talk somewhere else—those old days are no more.

In the Complete Plan Book you have it all in one place.



Violet Mersereau in
"THE NATURE GIRL"

One-Column Cut

"THE GREAT VICTORY"—SCREEN CLASSICS

Fact and Fiction Combined in a Screen Classic's War History

EXTENSIVELY reviewed in last week's issue, "The Great Victory" presents a panorama of the war from the start to the finish, a panorama in which the fertile brain of a scenario writer never missed a chance to enhance a fact by taking a dramatic perspective on horror.

Included in the film are views concerning the sinking of the *Lusitania*, the execution of Edith Cavell and the deportation of Belgian citizens. As a piece of construction "The Great Victory" stands as one of the best war films brought forth by the various companies during the period when propaganda of this shape was a necessary and welcome thing. Today, in retrospect, it is rather harrowing—with its scenes of murder, crucifixion and attendant atrocities.

Henry Kolker's Kaiser is a bold study of the much despised Hohenzollern. Frederick Truesdell as President Wilson benefits by some similarity of feature and gives a sincere performance. How the public will accept him in the intimacy of his cabinet meetings and welcoming French envoys is something of a question.—Length, 5 reels.—*Peter Milne.*

THE CAST

Woodrow Wilson.....Frederick Truesdell
Kaiser Wilhelm.....Henry Kolker
General Von Bissing.....Joseph Kilgour
Edith Cavell.....Margaret McWade
Captain Ober.....Earl Schenck
And Members of President Wilson's Cabinet,
of the Kaiser's court, German soldiers, Belgian
citizens, etc.
By Maxwell Karger.
Scenario by June Mathis and A. S. Le Vino.
Directed by Charles Miller.
Photographed by George Hollister.
Supervision of Maxwell Karger.

SUGGESTIONS

Of the three titles given for this production it would be most advantageous to lay greatest stress on the first, "The Great Victory." Either this or for second choice the last, "The Fall of the Hohenzollerns." These two give the idea that it is a picture that looks in retrospect on the war—that it is not a belated picture of the war. The truth is that the production is in the manner of a pictorial history of the war—a history amply enhanced by fiction to be sure—but a history nevertheless. This might seem to be your cue. Let the people know that it tells the story of the war from the beginning to the end—that it is not a drama of the war.

The picture shows the Cavell case, the sinking of the *Lusitania* and various atrocities. Whether or not to accentuate these incidents is a matter that the exhibitor himself should carefully consider. Indications are, however, that the public is attracted little by recount of such picture fare. So, to our notion, it will be best for you to play up either one of the titles suggested and tell them that it is a dramatic history of the war.

AD TALK

The management of the _____ theatre has secured an unusual picture for exhibition on _____ of _____ week. This is entitled "The Great Victory," and is, in a way, a pictorial history of the European war from the time that the first gun was fired until the abdication of the Kaiser. It is no usual war picture. "The Great Victory" presents no one piece of melodrama manufactured and laid against the war as a background. It is made up of historical data, amplified from time to time for dramatic purposes by bits of fiction, but generally adhering to the truth, truth that in many cases is stranger and more startling than fiction.

Pictured in "The Great Victory" are scenes concerning the trapping, the mock trial and the execution of Edith Cavell, the British nurse who heroically went to her death. Then there are scenes connected with the deportation of Belgian citizens, scenes concerning the various atrocities committed on the helpless citizens of Belgium by the relentless German military machine.

The picture ends with the abdication of the Kaiser and President Wilson's departure for France to attend the Peace Conference.

A remarkable cast was assembled to enact the various roles. Standing out from the rest is the portrayal of President Wilson rendered by Frederick Truesdell and the contrasting characterization of the Kaiser given by that sterling actor Henry Kolker. Both of these players give performances that fairly startle the observer. The picture was produced under the direction of Charles Miller, one of the ablest directors in the business of picture production. He has turned out a film that you cannot afford to miss.

THE STORY

The picture opens with scenes surrounding the birth of Woodrow Wilson. These are paralleled with those surrounding the birth of the ex-Kaiser. The difference between the ideals and customs of the democracy of the United States and the autocracy of Prussia is clearly brought out by these scenes.

The action then skips to the outbreak of the world war. The Kaiser is shown in all his arrogance calling upon his generals for action—for them to conquer the world that he may rule it. The assassination at Sarajevo furnished the spark to start the conflagration. Soon afterwards the Kaiser's gray hordes are passing through Belgium, leaving a pillaged trail behind them.

In rapid succession now come the trapping and the execution of Nurse Edith Cavell by the German military governor of Belgium, Von Bissing; the deportation of Belgian citizens to Germany, the rape of the country's women and the destruction of its property.

The commander of the submarine that sank the *Lusitania* is given a royal welcome at court, and so are the captains of other undersea craft who follow out the terrible orders of Von Tirpitz.

But the day of retribution is at hand. President Wilson, at the head of the United States, is no longer able to stand for atrocity after atrocity, and soon afterwards the German troops notice that they are facing a new, a fresh and a determined force in the field. They are defeated. The Kaiser is alarmed and, seeing all power slipping from his hands, seeks to place the blame for his various atrocious crimes on his military and naval advisers. He is forced to abdicate and to flee into Holland. And then comes President Wilson's departure from the United States on the transport *George Washington* to attend the Peace Conference.

ADVERTISING AIDS

PAPER:—Four one-sheets; three three-sheets; two six-sheets; one twenty-four sheet. All paper bears all three titles, "The Great Victory," "Wilson or the Kaiser," and "The Fall of the Hohenzollerns." The majority of the paper serves to bring out the "victory" idea. The twenty-four shows large figure of Uncle Sam with a nut cracker in his hands. The nut is the Kaiser. One six has head of Wilson and Kaiser from photographs), with comparative reading matter beneath. The rest of the paper also brings out this victory spirit, although some of it contains individual scenes from the production, such as Van Bissing and Edith Cavell, the Kaiser and his mother, a domestic scene concerning the birth of the President, etc.

LOBBY DISPLAY:—A special hand colored lobby display is available on this production, as on all Screen Classics numbers. Extra photos in black and white are also obtainable in a large size and in 8 x 10 size.

SCENE CUTS:—There are four two-column scene cuts and four single-column. One double Shows Wilson and Kaiser, another Kaiser and mother, another scene connected with Edith Cavell case, the last scenes connected with birth of the President. The single columns are scenes from the narrative and a pose of Kolker as the Kaiser.

ADVERTISING CUTS:—One four-column, one three-column; two two-column; one single-column. These all contain the three titles of the picture, have black backgrounds and serve to bring out the "victory" element. Wilson is used in two of them (from photograph).

Special slides, special heralds, special litho window cards and music cue sheets also available at all exchanges handling production.

CATCH LINES

A dramatic history of the war from the time the opening gun was fired until the abdication of the Kaiser.

The story of the greatest victory the world has ever known—the Victory of Democracy over Autocracy.

Including the most tragic episode of the war—the execution of Edith Cavell.

After you see "The Great Victory" you will understand exactly why the Kaiser writes a big X after his name now.

The story that tells why it's Wilson today and not the Kaiser.

The most amazing interpretation of the Kaiser ever seen given by Henry Kolker.

The circumstances under which Woodrow Wilson was born and reared established him as the ideal leader of humanity in its fight against autocracy. William Hohenzollern was brought up in a contrasting environment. That is why today he is a man without a country. See the dramatic narratives in "The Great Victory" that drive this fact home with a big punch.



•THE GREAT VICTORY•
— WILSON OR THE KAISER? —
THE FALL OF THE HOHENZOLLERNS.

Single-column cut

"FAIR ENOUGH"—AMERICAN

This One Should Get Over with Non-Critical Audiences

AS a production as well as an entertainment, "Fair Enough" is equal to an average program offering. Apparently, the intention originally was to make the picture a light comedy-drama of the romantic type, but enough supposedly serious but really illogical element has been introduced in it to mar it.

The principal idea of the plot is the parents' desire that the heroine, their daughter, shall marry a society young man, irrespective of the fact that he is an idiot; but, in the end, she marries a policeman, who later turns out to be the son of a millionaire.

In some of the situations, the heroine is able to arouse some sympathy; for instance, those showing her taking a bunch of poor children to the beach, thus giving them an opportunity to enjoy themselves. But the scenes showing the heroine knocking down a little newsboy; a close up view of him with the blood smeared all over one side of his face; the hospital with the crippled children, are anything but entertaining. They are rather depressing, as hardly anybody derives any enjoyment in seeing such sights in real life, not to say in pictures.

This offering perhaps will give average satisfaction to non-critical audiences.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Ann Dickson.....Margarita Fisher
Mrs. Ellen Dickson.....Eugenie Forde
Jas. Dickson, Esq.....Alfred Hollingsworth
Madame Ohnet.....Alice Knowland
Frederick Pierson.....Harry McCoy
Carey Phelan.....Jack Mower
"Happy" Flanigan.....Bull Montana
Chief of Police.....J. Farrell McDonald
By J. Anthony Roche.
Scenario by Elizabeth Mahoney.
Directed by Edward Sloman.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card. 22 x 28 of scene and 22 x 28 of star.

CUTS:—There are one-column star cuts of Margarita Fisher suitable for use in dressing advertisements or for use in the text columns of newspapers or house programs.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Ann Dickson was the daughter of a couple who had made their pile only after a hard struggle. Consequently when the money came to them, each pursued his or her own set course. With Pa Dickson it was watching the ball players cavort about the diamond, with Ma Dickson it was hunting up branches to tack on the family tree which she discovered was a necessary incumbrance if one was to do society in the right way. Both Pa and Ma wanted Ann to shape her career according to theirs. But neither "diamonds" nor "trees" appealing very strongly to the young lady. The majority of her time was spent in research work on modern slang. This was her passion even as baseball and social position were the respective vices of Pa and Ma.

The humorous complications that Ann's peculiar energies carved for her are all delightfully shown in "Fair Enough," the feature that will hold the screen at the theatre on _____ of _____ week and for _____ days thereafter. Margarita Fisher is seen as the star of this picture and there is no denying the fact that her performance here adds still further laurels to her already honor-crowded brow. Her performances in "Beauty to Let" and other late American comedy-dramas are still memories of the most pleasant sort and it is said that "Fair Enough" is a picture fitting indeed to match with these previous successes of hers.

The author of the piece is J. Anthony Roche, while Edward Sloman produced the picture. In the cast appear Jack Mower, Harry McCoy, Eugenie Forde, Alfred Hollingsworth, Alice Knowland, Bull Montana and J. Farrell McDonald.

THE STORY

The Dicksons acquire wealth but no social prestige. Mrs. Dickson searches about for a family tree with which to break into social circles, but receives small encouragement from her husband, who much prefers watching a baseball game to hunting twigs on a mythical tree. Ann, the daughter of the house, doesn't favor either one of her parents' pastimes. Her days are spent in

research work on modern slang. It appeals to her more strongly than "trees" or "diamonds." Due to her study of this classic she heralds Freddie Pierson, her mother's selection for a son-in-law, as a "little structure with a misplaced eyebrow." However, she tolerates the fellow's presence, inasmuch as he offers diversion.

One day she takes him automobiling to show her the sights of the city and accidentally knocks down a little newsboy. While his injuries are slight, Ann inflicts a deep wound in the heart of Policeman Carey Phelan. About Carey there is a tale. He was formerly a newsboy himself, but later had grown to be a millionaire. In company with his pal "Happy" Flanigan, an ex-gunman, he had grown tired of wasting his time and money and had joined the force. So Carey Phelan was a millionaire policeman, a most extraordinary person.

In time he gains his opportunity to meet Ann, when she gives an outing for the newsboys. Her parents follow her to the beach and, not being able to find her, drive away in her car. Ann later takes another car for herself and lands in the station house as the result. Mother and father also wind up there, due to some mishap or another and the Chief of Police, a wise old fellow, proceeds to hold the outraged Dicksons in jail while the prize member of the force and Ann steal out to get married.

CATCH LINES

Pa liked baseball and Ma was ever on a search for a family tree that never existed. Ann, the daughter of the house, was an enthusiastic student of slang! Some combination! And then when the policeman-lover started to mix in things! Some romance!

Ann chucked the society lizard for a millionaire-policeman! Can you blame her? All policemen are delightful, but when one that is also a millionaire comes along—well.

When Ann was speeding along in her automobile she didn't notice an accident at all. But as she passed one corner—she left the broken, mangled heart of a traffic cop lying within his breast.

Freddie, a gentleman with a misplaced eyebrow, discovered that his rival in love was a policeman and he withdrew from the lists. The law was dead agin' him, so what could the poor fellow do?

SUGGESTIONS

The character of the past Margarita Fisher-American comedy-dramas should give you a good line on "Fair Enough." It is of the same light type, a type which the public seems in exactly the right frame of mind to accept. In fact all of the American pictures are taking a turn for the lighter these days. Are you popularizing this brand? Are you advertising it so that when a patron reads the name American he will instinctively think of light comedy? Such a course is by no means a bad one to follow and you have good material to work with for the productions of the three American stars, Mary Miles Minter, William Russell and Margarita Fisher are not productions to be ashamed of. Use a line such as "The American Brand Stands for the Best in Comedy Drama" on all your advertising. This

is only one suggestion for you. Dig up a few more and go to it.

With respect to "Fair Enough" some original advertisements might be worded in slang. You have ample cause for this as the heroine is introduced as an ardent student of modern slang. If you could arrange a snappy, catchy announcement couched in such language you would have a piece of copy that would stand out from the rest of the page. Of course this is a method to be followed merely on this production. Here you have an excuse for using it and if you have been employing straight dignified phrasing in the past the change would attract attention.

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.

Thus handled they make a complete and ever-valuable source of reference for the busy exhibitor.



One-Sheet Poster

"ROPED"—UNIVERSAL SPECIAL

Harry Carey Should Please Every One in This Production

IF your patrons are acquainted with Harry Carey and his work you will have no trouble in drawing them in with this picture; if they are not, here is an opportunity for you to introduce him to them.

In "Roped," you have a picture that will come near pleasing every one of those who will see it, because the two elements that can always be counted upon to form the foundation of good story, pathos and clean, wholesome comedy, are blended intelligently in it in liberal quantities.

The pathos arises from the love of a father for his baby son; he is forbidden by his aristocratic mother-in-law to even have a glance at him, so he steals into the room unperceived at night in order to satisfy his loving heart; while the comedy is caused by the visiting cowboys to his home in New York.

The director deserves a great deal of credit for his ability to handle his characters realistically in such difficult roles as are demanded by the peculiar nature of the story. The star is convincing, at no time becoming unnatural.

Being a clean picture, it should appeal to all audiences.

An extensive review was published in advance section, issue of Dec. 16, on page 2981.—Released Jan. 13.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Cheyenne Harry.....Harry Carey
Aileen.....Neva Gerber
Mrs. Judson-Brown.....Molly McConnell
Ferdie Van Duzen.....Arthur Shirley
Butler.....J. Farrell McDonald
By Eugene B. Lewis.
Scenario by Mr. Lewis.
Directed by Jack Ford.

THE STORY

Cheyenne Harry, owner of the Broken Bow ranch, lets his boys know that he needs a housekeeper to run the inside of the place. For a joke the fellows insert an advertisement in an eastern paper—asking for a wife for their boss. Aileen Judson-Brown, a society girl, is forced by her bankrupt mother to answer the advertisement. Romance is in the air and Harry departs eastward, meets Aileen, falls in love with her and marries her. The marriage puts Mrs. Judson-Brown's finances on a firm basis, but having no use for Harry as a society lion, she casts about for some means to bring on a divorce—and alimony. Ferdie Van Duzen, a man of repute, both high and ill, offers her the logical means.

After a year a child blesses the lives of the young people and all goes well until one day, the mother spirits the baby away and informs Harry that it is dead. She adds, also, that Aileen has no more love for him and then tells her daughter that her husband has grown tired of her. Harry departs for the West in sorrow. But the butler of the Judson-Brown establishment, having a heart and knowing the truth, wires Harry to come back and look around. Escorted by his cowboys Harry returns, locates the baby and hears the whole story from the lips of the nurse, bribed by Mrs. Judson-Brown to take charge of it.

Furthermore, Harry also finds that Aileen still loves him and he informs her that he still loves her—is crazy about her, in fact. Mrs. Judson-Brown meets defeat square in the face, for Harry and his wife and the baby leave for the West—and she has no one to plot about and with. Broken Bow Ranch finally gets its housekeeper.

AD TALK

Harry Carey, that genial portrayal of western roles, will return to the theatre on _____ of _____ week in his latest Universal special feature entitled "Roped." "Roped" brings the cowboy to the effete east on a marriage quest and the entanglement he finds himself in after his marriage into a society family, is at times humorous and at other times dramatic to an unusually high degree. As the owner of Broken Bow ranch Harry thinks he needs a housekeeper and lets this idea fall to some of his men. They decide that his need shall be granted, and in a spirit of fun place an advertisement in an eastern newspaper for, not only a housekeeper, but a wife!

Mrs. Judson-Brown, one of the best of society's leaders, to be sure, but quite financially embarrassed, reads this advertisement and forces her daughter, Aileen, to answer it, with the result that Harry comes east, meets the charming young lady, falls in love and marries her. This is all we are going to tell you regarding the plot of

"Roped." From here on it takes such a number of original twists and turns that to enumerate them all would be to spoil the picture.

The star receives ample support from Neva Gerber as the girl, from Molly McConnell as Mrs. Judson-Brown and from Arthur Shirley and J. Farrell McDonald in other parts of importance. Jack Ford, responsible for all of Harry Carey's recent pictures, directed this one, while its author is Eugene B. Lewis, one of the ablest men writing pictures today.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A selection of scenes and star stills in the usual standard sizes are offered on this production. They are furnished firstly for a lobby display, but the exhibitor will also find certain of them suitable for the making of special cuts. A title card is furnished with each set.

CUTS:—There is the two-column scene cut reproduced on this page, while cuts of Harry Carey are provided in the usual one and two-column sizes. These are suitable for reproduction in the text or advertising pages of your newspaper.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

If you have been playing the Harry Carey pictures, your work on advertising "Roped" consists first of recalling a few of his past successes. From all reports Carey is quite a favorite and if your people like him make use of his past pictures in advertising this. "Roped" is a comedy-drama in which the westerner comes to the East. You can play this angle of the story up, too. Tell them how the man from the West entered New York society and taught it a thing or two. This is an angle that will appeal to most picture-goers, whether they be from the East or the West. Everyone seems to enjoy the story or the picture wherein the man from the West "shows" the East.

CATCH LINES

He advertised for a housekeeper and found a wife.

In which Cheyenne Harry enters the matrimonial lists and comes out a winner—but his task is a hundred per cent. harder than the annual roundup.

In which a vain society woman all but ruins the married life of her daughter.

Harry Carey goes east and teaches society a thing or two about manners that it never knew.



Scene from the Harry Carey Production "Roped."

Two-Column Scene Cut

"LITTLE MISS HOOVER"—PARAMOUNT

Miss Clark's Charm in a Pleasing Setting

THE spirit of food propaganda, not in an educational, but in an entertaining form, prevails throughout this contribution.

Moved by the President's appeal to the country for more food products, the heroine decides to go chicken raising. At the farm she meets a man and they fall in love; but not knowing he is an incapacitated army officer, she scorns him as a slacker. Incidentally she saves him from being tarred and feathered by the farmers. In the end, she learns his real identity.

The most amusing part of this offering is at its beginning—in the scenes showing the heroine at the store bargaining for chickens. For instance, the heroine wants to buy ten egg-laying chickens but no rooster, because, as she says, as a rule, they are too troublesome. By insisting that it is customary to sell a rooster along with the chickens, however, the proprietor induces her to buy one; but she nearly faints when told the price is one thousand dollars, while that of the chickens, only five dollars per head.

The excellent entertaining qualities developed at the beginning of the picture are not maintained throughout. Had they been maintained, this attraction would have pushed even "Miss George Washington" to the background. The charms of Miss Clark, however, and the additional, though not as funny, chicken jokes, place this picture in the "a little above the average" class.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Nancy Craddock.....Marguerite Clark
Major Adam Baldwin.....Eugene O'Brien
Matthew Berry.....Alfred Hickman
Col. William Craddock.....Forrest Baldwin
Major J. Craddock.....Hal Reid
Polly Beasley.....Frances Kaye
Bud.....John Tansey
S. las Beasley.....J. M. Mason
Rastus.....J. J. Williams

By Maria Thompson Davies.
Scenario by Adrian Gil-Spear.
Directed by John S. Robertson.

AD TALK

Throughout the war, prominent society women of wealth and high social standing, did not disdain to do their bit to render the struggles of democracy against autocratic militarism successful. Among these was Nancy Craddock, a charming young woman of Washington, D. C., who adopted as her slogan the motto, "eggs will win the war" and who went on a farm and raised chickens in behalf of American troops in France.

In her new photoplay, "Little Miss Hoover," which will be shown at the theatre next , Marguerite Clark appears as Nancy, and it is said to be one of her most artistic creations. As stated, the story deals with a Washington society girl, who resolves to do her bit toward winning the war by enlisting in the army of the Food Administration. Accordingly, she buys a pedigreed White Leghorn rooster and six beautiful Leghorn hens and goes farming. In the course of her efforts she reunites her grandfather with her grand-uncle who had fought on opposite sides in the Civil War, changes a fading Maryland estate into a modern win-the-war farm, gets rid of a suitor to whom she has promised herself, annexes a gentleman whom she has grown to love and makes everybody happy.

John S. Robertson directed Miss Clark and they went to Washington for the first scenes, which have the streets of the Capital City and the White House for their background. The leading man is Eugene O'Brien, one of the most prominent screen players.

THE STORY

Nancy Craddock, a beautiful society girl of Washington, decides to enlist in the army of the Food Administration, and raise chickens on the theory that "eggs will win the war." She buys a rooster and several chickens and goes to the farm of her uncle at Riverfield, Md., against the protests of Matthew Berry whom she has agreed to marry on condition that he dons a khaki uniform. He is rejected by the examining board and decides to follow her to the country. Even Adam Baldwin, a gentleman farmer, is appointed Commissioner of Agriculture for the Harpeth District where Uncle Craddock's farm is located and he goes to that district incognito to study conditions there. Baldwin has seen Nancy in Washington and he admires her.

As Nancy and her grandfather, Colonel William Craddock, leave Washington by one road,

Baldwin leaves it by another. Both reach the same goal—Uncle Craddock's farm—and Baldwin recommends that it be purchased by the government for an experimental station. As a hired man on the farm he skillfully begins the work of reclaiming Harpeth Valley and Nancy is his enthusiastic assistant. Berry comes to the farm and urges Nancy to marry him, but she puts him off. Baldwin believes she loves Berry and placing a note in a chicken nest he leaves the farm.

Berry is finally accepted in the army whereupon Nancy agrees to wed him at an early date. Meanwhile Berry meets Polly and falls in love with her. Nancy loves Baldwin and one day when Berry and Polly are nearly drowned when the bridge over which they are driving in their automobile collapses, she sees Berry kiss Polly. Baldwin appears and when Berry announces his love for Polly, Nancy falls into Baldwin's arms and a double wedding follows.

CATCH LINES

Eggs helped to win the war to be sure—so did all food, motion pictures, ships, steam engines—even soldiers. But eggs, be it said, were not used as artillery!

Marguerite Clark as a disciple of Herbert Hoover! Could the food controller of the United States—beg pardon, of the United World—have a more able or a more delightful assistant? We think not. But see for yourself in "Little Miss Hoover."

In which Miss Clark inaugurates a back-to-the-farm movement that is successful in backing the army of the United States.

A chicken doesn't have to be a chanticleer to be a "Golden Bird." See "Little Miss Hoover" and how every egg meant a blow for the Allies.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet. Paper is somewhat neutral in character, bringing out neither the comedy moments nor those of a serious nature. To look at it makes the observer guess.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Scenes illustrated in these cuts are somewhat similar in character to those that furnished the paper designs.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—Advertising cuts are in one, two and three-column sizes, illustrated and containing pertinent arguments regarding production.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

"Marguerite Clark in a comedy of war time" should be your slogan for this picture. There are

few producers who have recognized the comedy angle that the domestic situation at home offered during the conduct of the war. It is pretty brought out in "Little Miss Hoover" and you should make the most of it. In addition you have a good title to work with. It's a title that implies a comedy at the start and the prominent display of it will get people thinking. The fact that the paper and cuts will effect the observer in practically the same way is, perhaps, a help to the exhibitor. At first glance it seems as if the producers might have sought to bring out the character of the production in the advertising aids offered the exhibitor but since the title is one of those which will make people turn and look it may be that it is just as well that the paper and cuts carry out the same idea.

Miss Clark is a popular star and her leading man in this picture, Eugene O'Brien, through his year's association with Norma Talmadge and his recent appearance with Elsie Ferguson, has gained considerable popularity on his own account. It would be a good idea to mention his name in the billing of the production.

ADOLPH ZUKOR
presents

MARGUERITE CLARK



IN
"Little Miss Hoover"

A Paramount Picture
One-Column Ad Cut

"THE POOR RICH MAN"—METRO

Bushman and Bayne in a Rather Sluggish Comedy-Drama

UNLESS admirers of Francis X. Bushman and Beverly Bayne are admirers of their looks alone, they will be somewhat disappointed in "The Poor Rich Man," a current Metro feature starring this team. It presents the story of the rich young man making good when suddenly thrown on his own resources and his romance with a girl from the West.

The plot, it must be confessed, is rather obvious from start to finish. The spectator's mind, if it possesses the slightest agility, will ever keep in advance of the action as it is pictured on the screen. And the natural consequence of this is that real interest in the development of the story is lost.

There are evidences in the subtitles that the title writer attempted to bolster up the offering by words. These generally introduce slang and show an effort to be funny, an effort which is more often futile than successful. The leads perform in their usual style and receive support from Stuart Holmes as the villain and Jules Cowles in a comedy part—a part that, considering the ability of the actor, should have been brought into greater prominence.—Length 5 reels.—Released Dec. 23.—Peter Milne.

THE CAST

Vantyne Carter.....Francis X. Bushman
Arizona Brown.....Beverly Bayne
Teddy Carter.....Stuart Holmes
Edith Trentoni.....Sally Crute
"Pecos" Bill Brown.....William Frederic
James Carter.....C. J. Williams
Hobo.....Julius Cowles
Wrestler.....Louis R. Wolheim
By Elaine Sterne.
Scenario by A. S. Le Vino.
Directed by Charles J. Brabin.
Photographed by Frank J. Williams.

CATCH LINES

Francis X. Bushman and Beverly Bayne in the first picture since their marriage.

A comedy of high society that would make an aching tooth feel mean.

Vantyne Carter didn't know whether he was a poor rich man or a rich poor man—rather a quandary to be in with a few millions in the bank, isn't it? The answer is revealed in "The Poor Rich Man," now at the theatre.

Francis X. Bushman and Beverly Bayne, unequaled in romantic drama, with Stuart Holmes, the heaviest of all villains.

Vantyne Carter had his name and soft hands to handicap him in the world of finance—also a villainous cousin. But he made a game play for success. You will enjoy watching him in "The Poor Rich Man."

AD TALK

Francis X. Bushman and Beverly Bayne will make their first appearance on the screen of the theatre since their marriage when "The Poor Rich Man" is shown for the first time in this city on of week. "The Poor Rich Man" is a comedy and one which we feel sure our patrons will enjoy. It is one of those light society comedies that the Bushmans have proven themselves adept in the past. The co-stars appear to brilliant advantage in a series of amusing and beautiful scenes. The picture has been tastefully staged and its comedy covers a wide range of novel events and incidents.

"The Poor Rich Man" is a fellow so named because his father—anxious over the whereabouts of his son's brain, decides to play dead for a while and see whether the young man can get along on his own resources. Consequently he has his obituary scattered broadcast and instructs his lawyer to instruct his son that he will have to make money out of a run down country estate else forfeit his title to the fortune. And to make the idea even more intricate the fortune will revert to a nephew, providing the son doesn't make good.

Well, Vantyne, the fellow's name it is, turns the ramshackled estate into a summer resort on the order of a circus. Society, always eager for something different, comes in droves and Vantyne balances up a nice bank account with each succeeding day. But the nephew, having considerable interest in the fortune himself, gets busy with the villainy. How he all but spoils Vantyne's mad career in the financial world makes thoroughly interesting comedy—sprinkled with drama. Stuart Holmes villainizes perfectly, but not as well as Vantyne heroizes.

SUGGESTIONS

Advertise this is the first picture that Bushman and Bayne have appeared in since their marriage. You will create new interest in the stars if you pursue this course. You might print your advertisements in the form of a wedding announcement with an "at home" line at the bottom, giving the name of your theatre, dates of exhibition and hours of performances. This form of advertising could also be used for circularization of your regular patrons.

The picture is a romantic comedy-drama, with the accent all on the comedy. Play it up as a comedy of high society. Outside of your stars you have Stuart Holmes, probably the best known villain of the screen to advertise.

THE STORY

Vantyne Carter is the indigent son of a very rich father. He rises at noon, does a bit of boxing with his pet trainer, for little reason other than to amuse himself and enters upon the social swing until sunrise, otherwise known as bed time. Ted Carter, his cousin, leads (on the surface) a perfectly respectable life in order to gain the favor of Vantyne's father—James Carter. The senior Carter is very much disturbed particularly when Vantyne knocks the library ceiling down his neck when throwing the valet over his shoulder in the room above. He decides to play a little trick on son and nephew together, to determine whether they are made of jelly or grit. He departs on a hunting trip with his lawyer and then—a few days later—sends the lawyer back with news of his death.

There comes the will. The whole fortune is to go to Vantyne, providing he can take the old Carter country place and make money out of it. If he fails the gold goes to Teddy. So Vantyne looks the country place over. It is rather a dilapidated affair in charge of one Hobo, who sleeps with the chickens and the ducks and the cattle. But inspired by Arizona Brown (we forgot to mention her, foolishly, for she happens to be the heroine of the story and from the West) he turns the place into a freak hotel and attracts a large gathering of social hangers-on. Business looks bright, but Teddy, he receiving his inspiration from a conniving actress, comes out and raises havoc.

He succeeds in pulling a jewel robbery and causing the kitchen help to go on strike—or at least the actress succeeds in so doing. So, at the end of the allotted time, Vantyne's venture is a failure. But the lawyer has been looking on—old Carter returns from the dead to praise his son and see his nephew thrown in the river.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. Stars prominent in all.

LOBBY DISPLAY:—Photographs are provided in 8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and scenes from production. To complete lobby display synopsis and title card are furnished with each set.

CUTS AND MATS:—One and two-column and thumb-nail cuts of the stars are provided for use in either text or advertising pages of newspapers. These are the same cuts and mats furnished on all Bushman-Bayne pictures. They are specially made so as to suit any kind of publicity or advertising the exhibitor may care to undertake.

SLIDE AND MUSIC CUE SHEET.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.



BEVERLY BAYNE

Similar one-column cuts of Bushman procurable

"THE CAPTAIN'S CAPTAIN"—VITAGRAPH

Popular Alice Joyce in an Average Story

I WOULDN'T say that your patrons will go wild over this feature, but as most of them like to see Alice Joyce, it may be safely said that they will be satisfied with "The Captain's Captain."

The story runs along a smooth course, without causing any undue excitement. Miss Joyce pleases, but let us hope that she will get more opportunities to show such sterling ability as she did in "Everybody's Girl."

Released January 6th.—Length, 5 reels.

THE CAST

Louise Grayling.....Alice Joyce
Lawford Tapp.....Maurice Costello
Abram Silt.....Arthur Donaldson
Betty Gallup.....Eulalie Jensen
Joab.....Percy Standing
Aunt Euphenia.....Julia Swayne Gordon
By James A. Cooper.
Directed by Tom Terriss.

THE STORY

Captain Abe of a little fishing village, is a lazy, old fraud. He keeps the general store there and is regarded as nil by the townsfolk. The old gentleman chafes considerably under his reputation and, to win the center of the stage, tells wild tales about an imaginary brother for whom he claims the title of pirate. Nightly he regales his listeners with stories of Cap'n Am'zon adventures on the high seas, and nightly the gullible fisher folk drink in his wild yarns. Am'zon grows into a reality in their minds.

Louise Grayling, Cap'n Abe's niece who has run away from a straight-laced aunt in the city to take refuge with him, hears all these stories and is convinced that they contain not one iota of truth. She confronts her uncle with the accusation that all his yarns are false. Unprepared, his defense breaks completely down and he is forced to admit that the story of Am'zon are creatures of his long restful imagination. In jest, Louise suggests that Cap'n Abe make good his stories by disappearing for a while and then returning as Am'zon.

She is amazed and amused when he proceeds to follow out her plan. The ruse works fairly well with the assistance of Louise. It is she who bolsters up all his alibis and makes him live up to his role. All goes well until some wrecked East Indians arrive in the village. They hear tales of the pirate chief and become convinced that he is the same one who robbed and desecrated their temple years before. They vow that he must die.

The situation thus suddenly grown serious it remains for Louise to extricate Uncle Abe from danger which menaces him. And this she does with the assistance of a stranger, one Lawford Tapp, and thereupon hangs a romance.

AD TALK

Alice Joyce will appear in "The Captain's Captain" at the _____ theatre on _____ of _____ week in her latest Vitagraph picture. Special interest is attached to her appearance in this picture inasmuch as it marks her debut as a comedienne. In the past Miss Joyce has appeared largely in heavy dramatic roles. Here, however, she is seen as a young society girl who comes to live with her old uncle, a store keeper in a fishing village. The old gentleman, Uncle Abe, making a final bid for fame among the townsfolk has long regaled them with stories of an imaginary pirate brother whom he calls Am'zon and who, he tells them, has for many years sailed the seven seas plundering and pilaging.

When Louise Grayling (Miss Joyce) hears these wild tales of her uncle's she immediately puts the right construction on them and calls the old fellow's bluff. He is unable to hold out a defense before her and admits the falsehood of the whole story. In a spirit of fun Louise insists that he must go away for a while and then reappear as his "brother" and, to her surprise, Cap'n Abe falls in with this plan. How the joke almost ended in a tragedy and how Louise, with the assistance of the man she loves, manages to extricate the old man from his dangerous position forms a concluding series of episodes that are highly sustaining.

Miss Joyce gives a delightful performance in her new role. It is also interesting to note that Maurice Costello reappears on the screen after quite an absence in the part opposite hers. Arthur Donaldson, as Uncle Abe, contributes a rare characterization while other important parts are taken by Percy Standing, Eulalie Jensen and Julia Swayne Gordon.

CATCH LINES

Alice Joyce in the first comedy role of her career with Vitagraph.

In which an old store-keeper plays pirate with results almost fatal to his own well being.

In which a society girl seeks to reclaim Cape Cod uncle by making a pirate of him.

She fell in love with a fisherman and he turned out to be a millionaire.

Marks Maurice Costello's return to the screen.

The Captain had boasted of his pirate brother so much that he had to make good by assuming the role himself. The results were humorous at first but they took a near-tragic turn.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card; 8 x 10 photos of star are also provided for the making of special cuts or for use in lobby framing; 5 x 7 black and white photos are provided for the exhibitor for use in preparing special cuts.

CUTS:—There is the two-column scene cut reproduced on this page. Star cuts are provided in both one and two-column sizes. There is also a one-column cut of star in character.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Alice Joyce has usually been associated with dramatic roles. In "The Captain's Captain" she takes a light role. Bring out this in your advertising. Followers of the star will be eager to see her in a different type of role.

Also bring out the fact that the picture is an adaptation of a story by James A. Cooper entitled "Cap'n Abe—Storekeeper."

Another point you might make, providing you cater to those who are familiar with screen history, is that Maurice Costello, formerly one of the leading stars in the picture business, returns to the screen after a long absence, as Miss Joyce's leading man.

"THE LIGHTNING RAIDER"

(Continued from page 145)

serial will do the rest of its own accord. And don't forget about advertising it after the first two or three episodes. *Always* carry a line, at least, about it in your copy. A good plan would be to call attention to the situation that the preceding episode closed down on. By so doing you would recreate the interest.

CATCH LINES

Acclaimed the best of Pathe's many excellent serials—it possesses a quality in plot and treatment that lifts it way above the rest.

Pearl White is seen as the Lightning Raider—an underworld queen who robs for the sport of it—her sport is your sport—don't miss a single episode of this great serial.

When Lightning struck she never missed—see her activities in every episode of the marvelous Pathe serial, "The Lightning Raider."

There is Pearl White, who needs no introduction—Warner Oland, king of serial villains, and Henry Gsell, who promises to hold the same position among serial heroes.

Just like old circus days, only better—"something doing every minute"—it's up to you not to miss one moment.



ALICE JOYCE
in Vitagraph Blue Ribbon Feature
"THE CAPTAIN'S CAPTAIN"

Two-column scene cut

"WHAT LOVE FORGIVES"—WORLD

Interesting with Good Comedy Titles, But Not Well Balanced

A RATHER confused mind is left after the imprint of "What Love Forgives." A subtitle, "That's a girl whom I once wronged," a few companions of a like tone, a story presenting a good underlying theme that is developed at times with skill and at other times quite baldly, some exceptional comedy by Johnny Hines and some exceedingly funny subtitles, subtitles that are funny because of their exact appropriateness; these things stand out.

Briefly, it is an interesting picture, but not well balanced. The director could have been a little more subtle and his picture would have registered to better advantage in every scene. Even as the subject stands it manages to hold the interest and, if it does pull a few unintentional laughs, they don't mar the entertainment irreparably.

Barbara Castleton and Johnny Hines are the featured players, although John Bowers and Muriel Ostriche have the principal roles.—Length, 5 reels.—Released Jan. 6.—*Peter Milne.*

THE CAST

Helen Haynes.....Barbara Castleton
Jonathan Hall.....John Hines
David Knox Endicott.....John Bowers
David, the boy.....Bobbie Connelly
David's Mother.....Florence Coventry
Dorothy Deal.....Muriel Ostriche
Arthur Haynes.....Joe Smiley
Dorothy's Girl Friend.....Hazel Coates
Directed by Henry Vekroff.
Photographed by Sol. Polito.
Story by Gardner Hunting.
Scenario by George D. Proctor.

CATCH LINES

David Knox Endicott wrote a song entitled "What Love Forgives" and the theme of the song guided his whole life.

A pretty romance between Barbara Castleton and John Bowers, comedy aplenty from Johnny Hines and clever acting from Muriel Ostriche in the role of the musical comedy girl—don't miss "What Love Forgives."

How far will love go toward forgiveness?

The story of a man who suffered from too much conscience!

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored photographs; and eight 8 x 10 black and white.

CUTS AND MATS:—There are the usual two three-column and one double-column scene cuts on this production while the advertising cuts are in the same sizes as on all World pictures; two one-column and one two-column.

SLIDE AND MUSIC CUE SHEET.

AD TALK

"What Love Forgives," a World picture starring Barbara Castleton with an exceptional cast including John Bowers, Johnny Hines and Mauriel Ostriche, will be seen at the theatre on _____ of _____ week. This is said to be one of the strongest of recent World pictures dealing with the eternal triangle problem in a new and startling manner. Miss Castleton is seen in the role of a young woman of culture and refinement who is possessed of a good singing voice. She meets David Knox Endicott, a man who in college, had written a number of successful songs. Owing to the fact that her father's fortune has been swept away Helen accepts David's proposition to get up a musical act and go on Chautauqua with him.

David is a man of honesty and straightforwardness and in time the musical team becomes man and wife. But the clouds gather. When the act plays at the old college town, Dorothy Deal, a musical comedy actress confronts Dave with the threat that she will expose his affair with her unless he pay her to keep silent. And Helen overhears this threat. She is astounded. Her first impulse is to blame her husband for the whole affair but when she sees the other woman her eyes are opened. In a climax of great power she denounces the actress and forgives her husband.

To miss "What Love Forgives" is to miss one of the few real treats of the season. World pictures has given us a number of powerful dramas in the past but it may safely be said that "What Love Forgives" is one of the strongest that has come from its studio. The leading players give performances of exceptional worth.

THE STORY

David Knox Endicott is musically inclined and when he enters college he has two songs to his credit, one entitled "What Love Forgives" and another, "Holding Hands With Helen," that is very popular with the boys. When a musical show comes to town headed by Dorothy Deal, Hall, Dave's room mate plans a little surprise for his pal. The boys attend in a body and soon after the show starts it is announced that Dorothy Deal will sing "Holding Hands with Helen," accompanied by David. He is loathe to do so but is forced to by his friends. Afterwards the management believes that if David can be persuaded to do the same thing every night the show will be a big hit in the town. He arranges a party and Dorothy is elected to persuade David to accept the proposition. David drinks a little too much and hardly knows what he is doing.

The next morning he receives his watch from Dorothy with a supposedly tearful note explaining that she has gone away to drown the shame and sorrow he caused. Dave is horror-struck. Dorothy, in reality, goes away to marry Arthur Haynes, an old gentleman much infatuated with her. He takes her home and introduces her to his daughter, Helen, but there is not much domestic happiness in evidence. In the meantime Dave has met Helen and together they get up a musical act and go on Chautauqua. Dave, however, is constantly worried over Dorothy. He believes himself terribly to blame. Back in the college town Dorothy finds him and attempts black-mail. Helen, now Dave's wife, learns the whole story and is inclined to blame Dave for it all until she sees Dorothy and then she blames her and forgives her husband.

SUGGESTIONS

A good title has been provided in this film and one which has more than ordinary advertising possibilities. As regards the stars in the picture

a peculiar trick of Fate has decreed that the named stars, Barbara Castleton and Johnny Hines, should be relegated to second positions while John Bowers and Muriel Ostriche appear the most prominently. It is left for the exhibitor to decide which of the teams he must feature.

You might use the poem which inspired the author, as part of your advertising. Here it is:

"Tis not what I give you dear heart,
Not what you give to me.
That proves our love a thing apart
From other loves we see:
It's not by sacrificing all
You prove that your love lives,
But, when I flinch, or fail or fall,
It's—what your love forgives."

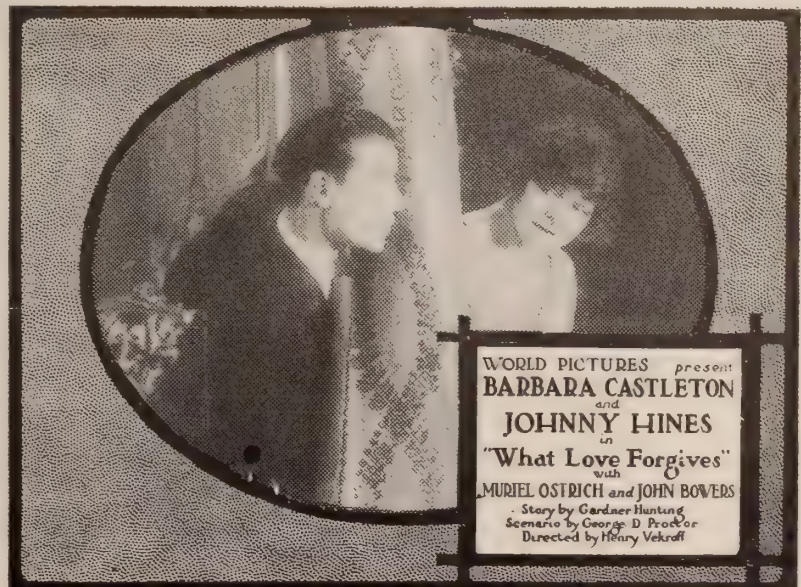
"THE SPENDER"

(Continued from page 148)

that it is a picture in which real, honest-to-goodness, enjoyable philosophy is mingled with comedy that will surely get the laughs. It is needless to warn against advertising it as a lurid story. Bring out its reality, its closeness to life and you will get the right people into your house.

"The Spender" is based on a "Saturday Evening Post" story by Frederick Orrin Bartlett, one which registered a distinct success on the printed page. While to advertise it as a "Saturday Evening Post" story will distinguish it none at all from many other features on the market today at first glance, there may be many who will recall the human quality of this particular piece of fiction. If you care to you might use in your advertising some particular part of the story that has an appeal all its own. This often makes the best advertising.

Your star here is Bert Lytell, a rising player and a likable one. You also have Thomas Jefferson to play up. He gives one of the best characterizations of his long career.



Two-column cut provided at World exchanges

"CROWN JEWELS"—TRIANGLE

Critics May Find Fault with Direction of This

JEWEL robberies, attempted or accomplished, in the past, have furnished the foundation for some strong pictures. It is a theme that, provided the idea is somewhat original and the structure complicated but clear, can always be depended upon to hold the attention and entertain. This is true on one condition—it must be directed so convincingly that no improbabilities may jar the spectator. In this one respect, "Crown Jewels" suffers, as some of the situations are so impossible that it robs the critical picturegoer of the entertainment he is entitled to. The non-critical will no doubt find a great deal of enjoyment in it, as the picture contains quite a few thrilling scenes; his interest also will be held fairly well.

The chief plot of the story is a fictitious kingdom. Having been impoverished, its head sends the crown jewels to America to be sold, so that the hard times may be tided over. In America, an attempt made to steal the jewels is frustrated by the daughter of the messenger, a nobleman. A love affair results between the heroine and the son of a banker who helped her.

Barring the name, nothing else of the kingdom nor any of its people are shown. Thus the feature of costumes, which in the past has proved so detrimental to the drawing qualities of pictures, is avoided.

The picture is clean.—Released Dec. 15.—Length, 5 reels.—P. S. Harrison.

THE CAST

Diana De Lille.....Claire Anderson
Madame Levine.....Lillian Langdon
Kenneth Grey.....Joe Bennett
Baron Strickland.....Frank Leigh
Maxwell Grey.....Geo. Pearce
Varnet.....Billy Musgrave
Lupino.....H. N. Dudgeon
By Robert Hill.
Directed by Roy Clements.
Scenario by Robert Hill.

THE STORY

The Royal head of one of the small European kingdoms which face revolution arranges to secretly transport, by means of a trusted agent, the most valuable of the crown jewels to America. Through Baron Strickland, Madame Levine keeps trace of the jewels and, with a crooked organization, awaits their arrival.

Madame Levine persuades Diana De Lille, a French refugee, to pose as her daughter, playing upon Diana's sympathies and sentiments. The two soon become additions to society at the Ritz Carlton Hotel.

Young Kenneth Grey, son of the wealthy banker, Maxwell Grey, whose friendship Madame Levine cultivates, falls in love with Diana and the latter confides her suspicions to him.

Kenneth meets the boat bringing the crown jewels and is followed by Madame Levine's agents. Diana discovers the workings of Madame Levine's plot and is made a prisoner by her. Diana is released and makes for the rendezvous of the criminals but is pleasantly surprised to find that the king's messenger has outwitted the criminals through Kenneth Grey's activity.

AD TALK

Her popularity thoroughly established by her appearances in such Triangle features as "The Price of Applause," "The Mask," and "The Gray Parasol," a host of her admirers will no doubt turn out to see Claire Anderson in her latest Triangle production, "Crown Jewels."

This dainty and vivacious little lady of the screen is given boundless opportunity to make full use of all her talents in this thrilling drama. The theme is a departure from so many of the recent productions viewed by picture fans and should be a welcome novelty.

As Diana De Lille, a French refugee, who has escaped to this country from the clutches of the Germans, Claire Anderson finds herself in the employ of an unscrupulous society woman, Madame Levine, who, together with two criminal associates, is playing a big game. The game is nothing less than a plan to obtain possession of the crown jewels of a European monarch. The latter has his weather-eye open to the political changes in his country and foresees the time when he will be deposed and be forced to fall back on what resources come to hand.

How Diana De Lille outwits her cunning and crafty employer; how a beautiful romance springs from her association with Madame Levine, and how the crown jewels are brought safely to their destination make a beautiful and thrilling romance which all will want to see on nights at the theatre.

CATCH LINES

Madame Levine played society to obtain possession of a monarch's crown jewels, but her path was blocked by the quick wit and daring of a French girl.

A story that has all the romantic glamour of a novel by McCutcheon or McGrath.

A dramatic struggle for possession of the jewels belonging to one of Europe's crowned heads.

A picture of mystery, romance and adventure—a picture filled to the brim with excitement. "Crown Jewels" is a real thriller.

Claire Anderson, star of "The Price of Applause" and "The Gray Parasol," in a picture of thrilling adventure.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

CUTS AND MATS:—There are three cuts furnished the exhibitor through all Triangle exchanges on this production. The single columns are a dramatic scene with star and heavy, while the other is pose of Joe Bennett, leading man. The two-column is reproduced on this page. These cuts may be used for text or advertising columns.

LOBBY DISPLAY:—Photographs in sepia are provided in 11 x 14 and 22 x 28 sizes. The same sets are available in attractive tints at a price slightly in advance of the sepia sets.

SLIDE.

SUGGESTIONS

Play this up as a story of romance and adventure and feature Claire Anderson. These are the only real selling points you have for you can't get up any sympathy for a tottering European kingdom these days, particularly if the kingdom be of the mythical variety. Miss Anderson has been successful in a number of previous Triangle releases. Mention these in your advertising, particularly if you have played them.



CLAIRE ANDERSON AND JOE BENNETT IN TRIANGLE PLAY "CROWN JEWELS"

Two-column scene cut

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 22, 1918.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....	FOX	ALI BABA	NOV. 24	DEC. 7	DANGER—GO SLOW (UNIV.-SPEC.) MAE MURRAY (DEC. 9)	UNIV.-SPEC.	MAE MURRAY	DEC. 9	DEC. 21
"Not only entertaining but is an excellent production."—M. P. News.					(Six Parts)				
ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....	BLUEBIRD	CARMEL MYERS	NOV. 25	NOV. 2	"Heart interest and suspense plentiful here."—M. P. News.				
"An out of the ordinary comedy drama that satisfies."—M. P. News.					DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FRED-ERICK (NOV. 25).....	PARAMOUNT	FRED-ERICK	NOV. 25	OCT. 26
ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1) (Six Parts)	PATHE	RUSSELL	DEC. 1	NOV. 30	"A well produced tale of the 'wronged girl.'"—M. P. News.				
"Far below the regular William Russell standard."—M. P. News.					Exhibitor Comment—"Not much of a picture." "Average business."				
Exhibitor Comment—"Only fair picture with average drawing powers."					"Only fair picture to average business." "Weak production for Pauline Fredericks." "Very, very poor. If you value your Pauline Frederick business, skip this one sure."				
AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts)	RBSN-COLE	WALTHALL	DEC. 23	DEC. 21	Consensus—"Just a fair picture with ordinary drawing powers."				
"Walthall satisfactory in drama built on old lines."—M. P. News.					DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....	VITAGRAPH	BESSIE LOVE	DEC. 2	DEC. 7
APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT. 7).....	WORLD	ELVIDGE	OCT. 7	OCT. 5	"Romantic story of the days of '49 with steady action in plot."—M. P. News.				
"Excellent suspense runs straight through."—M. P. News.					Exhibitor Comment—"Poor business."				
Exhibitor Comment—"Average picture four days."					DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....	TRIANGLE	DESMOND	NOV. 24	NOV. 30
ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8).....	ARTCRAFT	FAIRBANKS	DEC. 8	DEC. 28	"Fans strong for Westerns will like this."—M. P. News.				
"Fairbanks slips a cog, but production should please."—M. P. News.					EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....	HODKINSON	WALKER	SEPT. 23	OCT. 5
BATTLING JANE (PARAMOUNT) DOROTHY GISH (OCT. 6).....	PARAMOUNT	DOROTHY GISH	OCT. 6	OCT. 19	"A clean picture that should please star's followers."—M. P. News.				
"Story above average, plot lacks body; intelligent handling."—M. P. News.					EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18).....	VITAGRAPH	JOYCE	NOV. 18	OCT. 26
Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right." "A splendid story and picture to a small audience."					"A corking good picture; should have universal appeal."—M. P. News.				
Consensus—"Fair picture with ordinary drawing powers."					Exhibitor Comment—"Good picture, big business two days. "Pleasing picture, big business third day." "Average business." "Average business."				
BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....	KLEINE		OCT. 7	OCT. 5	Consensus—"Excellent picture with very good drawing powers."				
(Six Parts)					EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts)	METRO SCREEN CLASSICS	NAZIMOVA	DEC. 8	NOV. 30
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.					"Ace high for artistry and star is good."—M. P. News.				
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."					Exhibitor Comment—"Big business four days."				
BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....	PATHE	FRANK KEENAN	NOV. 17	OCT. 5	FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....	FOX	TOM MIX	NOV. 24	SEPT. 7
"This shows Keenan in the strongest character of his career."—M. P. News.					"If they like Westerns they'll like this."—M. P. News.				
Exhibitor Comment—"Very heavy. Will require a good comedy to get this over." "This picture will not go over."					Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office."				
Consensus—"Heavy picture with average drawing power."					Consensus—"Excellent picture with strong drawing powers."				
BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16).....	VITAGRAPH	LESLIE	DEC. 16	DEC. 21	FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....	FOX EXTRAVAGANZA		NOV. 17	NOV. 30
"Light one with fine photography and good scenes."—M. P. News.					"The chief asset of this contribution is artistry."—M. P. News.				
BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).....	SELECT	ALICE BRADY	SEPT. 16	SEPT. 28	FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5)	METRO	HALE HAMILTON	NOV. 5	DEC. 7
"Star in dual role of average picture."—M. P. News.					"You know the ending all the time; subtitles hold back action."—M. P. News.				
Exhibitor Comment—"Draggy. If Alice Brady does not get away from dual or twin sister parts she is all through here. Not up to the mark."					Exhibitor Comment—"Just a fair picture to average business." "Just a good program picture."				
BEYOND THE LAW (EMMETT DALTON) DEC. 22.....	EMMETT DALTON		DEC. 22	DEC. 14	Consensus—"Fair picture with average drawing powers."				
(Six Parts)					FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts)	SELECT	NORMA TALMADGE	SEPT. 23	OCT. 26
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.					"One of star's best, combining art and entertainment."—M. P. News.				
ORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6).....	PATHE	COMPSON	OCT. 6	OCT. 5	Exhibitor Comment—"Average business four days." "Splendid production. Star well liked. Big business four days." "Beautiful production. Wonderful acting." "Strong story. Stood them in line at every show for three days." "Extra big business." "Very good, well directed, good photography. Big business seven days." "First part unreal." "Big business."				
"A winner for those who favor melodramas."—M. P. News.					Consensus—"Fine production with big drawing power in most sections."				
Exhibitor Comment—"Fair Western."					FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14	PARAMOUNT	BENNETT	DEC. 1	DEC. 14
ORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6).....	ARTCRAFT	HART	OCT. 6	OCT. 12	"A clean offering that should appeal to all."—M. P. News.				
"This picture will surely add to star's popularity."—M. P. News.					Exhibitor Comment—"Average business."				
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time." "Best Hart for a long time. Pleased all."					GIRL OF MY DREAMS (ROB-COLE) RHODES (DEC 15) DEC. 14	ROB-COLE	RHODES	DEC 15	DEC. 14
Consensus—"Excellent picture with big drawing power."					(Six Parts)				
ORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....	JEWEL	HARRIS	NOV. 18	NOV. 2	"Billie Rhodes registers to advantage."—M. P. News.				
(Six Parts)					GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23).....	VITA	GRIFFITH	SEPT. 23	SEPT. 28
"Director Lois Weber scores again with this production."—M. P. News.					"An excellent spy melodrama with many thrills."—M. P. News.				
Exhibitor Comment—"Very good picture. Big business."					Exhibitor Comment—"Good picture, big business." "Average business."				
BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....	ARTCRAFT	HART	DEC. 15	DEC. 7	Consensus—"Fine picture with good drawing powers."				
"Star keeps you guessing in subject which is bound to go."—M. P. News.					GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....	ARTCRAFT	FRED STONE	SEPT. 22	OCT. 12
BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....	FOX	PEARSON	DEC. 1	DEC. 14	"Star is good but story not suitable for him."—M. P. News.				
"Virginia Pearson in highly dramatic production."—M. P. News.					Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days." "Drew big but Stone did not come up to expectations." "Poor business."				
LAUGHT IN THE ACT (FOX) HYLAND (DEC. 5).....	FOX	HYLAND	DEC. 5	DEC. 28	Consensus—"Poor picture for star with such apparent drawing possibilities."				
"Rather spare plot and not well treated."—M. P. News.					GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).....	HOD	GLAUM	OCT. 14	SEPT. 19
HALLENGE ACCEPTED, THE (HODK.) KEEFE (DEC. 23).....	HODK.	KEEFE	DEC. 23	DEC. 21	"A clean attraction that should have a wide appeal."—M. P. News.				
"Nothing here to coax laugh or cause tear."—M. P. News.									
COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23).....	PARAMOUNT	SHIRLEY MASON	SEPT. 23	OCT. 5					
"Half of feature is a scream and the other half a thriller."—M. P. News.									
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business." "Good."									
Consensus—"A pleasing, entertaining picture with average drawing power."									
ODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....	SELECT	LEWIS	DEC. 23	DEC. 21					
(Six Parts)									
"Outdoor scenery saves this. Plot built on revenge."—M. P. News.									

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
GOOD-BYE BILL (PARAM'NT) MASON-TRUEX (DEC. 15) DEC. 21				"Laugh at the Kaiser's expense; film padded some."—M. P. News.	KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17) DEC. 21				(Seven Parts)
GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29) OCT. 19				"A spy subject that should give satisfaction."—M. P. News.	"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.				
Exhibitor Comment—"Poor picture to poor business."					Exhibitor Comment—"Excellent production." "Big business." "Big business."				
GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25) NOV. 16				"Average entertainment with good stars and adequate settings."—M. P. News.	Consensus—"Excellent production with big drawing powers."				
Exhibitor Comment—"Wonderful scenic effects."					KEY TO POWER, THE (EDUCATIONAL) (DEC. 22) DEC. 14				(Six Parts)
GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17) NOV. 2				"It will please but the star is somewhat lost."—M. P. News.	"Human touches make this interesting."—M. P. News.				
Exhibitor Comment—"Fair picture." "Very good." "Gypsy Trail" was played in stock in the city and was unsatisfactory as a play.					KINGDOM OF YOUTH, THE (GOLDWY) KENNEDY (SEPT. 23) OCT. 19				
"Only fair."					"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.				
Consensus—"Satisfactory picture with good drawing power."					Exhibitor Comment—"Not so good as some she has made." "Big business for seven days." "Fine picture and patrons liked it." "Big business." "Well liked." "Extra good. Big business with strong opposition." "Very pleasing comedy drama. Although Madge Kennedy is starred we did all our advertising on Tom Moore as leading man and got the business." "Very good. Goldwyn's pictures can't be beat." "High-class light picture." "Average business."				
HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14) OCT. 12				"Good story based on popular book and star makes it excellent."—M. P. News.	Consensus—"Fine production with very good drawing powers."				
Exhibitor Comment—"A 100 per cent production. Box office as well as patrons."					KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14) NOV. 2				
HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1) DEC. 14				(Six Parts)	"A strong feature of great dramatic intensity."—M. P. News.				
"Melodrama showing skillful treatment in every scene."—M. P. News.					Exhibitor Comment—"Only fair." "Average business."				
HER COUNTRY FIRST (PARAMOUNT) MARTIN (SEPT. 22) SEPT. 14				"A Comedy indulging in too much superficial patriotism."—M. P. News.	Consensus—"Good picture with average drawing powers."				
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked." "People tired of war stuff." "Average business."					KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18) OCT. 19				
Consensus—"A good picture with average drawing powers."					"Thrills abound in this 'crook' play intelligently produced."—M. P. News.				
HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17) NOV. 2				"Human characters put this over for a hit."—M. P. News.	Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star."				
Exhibitor Comment—"Big to average business three days."					"Very good. Priscilla Dean is a comer. In fact, she is here."				
HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7) NOV. 16				"Star in dual role which should please the whole country."—M. P. News.	Consensus—"Excellent production with big drawing powers."				
Exhibitor Comment—"Mae Marsh's best characterization." "Best Marsh in a long time." "Very good picture." "Very fine offering."					KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22) SEPT. 14				(Six Parts)
Consensus—"Excellent production with strong drawing powers."					"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.				
HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18) NOV. 23				"Average dramatic offering that depends on plot."—M. P. News.	Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased." "Very good but drew poor." "Good title. Star not popular."				
Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days."					Consensus—"Satisfactory picture with very good drawing powers."				
HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9) DEC. 21				"Comedy near the end saves this picture."—M. P. News.	LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9) DEC. 28				
HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2) NOV. 30				"Melodrama with unusually realistic underworld atmosphere."—M. P. News.	"Polite comedy of this popular star's type."—M. P. News.				
Exhibitor Comment—"An average program picture."					LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN NOV. 23				(Six Parts)
HOARDED ASSETS (VITA.) MOREY-BLYTHE (DEC. 23) DEC. 28				"Morey will please in this one; diversified story."—M. P. News.	"Perret production will no doubt have universal appeal."—M. P. News.				
Exhibitor Comment—"Such pictures would put industry out of business in a short time."					Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."				
HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6) OCT. 12				(Six Parts)	Consensus—"Good picture with fair drawing power."				
"This one is above the average and full of entertainment."—M. P. News.					LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT. 30) OCT. 5				
Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good." "Big business."					"Star's film debut looks like genuine success!"—M. P. News.				
Consensus—"Fine picture with good drawing powers."					Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission." "Very good, but for some unknown reason business took a slump the second day." "Flu" scare still on. People not going to shows. Picture well liked. Should draw big business." "Big business seven days." "Poor business." "Very good picture. Poor title, failed to draw."				
HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18) OCT. 26				"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.	Consensus—"Fine production with very good drawing power."				
Exhibitor Comment—"Good picture. Business fair."					LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23) SEPT. 21				
I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22) NOV. 16				"Walsh fans will like it but it contains no other appealing elements."—M. P. News.	"Literally speaking, this is a carnival of blood."—M. P. News.				
INFATUATION (PATHE) GABY DESLYS (DEC. 1) DEC. 14				(Six Parts)	Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture." "Pleasant story with strong characteristics." "Splendid production but story did not please Ray's following."				
"Has good possibilities in Gaby's name."—M. P. News.					Consensus—"Not a pleasing picture but has fair drawing powers."				
IRISH EYES (TRIANGLE) STARKE (DEC. 15) DEC. 21				"Opinion may vary in regard to this as entertainment."—M. P. News.	LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) OCT. 28				
JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22) SEPT. 7				"An artistic production of a good story."—M. P. News.	"Works up well in rugged outdoor atmosphere."—M. P. News.				
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business." "Big business two days." "Outside of settings, poor. Failed to please									

And Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17) .OCT. 12

"A good clean force that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic." "Poor business for comedies here."
Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14

"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture." "Pleased immensely."
"Extra big business."
Consensus—"Fine picture with good drawing powers."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18) .NOV. 16

"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13) .OCT. 26

"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
Exhibitor Comment—"Very good picture." "Poor picture to poor business." "Fair picture. Star has little drawing power."
Consensus—"Fair picture with average drawing powers."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7) .OCT. 12

"Star's pleasing personality and good cast make this entertaining."—M. P. News.
Exhibitor Comment—"Average to poor business." "Average business."
Consensus—"Satisfactory picture with average drawing powers."

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1) .NOV. 23

"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25) .NOV. 9

"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business."
Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25) .NOV. 30

"Lacks heart appeal although plot action is steady."—M. P. News.

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28) .SEPT. 28

"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good."
"Good picture."
Consensus—"A light picture with just fair drawing qualities."

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17) .DEC. 7

"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories." "Awful picture. Very poor business."
Consensus—"Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27) .DEC. 7

"One for the imagination with lots of real entertainment."—M. P. News.

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15) .DEC. 7

"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29) .DEC. 21

"Starts and ends in fight with many punches between."—M. P. News.

ONE WOMAN, THE (SELECT) (NOV. 16) .NOV. 20

"Production excellent; entertainment depends on politics."—M. P. News.
Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors." "Big business seven days."
Consensus—"Excellent Production with good drawing powers."

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6) .OCT. 19

"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average."
Consensus—"A production of fast action and star that draws them in."

PALS FIRST (SCR. CLA-METRO) LOCKWOOD (OCT. 13) .OCT. 5

"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8) .DEC. 14

"Star blends the tear and the smile delightfully."—M. P. News.
Exhibitor Comment—"Censors spoiled this for Pennsylvania." "Average business." "Extra big to big business seven straight days."
Consensus—"Fine picture with very good drawing powers."

PERFECT 36, A (GOLDWYN) MABEL NORMAND (NOV. 17) .NOV. 9

"Star registers good in clean Western picture."—M. P. News.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13) .OCT. 26

"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this." "Poor. Public doesn't seem to want war pictures after the war. Poor business seven days." "Peat scores here, but business wasn't big. Why? Just before Christmas." "Only fair. Director only fair. Peat not so good. War pictures not in demand."
Consensus—"Good production with good drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22) .DEC. 14

"Sex play considered remarkable by interviewer."—M. P. News.

QUICKSAND (PARAMOUNT) DORO. DALTON (DEC. 22) .DEC. 28

"Reviewer thinks picture was wrecked at the start."—M. P. News.

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT. 13) .OCT. 5

"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17) .NOV. 2

"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23) .OCT. 12

"The quality of this program offering does not exceed average."—M. P. News.

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) .DEC. 21

"Moral question raised in story that looks worthy."—M. P. News.

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14) .OCT. 12

"Absurd melodrama but title should draw the crowds in."—M. P. News.

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .NOV. 2

"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) .OCT. 26

"Good dramatic story which should give splendid satisfaction."—M. P. News.

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17) .OCT. 12

"Touching moments and excellent handling make this a winner."—M. P. News.

SEA FLOWER, THE (BLUEBIRD) HANSEN (DEC. 23) .DEC. 21

"A wild romance of the South Sea Islands."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30) .DEC. 28

"Love story made sustaining by skillful handling."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7) .OCT. 26

"Interesting plot. A crook story that should not fail to please."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1) .NOV. 9

"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2) .NOV. 16

"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20) .NOV. 2

"Chaplin plus a timely subject. What more can you ask?"—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16) .NOV. 16

"Light romantic drama with lots of entertainment."—M. P. News.

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Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1)....SEPT. 28
(Seven Parts)

"A powerful film classic with all tense dramatic elements."—M. P. News.

Exhibitor Comment—"Very satisfactory." "Poor business."

Consensus—"Satisfactory picture with good drawing powers."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15)....NOV. 16
(Six Parts)

"This should please and also draw very well."—M. P. News.

Exhibitor Comment—"Great. Extra big business."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)....OCT. 12
(Six Parts)

"A lengthy discussion on Free Love versus Marriage."—M. P. News.

Exhibitor Comment—"Very good production and entertainment."

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)....OCT. 19
"Story on old theme not suited for star."—M. P. News.

Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones."

Consensus—"Only fair picture, average business."

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)....OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.

Exhibitor Comment—"Very good. Big to average business in four days' run."

"The Lee kiddies know how to make 'em laugh."

"Pleased immensely." "Average business two days." "Good kid picture but Lee kids didn't draw."

Consensus—"Very pleasing picture with good average drawing power."

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16).....DEC. 28
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.

TALK OF THE TOWN, THE (UNIV.) PHILLIPS (SEPT. 23).....SEPT. 21
(Six Parts)

"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.

Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture."

"Very good." "Average to big business in seven days." "Good picture. Big Bum: 'Flu.'" "Average business." "Average business." "A good picture, but failed to draw."

Consensus—"A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.

Exhibitor Comment—"Good for kids only."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13)....OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Everyone pleased."

Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (DEC. 2) DEC. 14
"A well built typical movie."—M. P. News.

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)....OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all."

Consensus—"Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)....OCT. 12
(Six Parts)

"This clean picture will surely please anybody who loves Western plays."—M. P. News.

Exhibitor Comment—"Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)....NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14)....OCT. 19
"A pleasing heart interest drama with star in dual role."—M. P. News.

Exhibitor Comment—"Average business."

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)

"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)....NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

Exhibitor Comment—"Average business."

TOO FAT TO FIGHT (GOLDWYN) MCINTYRE (DEC. 15)....DEC. 14
(Six Parts)

"Nobody loves a fat man but they'll vote for this one."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.

Exhibitor Comment—"Average business." "Good picture. Average business."

Consensus—"Fair picture with average drawing powers."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.

Exhibitor Comment—"Average business." "Poor business, after 'Flu.'" "Fairly satisfactory picture with drawing powers in many sections."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16) DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)

"Improvement over previous Government pictures."—M. P. News.

Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play." "Best of the three U. S. films, but the weeklies have shown practically all of it. Business fair, but one of these is enough."

Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1).....NOV. 16

"This one does not come up to the talents of Miss Ferguson."—M. P. News.

Exhibitor Comment—"Good strong picture. Extra big business." "Poor business three days."

Consensus—"Good picture with average drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

Exhibitor Comment—"Pleased, unusually." "Fine picture pleased patrons." "Average business." "Our first drop on a Lytell picture."

Consensus—"Satisfactory picture with good drawing powers."

VANITY POOL, THE (UNIVERSAL) MACLAREN (DEC. 2) NOV. 24
(Six Parts)

"Scandals and intrigues. Will go different in various sections."—M. P. News.

Exhibitor Comment—"Great picture to big business."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17) NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)....OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13) NOV. 9
"A pleasing little picture that is clean."—M. P. News.

Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one." "Average business." "Fine little picture. Star is 'there.' People came out." "Poor."

Consensus—"Ordinary picture with ordinary drawing powers."

WHY I WOULD NOT MARRY (FOX) NOV. 24.....DEC. 14
(Six Parts)

"Very entertaining and not so spicy as title would lead you to think."—M. P. News.

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)....DEC. 21
(Six Parts)

"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)....DEC. 14
"One of the star's best yet."—M. P. News.

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)....OCT. 26
(Two-Reel Episodes)

"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)

"Surely artistic, but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29) SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.

Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair." "Artistic but draggy. Worst Saturday in many a day." "Slow in starting, but pleased at that."

Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV. 23
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

Exhibitor Comment—"A wild 'meller,' but at that the best picture Miss Nesbit has had. Got the business and satisfied public so no kick coming. Photography and settings fine."

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business." "Very good."

Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)

"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25)....SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Service Star" (Goldwyn)—"Poor business."
"A Pair of Cupids" (Metro)—"Bushman not liked any more."
"Pay Me" (Jewel)—"Average business."
"Cleopatra" (Bara-Fox)—"Big business."
"Venus Model" (Goldwyn)—"Average business."
"Carmen of the Klondike"—"Just average business."
"Man Hunt" (World)—"Big business."
"Nine-Tenths of the Law"—"Average."
"The Plunderer" (Fox)—"Poor business."
"Empty Pockets"—"Average."
"Riddle Gawne" (Artercraft)—"Average business."
"Birth of a Nation"—"Extra big business."
"Over the Top" (Vitagraph)—"Big business."
"Babs' Matinee Idol"—"Not up to other 'Babs' productions."
"Her Man" (Pathe)—"Slow."
"Glorious Adventure" (Goldwyn)—"Henley can't direct Marsh."
"Light Within"—"Another one that set us 'way back.'"
"Smashing Through"—"Some poor spots. Went over good."
"Honor's Cross"—"Poor photography."
"Peck's Bad Girl" (Goldwyn)—"These are the plays that Mabel Normand should appear in."
"Velvet Hand" (Universal)—"Average."
"De Luxe Annie" (Select)—"Average business."
"Joan of Plattsburgh" (Goldwyn)—"Big business on this."
"Hearts of the World"—"Extra big business two days."
"The Better Half"—"Average business."
"Grain of Dust"—"Big business two days."
"The Burden of Proof"—"Good picture, big business."
"Mr. Logan, U. S. A."—"Average business."
"Opportunity"—"Very pleasing."
"Amarilly of Clothesline Alley"—"One of Mary's best."
"Hidden Pearls"—"Good, well pleased."
"Bunker Bean"—"Very good. Some pleased, others not."
"The Hun Within"—"Good 'meller,' but passed after November 11."
"On Trial"—"Milwaukee copy good. Wonderful picture."
"Resurrection"—"Poor Pauline."
"Desert Wooing"—"Patrons liked this."
"Rasputin in Morocco"—"A nightmare."

In and Out of West Coast Studios

(Continued from page 122)

lead, Mason was so ill at one time. But as he is improving, production has merely been postponed, and in the meantime Miss Roberts is doing her holiday shopping.

Allan Watt, until recently a captain in the United States army and husband of the late Myrtle Gonzales, the film star, has resumed work at Universal as assistant director with Douglas Gerrard. He has been aiding in the production of "Sealed Orders," the new Fritzi Brunette feature.

Production work on "Raggedy Ann," Priscilla Dean's next photoplay at the Universal plant, will begin probably next week. It is a story by Charles Tyler, which appeared in *Detective Stories* and has been purchased by Universal. The scenario was prepared by Harvey Gates. Ted Browning will direct Miss Dean in the play.

"The Wild Girl," Carmel Myers' latest screen production, was finished this week under the direction of Paul Powell. Miss Myers' next starring vehicle has not yet been selected.

Harry Carey this week resumed work at the Universal lot, his newest play being "The Outcast of Poker Flat." He had been on a month's vacation. The new vehicle for Mr. Carey was originally adapted from Bret Harte's story, "The Luck of Roaring Camp." The scenario was written by H. Tipton Steck. Jack Ford is the director.

Three recently completed productions at the Universal plant are being cut and titled this week. Scenes are being shot for two six-reel dramas, one two-reel Western and a serial. Production has also been temporarily delayed by the illness of a leading man on another five-reel subject. Two comedies were completed by the Lyons-Moran Comedy Company. The three plays in process of editing are "The Gutter Rose," starring Priscilla Dean and produced by Ted Browning; "Pirate Gold,"



Anna C. Nilsson, appearing opposite Bryant Washburn in the Paramount production, "Venus in the East"

with Monroe Salisbury, and directed by Rupert Julian, and "The Wild Girl," with Carmel Myers, made under the direction of Paul Powell. "Brass Knucks" and "The Would-Be-Goods" are the two Lyons-Moran comedies finished. J. P. MacGowan is shooting on the second episode of "The Fifth Ace," the new Universal serial starring Marie Walcamp.

"Hoot" Gibson, husband of Helen Gibson, the star of "Captured Alive," is expected to return to Los Angeles next week, as he expects to be honorably discharged from the army at Camp Dix, N. J., this week. He left a position in stock at Universal to enlist in the tank corps, and it is expected he will again take up acting in Western subjects at the Universal lot.

Yorska Expected Back

Madame Yorska, who recently went to New York, is expected to return to Los Angeles before January 1, it was announced at the Brunton studios this week. It is understood that she will begin production on a new play immediately after the first of the year.

Frank Keenan this week selected a story for his first vehicle for Pathe, under the new contract recently concluded by him with that company, and Jack Cunningham is preparing the continuity. He will begin production within about two weeks. Ernest Warde will be his director. The play will be a highly dramatic selection.

J. A. Berst, president of the United Pictures Corporation, will arrive in Los Angeles the latter part of this week. Production by two United companies that have been idle for some time will begin immediately upon his arrival on the West Coast. It is understood that Mr. Berst will remain on the Pacific Coast indefinitely.

Dustin Farnum is back at the Brunton studios this week after a 320-mile trip into

Old Mexico. According to the press agent, Farnum went to Southern California points in search of the elusive duck, and the duck moving on into Mexico, Farnum went to Mexico also. It is not known how many ducks were bagged by the star.

Chaplin's Latest

Charlie Chaplin's latest screen effort, production on which is now in progress, has been titled "Sunnyside." There is no special reason for the title, it was announced at the studio this week, and the nature of the comedy will not be known until the picture is completed. The picture is about half finished.

Charlie Chaplin this week announced that he has engaged Albert Austin, who formerly played with the comedian in vaudeville in England and France, to appear in important parts in future Chaplin productions. He will also assist Chaplin in production.

Loyal Underwood, who played the German officer in Chaplin's "Shoulder Arms," has been ill this week with influenza. He did not suffer a very severe attack.

New Billie Rhodes

Production work was started this week on the fourth Billie Rhodes de luxe feature at the National studios. The scenario was prepared from the original play by Mrs. George Ingleton. It has not been titled. It will be produced under the direction of Francis J. Grandon, who recently arrived in Los Angeles from New York. Melbourne McDowell, who played the Black Jack role in "The Flame of the Yukon," together with Cullen Landis, will appear in the play. Landis has been playing the male lead with Miss Rhodes for about one year.

Beginning work three weeks ago, the new 175-foot stage and office building at the National studios were this week nearing completion. The new improvements are being erected on what was once the beautiful gardens surrounding the home of Senator Cole. The former executive offices will become the headquarters of the directors and scenario staff.



Carmel Myers in Universal's "Who Will Marry Me?"



Emmy Wehlen, in "Sylvia on a Spree," Metro Picture

News of Metro

Madame Nazimova continues to hold the center of interest at the Metro studios. Production on her massive screen interpretation of "The Red Lantern," a Chinese play of the Boxer uprising, continued this week on a huge scale. The picture is being produced for Nazimova Productions under the personal supervision of Maxwell Karger. The novel was written by Edith Wherry and was scenarioized by June Mathis and Albert Capellani, and is being filmed under Mr. Capellani's direction. The Chinese set in which she has been working this week consists of eight rooms. It represents a Mission School in Peking at the time of the Boxer trouble. There is a school room, a chapel and organ and other suites in keeping with the general plot of the story. It is said to be the largest set ever erected on the Metro lot. Madame Nazimova plays the role of Mahlee, a Chinese girl. In fact, she appears in a dual role, the daughter of an English father and Chinese mother, and as Blanche Sackville, daughter of a British army officer. Others taking important parts in the production with her are Frank Currier, Darrell Foss and Noah Beery. Among other sets to be erected on the lot will be a reproduction of the Chinese wall, a gigantic Chinese street scene, a 22-foot statue of Buddah. It is expected that five weeks will be required in which to finish the production.

Hart Finishes One

William S. Hart, after several weeks of production, this week finished his latest

Western, "Breed of Men." Seena Owen plays the opposite lead. The picture was directed by Mr. Hart. The story of the play briefly centers in Arizona, where Hart plays the part of a sheriff who had originally been elected to be the tool of a wealthy rancher, who was also a rustler of sheep and cattle. Hart, however, refuses to be a tool, and when the wealthy rancher goes to Chicago to market his cattle, Hart, as the sheriff, follows the man to the Illinois metropolis. After visiting in the stockyards he goes to the rancher's Chicago mansion, and there in his own home in the heart of a great city, ropes the man for whom he was expected to be a tool, and takes him back to Arizona to face the wrath of outraged ranchers. Hart is said to give one of his best interpretations in this picture. He is now working on a new story, but production on it will be deferred until after the holidays.

Miss Talmadge Ill

Constance Talmadge, Select star who was planning to begin production on a new picture next week, was stricken with influenza Sunday, and on Monday she had the distinction of being the first well-known star to be quarantined under the new health regulations now in effect in Los Angeles. According to the new city ordinance influenza victims must remain in quarantine for a period of seven days after the patient has been pronounced out of danger by the attending physician. Miss Talmadge does not now expect to start production until after the holidays.

About New Pictures

Reports to the Fox Film Corporation indicate that every print of "The Prussian Cur" has been booked for the month of January. These bookings, the report reads, cover the entire country.

Mack Sennett, producer of Paramount Comedies, in viewing the outlook for the coming year, stated that artificial drama was rapidly dying out and that the motion pictures to come will have a lot of action.

Douglas Fairbanks "sees nothing but a clear sky and fair sailing ahead, while his retrospective glance over the past year gave him no cause for dissatisfaction."

William S. Hart says of the old year: "I count the year just gone one of my most successful."

Vivian Martin is planning a vacation at Coronado, Cal. She recently completed "Little Comrade" for the Paramount program. Miss Martin's next release, "Jane Goes A-Wooing," is scheduled for release January 5th.

Harry Warwick, who played the part of King George of England in the William Fox photobiography of General Pershing, "The Land of the Free," sold Red Cross buttons last week from the steps of the New York Public Library.

Joseph Dowling, who plays Dr. Curtis in "Adele," has appeared in support of Booth, Barrett, McCullough, Fanny Davenport and other well remembered stars.

Kitty Gordon is a member of the Arcadia Aviation Corps, California, and recently made a flight in a battle plane, it is reported.

Ernest G. Warde, directing Dustin Farnum in United Picture Theatres, Inc., superfeatures, is a son of Frederick Warde, the famous tragedian.

Prominent in the cast which supports Kitty Gordon in her forthcoming United Picture Theatres, Inc., superfeatures now in course of production at the Brunton Studios, Los Angeles, are Mahlon Hamilton and Lawson Butt.

The forthcoming Alice Brady feature to be released by Select Pictures Corporation during December was written by George Barr McCutcheon. It is "In the Hollow of Her Hand." This is the second of Alice Brady's pictures in which Charles Maigne both directed and prepared the scenario.

Niles Welch is doing a picture with Shirley Mason for Paramount. He is seen in the leading male role with Vivian Martin in "Jane Goes A-Wooing."

Zena Keefe, star of the Hodkinson Service release, "The Challenge Accepted," an Arden photoplay directed by Edwin L. Hollywood, began her screen career as a child with Vitagraph, and when only fourteen years old was leading lady for Earle Williams.

"The Divorcee" is the latest Metro play in which Ethel Barrymore will be seen. It was adapted from the successful play, "Lady Frederick," written by W. Somerset Maugham.

Viola Dana has just completed "The Gold Cure" at the new Metro studios in Hollywood, Cal.

May Allison's latest picture for Metro is "In for Thirty Days," now under production at Metro's West Coast studios in Hollywood.

John Ince, who will direct Bert Lytell, Metro star, arrived in Los Angeles last week.

Hale Hamilton, Metro's newest star, who has just begun work on his second All Star Series feature, "Johnny-on-the-Spot," written by Shannon Fife, and adapted by June Mathis, has toured the world at the head of his own stock company.

Bert Lytell, Metro star, is actor, author, orator and rancher.

"The Wishing Ring Man" is to be Bessie Love's next picture in Vitagraph's Star Series. It will be Miss Love's third Vitagraph release. Her director is David Smith. "The Wishing Ring Man" is to be released on February 24th. It is based on a story by Margaret Widdemer.

Florence Billings, who will be seen in the part of Vilma Le Brett in the Screen Classics, Inc., new superfeature, "Why Germany Must Pay," is a scenario writer as well as an actress.

Vitagraph announces rapid progress in the filming of the Bushman-Bayne special written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady.

Hollywood Hookum

JAN. 4, 1919

NEWS

MORE NEWS

Fair and frosty.
Rex Beach is here.
Sammy Goldfish was in town.
Late arrival: Jimmie McKay.
Madge Kennedy's come west.
Ben Wilson's gone to New York.

G. L. Tucker is a new w. c. filmer.

Bessie Barriscale's insured for half a million.

Showman Laureate Rothapfel paid our town a visit.

Charley Whittaker's in town, to write for M. Tourneur.

A noted sculptor has invited Monroe Salisbury to pose.

Wark Griffith has made another picture that the people like.

Bill Hart is playing Santa Claus these days to many kiddies.

So Mae Marsh is married. Well, here's at you, Louis Lee Armes.

They say Frank Lloyd is going to produce pictures for himself.

Winnie Sheehan is in our midst. He 'lows business will be better.

C. Spencer Chaplin made another scene this week for his next comedy.

Tom Walsh is back from Australia with an Irish smile of unusual proportion.

Blanche Sweet is reported to be buying several trunks full of Broadway finery.

Si Snyder says his press copy is so hot he has to serve it in blue folders.

William Parsons denied the report that his waist measure subsided three inches.

Father Lee Moran claims his new daughter hasn't required any floor walking as yet.

George Fisher is out of the army, and was seen wearing his new tortoise shell glasses.

Bry. Washburn will shortly be seen as "The Poor Boob," all of which irritates his friends.

Le Roy Stone took a day off this week from the Hart studio and honed his editing shears.

Doug. Gerrard contemplates having the mustache he reared while abed with the Flu. mowed off.

Henry Lehrman was seen wearing a yellow leather overcoat. This is none of Walraven's copy.

Darrell Foss, who's going to romp on the silver sheet with Nazimova, is in town this week.

Bert Lytell's hair is getting back to the normal condition after that unkindest cut of all by the army barber.

There are so many new faces in filmdom that many of the old timers feel a little strange and out of place.

Rumors have it that Doug. Fairbanks will be a Goldwyn star, but HOOKUM has not had time to verify this early report.

Harry Garson gave a midnight matinee to a few of the elite at Grauman's and they gave "Cheating Cheaters" the double O.

Many of our townfolk have spent a busy week, just because

they didn't take our timely warning and do their shopping early.

Tom Ince is going to have a housewarming about Christmas time at the new studio. It is expected a good time will be had by all.

The ninety-seventh title selected for Allan Holubar's ten-reel Universal, and reported to be the acceptable one, is "The Heart of Humanity."

Smiles, Sol Wurtzel, Fox studio manager, avers is a misnomer, for the next Lee kiddies' picture, for they have had the hives and Flu. 'nearly everything since the picture was named.

Harry Beaumont, the Goldwyn dir., and Hazel Day, former Esanay ingenue, have joined hands. They were wedded Sunday, two days after Friday, the 13th, and have been congratulated time and time again.

Dusty Farnum went a-hunting, and the naughty ducks flew over into Mexico, but not having a passport for himself or dog, he came home from the hunting trip without the ducks, all of which is claimed to be an alibi par excellence.

Tom Ince's publicity department pulled a raw one on HOOKUM this week. Last week their "live lines of the lot" came in cardboard copy form. This week the same copy came on mimeograph sheets. The only difference was that yellow paper was substituted for white. Janitor, carry out the waste basket.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Exhibitors Plan Organized Campaign to Legalize Sunday Shows in Indiana

THE first steps in the fight to legalize Sunday shows in Indiana was taken Monday, December 23rd, at a meeting of prominent State exhibitors with C. C. Pettijohn of New York City and Frank Rembush of Shelbyville, at the headquarters of the Indiana Exhibitors' League in the Lyric Building, in Indianapolis.

Plans for the raising of a fund with which to carry on lobbying activities in the State House when the new Legislature convenes was the principal matter under discussion. During the last Legislature an attempt was made to pass a bill legalizing Sunday shows in Indiana, which got as far as Governor Goodrich for his signature, when it was found that the bill had been tampered with during its progress from the Legislature to the Governor's office, and it failed to get the Governor's signature.

Governor Goodrich is known to favor the legalizing of Sunday shows and it is felt that the main body of both branches of the Legislature are in sympathy with the theatre men, and for this reason it is felt the time is opportune to put the same bill, shorn of its objectionable features, through.

However, there promises to be a battle royal over the bill in Indianapolis where the Church Federation and the W. C. T. U. have already taken steps to voice their protest against any move on the part of the theatres to satisfy the craving of the public for amusement on Sunday.

Then, too, the situation promises to be further fogged by the two largest legitimate houses in the capital city, who have announced their intention of opening with Sunday shows December 29th, just a week before the Legislature convenes.

For the past year picture and vaudeville theatres have operated Sunday shows without interference from city or state authorities, it being the idea of the governing bodies that certain forms of amusement were needed to satisfy the patrons of these houses, who generally are of the class that does not patronize the more expensive theatres.

Competition, however, for Sunday business has become so keen that a number of the picture theatres have begun their programs as early as 8:00 Sunday morning, and run wide open throughout the day. This tendency has alarmed the church people, who appointed a committee to wait on Mayor Charles W. Jewett, of Indianapolis, in an attempt to curtail the number of shows and at the same time to forestall any attempt on the part of the legitimate houses to open.

In response to their request, Mayor Jewett has promised to stop the performances at both the Murat and English's.

Just what the ultimate result of the December 23rd meeting will be remains to be seen.

Des Moines Capital Organizes Concern to Produce on West Coast

A \$40,000 moving picture company called the New Art Film Corporation, has been formed in Des Moines, with George D. Watters as general manager.

Organized to produce motion pictures, the concern will also lease, buy or sell theatres, or buy, lease or distribute film.

The board of directors includes E. H. Hoyt, state treasurer; Senator Leslie Francis; Ford Howell, secretary-treasurer of the Midland Lyceum Bureau; A. J. Starr, president of the Central Auto Supply Company, and E. F. Bailey, president of the Glasgow Woolen Mills.

Work on the first picture will begin the latter part of January. All production will be in a Los Angeles studio leased by the company, which recently housed the Clara Kimball Young forces during the filming of two features.

Mr. Watters has been manager and publicity representative for Elbert & Getchell, local theatre men who operate the Princess Stock Company, the Empress (vaudeville), the Berchel (road house), and the Unique (moving picture house).

He has directed a number of musical shows, including the season of musical stock which starred Roger Gray and Louise Allen.

"We have a new thing," said Mr. Watters, "and one that we feel must be a sure success, but we don't want to say too much till we've made good."

"There is a great future for the successful independent producer. In 1918 no less than four large independent distributing organizations have been formed, all buying film on the open market. One of these, the First National Exhibitors' Circuit, is represented in Des Moines by A. H. Blank."

"The day of the independent producer is here. It is our intention to produce features that are different. We have a number of brand new ideas we intend to use."

"The men associated with the New Art Film Corporation are all Iowa men and most of the capital stock has already been subscribed. We have arranged for an outlet for our production."

G. D. Watters tendered his resignation to Elbert & Getchell several weeks ago, to leave for Los Angeles Jan. 1, accompanied by Mrs. Watters and George D. Watters III.

The choice of a director is still to be made. Several men of national reputation are said to be under consideration.

It is said that the position has been offered Frederick Sullivan, who directed the Princess Stock Company until it was ordered to close Dec. 21, because of the "flu" ban and decreased business.

Mr. Sullivan was general director for Thanhouser five years, until they went out of business, and kept eleven producing companies going at once.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

January 4, 1919

Minister Upholds Theatres in Influenza Ban

WHILE Elgin theatres were closed on account of the influenza epidemic, a champion of their privileges arose in Rev. E. Dean Ellenwood, Universalist Minister.

At his church, for the evening of Sunday, November 17, a "war" lecture by a celebrated California educator was booked. A great mass meeting was planned for the Congregational church to have a prominent Chicago judge for attraction.

The promoters of the mass meeting claimed they had secured special permission for the meeting from local health officials, for at the time the ban was being only gradually lifted from public gatherings.

Came the Universalist preacher with announcement that he had cancelled his meeting, refusing to take unfair advantage of the theatres, still under the ban. He announced his belief that churches should not be allowed to offer Sunday evening attractions until theatres were permitted to reopen. As a result, the mass meeting was cancelled and the town silent as a tomb, so far as its entertainment part was concerned, on the last Sunday night of its quarantine.

New Randolph Joins Jones, Linick & Schaeffer Chain

WITH the announcement of the approaching opening next Saturday of the new Randolph Theatre, Messrs. Jones, Linick & Schaeffer's meteoric progress as purveyors of amusement in this locality is again brought to the fore. Their Boswell, writing of their past, present and future, brings many interesting truths to light. To begin with, Jones, Linick & Schaeffer may justly wear the crown as pioneers in the motion picture business in Chicago and in this state. On Christmas Eve, 1905, they opened the first motion picture house in this state on State street, where Browning King Co. now operates a store. The firm has built more theatres in Chicago than any other firm. It was "J., L. & S." who erected the Lyceum, Crystal, Century, Plaza, Wilson Avenue, Star, Willard, American, Lexington, Orpheum, Bijou Dream, Lyric, Rialto, and the new Randolph. That is a reputation of which to be proud. The Orpheum has become known the world over as the greatest "money maker" in Chicago. The Rialto has been acknowledged one of America's finest playhouses. It was erected two years ago at a cost of \$600,000.

Jones, Linick & Schaeffer have also become known as film distributors. They opened the Central Film Co., four years ago, and that firm is now one of the most prominent film distributing concerns in the Middle West. Aaron J. Jones is also the directing head of the local Goldwyn corporation, and is also the local genius of the First National Exhibitors' Circuit. Aaron Jones is also the head of the Marcus Loew Western Booking Agency, and Peter J. Schaeffer has, among his other duties, the presidency of the Exhibitors' Branch of the National Motion Picture Industry and the presidency of the Allied Amusements Assn. Adolph Linick is mostly concerned with the financing of those various activities, and while

he does not share the limelight as prominently as his two partners, Mr. Linick is the "power behind the throne" and the McAdoo of the "J., L. & S." administration.

The "J., L. & S." news gatherer also claims distinction for his firm as the owners of Chicago's oldest as well as newest theatre. Their McVicker's Theatre, built in 1858, recently celebrated its sixtieth anniversary, and upon its boards once trod Booth, Barrett, Forrest, Mary Anderson and others of historic world prominence in the drama.

Thus the opening of the new Randolph brings remembrances.

Fon du Lac Business Improving Slowly

THE managers of the Fond du Lac moving picture houses, all of whom have been hard hit by the seven weeks' ban on picture shows, followed by several weeks of anxiety lest the lid might be clamped down again, are cheered up a bit—not a whole lot, but some.

Business is gradually improving. Manager Vollert, of the Idea and the Henry Boyle, declares it is so; Manager Smith of the Bijou confirms the good news; while Manager Ainsworth of the Orpheum adds a whole-hearted Methodist "Amen!"

"We can scarcely notice it," says Manager Smith of the Bijou, "but it's there. Here's hoping the tide has turned for good."

A Newsy Week in Detroit

WHEN THE MAJESTIC THEATRE is taken over by Henry Guthard on December 29, two former Majestic favorites, Henry Santrey and J. Ward Hutton, will again appear in the organization. Mr. Santrey is a very popular soloist, while Mr. Hutton has a wide reputation as an orchestra leader. Mr. Hutton was at the Majestic for more than three years, while Mr. Santrey sang there for two years. Both have this season been at the Regent, another picture house that now goes into vaudeville. M. W. McGee, managing director of the Majestic, will remain there for several weeks to start Mr. Guthard off. Mr. McGee's successor has not yet been named.

FEW CHANGES are reported in the staffs of the various Detroit exchanges. Frank Stuart, with the General Film Co., has become assistant manager of the Fox exchange, under M. S. Bailey. Will Baker, formerly with Goldwyn, St. Louis, is now handling Universal special features out of the Detroit Universal exchange. Earl V. Hennessey, formerly with Goldwyn, has become city salesman for United.

TWO IMPORTANT RULINGS affecting every exhibitor in the state have just been made. The Board of Motion Picture Exchange Managers have decided to send no C. O. D. shipments, starting January 1. Exhibitors must have their checks in the exchange before film will be shipped. The Post Office Department also has decided to accept no C. O. D. parcel post packages addressed to the film exchanges. This is because many exhibitors who have a fancied grievance against an exchange have sent back film with C. O. D.'s attached, attempting in different instances either to collect deposits or to take a rebate on pictures that have not brought them the business they expected. The exchange men now want the Post Office Department to make the same ruling on express shipments.

The new organization of exchange managers expect to institute several other reforms within a short time. Some of their plans were discussed at a dinner at the Board of Commerce last Friday night, December 20.

The new Regent Theatre, Bay City, has been leased by James Steele. Mr. Steele now operates the Washington and Wenonah theatres in Bay City and the Lincoln Square, Detroit.

Jake Sullivan has been named by Fred De Lodder as house manager of the Del-The Theatre, succeeding the late Charles J. Nevison. Mr. Sullivan was formerly manager of the Colonial Theatre here.

With Dubuque Exhibitors

CHARLIE CHAPLIN'S popularity increased by leaps and bounds in Dubuque ever since he cast his lot with First National. "A Dog's Life," shown here both at the Grand and Majestic theatres some months ago, firmly established his reputation as the greatest comedian in picturedom. The second of the million dollar pictures, "Shoulder Arms," was shown at the Grand and Majestic on the same days of the same week, Monday, Tuesday and Wednesday, December 16, 17 and 18, to crowded houses at both theatres. The Majestic had booked the picture for an earlier date, but through some mistake at the exchanges, the picture was delayed until the above dates. The managers of the Majestic and Grand were a bit afraid as to the business they would do, but their fears were groundless for each theatre did an excellent business. As a comedy "Shoulder Arms" is the best ever; the trench scenes are the funniest things the celebrated comedian has ever done. The Majestic ran "Ali Baba and the Forty Thieves" with the Fox Kiddies, in connection with the Chaplin picture, while the Grand had the official American Red Cross film, "Of No Use to Germany."

ON Sunday, December 15, the Grand offered "The Shooting of Dan McGrew" with Edmund Breese. As a strong, wholesome drama this photoplay could not be surpassed: the acting was splendid, and the settings truly wonderful. Plays like this are always in demand. The Grand had good business in the afternoon, while at the evening performance the house was packed from top to bottom.

THE DREAMLAND put on "Caught in the Act" with dainty Peggy Hyland, for the Sunday, December 15, program. The picture was also shown on Monday. Miss Hyland is rapidly coming to the front as a comedian; she is becoming a fine drawing power. A very good crowd attended every show.

"LAWLESS LOVE," with Jewel Carmen, was shown at the Liberty theatre Sunday, December 15. Jewel Carmen fans were there in full force, and from all reports the picture made a very favorable impression on them.

THE PRINCESS starred Enid Bennett in "The Marriage Ring" on Sunday, December 15. Miss Bennett was as entertaining as ever in this production; her leading man, Jack Holt, gave a most refreshing characterization of the young American sugar planter. The Hawaiian settings were admirable; one could see that the director of the picture had an eye for detail. A good Sunday crowd witnessed this picture, and the average report was that it was an unusually good entertainment.

ON Wednesday, December 11, the Liberty presented that excellent actor Henry Walthall, supported by Mary Charleson, in "Humdrum Brown." Walthall's acting was good in this picture, but it could not compare with some of his earlier films; however, the story was very interesting, and it seemed to please the theatre's patrons.

THOSE clever children, Jane and Katherine Lee, were presented at the Liberty theatre, Wednesday and Thursday, December 11 and 12, in "Doing Their Bit." William Fox advertised these children as the most talented entertainers on the screen, and he isn't far from wrong, for they are capital comedians and can make even the gloomiest people laugh. And they draw a crowd that makes an exhibitor happy, whenever they are shown.

REBECCA OF SUNNYBROOK FARM," with Mary Pickford, was shown at the Princess theatre Wednesday and Thursday of this week. Judging from the attendance, Dubuquers considered this picture one of Mary's best, notwithstanding the fact that it had been shown here two or three times in the past year.

HERBERT RAWLINSON'S brilliant "Come Through" was the attraction at the Family theatre Wednesday, December 11. Manager Yount advertised the picture as being a show only for those who liked excitement. A great many of the North End people were of an excitable nature, for the theatre was packed the entire evening. On Thursday evening "Thais," featuring the world-famed Mary Garden, was shown to large and appreciative audiences.

"THE EYES OF THE WORLD" opened a four-days' engagement at the Grand on Monday, December 9, and played to large houses the first night and average to big houses the following nights. Everyone who saw the picture liked it; they complained, however, because the cast of characters was not given. As a whole, the picture was quite satisfactory.

LOUISE GLAUM, that fascinating star of the shadow stage, played at the Liberty theatre on Thursday, December 12, in "An Alien Enemy." Miss Glaum had the benefit of a pleasing story and a good supporting cast, headed by Thurston Hall. This seven-reel classic was shown at the usual prices.

"LET'S GET A DIVORCE," starring Billie Burke, attracted good houses Friday and Saturday, December 13 and 14 at the Princess theatre. Miss Billie is a butterfly sort of a creature who has the ability to please a theatre's patrons, no matter what kind of a play she has. One of her fans remarked, "I don't go to see a story; it's Billie Burke I want to see," and that seems to be the attitude of nearly every one who comes to see her pictures.

A NEW star, Colleen Moore, made her appearance in Dubuque, Friday, December 13, in "A Hoosier Romance." Little Miss Moore is a player of personality. Everyone who saw her picture liked it and are awaiting with interest her next offering.

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They Say in Chicago That—

"THE FINGER OF JUSTICE" sponsored by the Rev. Paul Smith, which ran three days recently at the Orchestra Hall, Chicago, gave its last day's receipts to the Frances Juvenile Home. Dr. Smith related his personal experiences at each performance. The picture shows the fight to cleanse the city of San Francisco of vice.

THE MILITARY TRAINING CAMPS ASSN. is exhibiting a series of films showing the awkward squad and the finished product. They will be used as part of the instruction to be given at Camp Pershing, a citizen training camp to be opened January 6.

FRED AIKEN, manager of the Select Pictures' Chicago office, says that the biggest thing that they have at this time is the Edith Cavell picture featuring Julia Arthur. His next bet is Thomas Dixon's "The One Woman," which is now running through the Ascher Bros. and Lubliner and Trinz Circuit, having just closed a big run of seven days at the Blahan and Katz houses—three days at the Central Park and four days at the Riviera.

"IN WRONG" is the title of Jack Pickford's new picture to be made with his own company, and which will be released through the First National Exhibitors' Circuit, according to Aaron J. Jones.

THE UNIVERSAL CHICAGO OFFICE has the distinction of being the first exchange to furnish the Chicago exhibitors with a picture showing the surrender of the German Fleet, beating the others by forty-eight hours.

AARON J. JONES announces that he has just signed an exclusive contract for all the Sidney Drew comedies for McVicker's theatre, where they will be shown each week beginning in January, in conjunction with the usual continuous vaudeville program.

HARRY LEVEY, manager of the Industrial Department of the Universal organization in New York, is expected in Chicago for a few days on business.

THE JEWEL PRODUCTION, "When a Girl Loves," featuring Mildred Harris, has gone into the Casino for a week's run.

THE ORPHEUM THEATRE will have on Sunday and Monday, Alice Joyce in her new Vitagraph picture, "The Captain's Captain." On Tuesday and Wednesday Evelyn Nesbit will be seen in a Fox picture called "I Want to Forget." Thursday and Friday Marguerite Clark will occupy the Orpheum screen in "Little Miss Hoover." The last day of the week and the first two days of the following week will find "Sporting Life," a Paramount Special, decorating the Orpheum screen.

FRED HARTMAN, late of the Ascher Bros. organization, has gone back to give his personal attention to his theatre, the Aristo, which Mr. Hartman has owned for a number of years.

THE "BIRTH OF A RACE" will be moved from the Blackstone to the Playhouse. The management expects to have a New York showing at an early date.

ANDREW KARZAS of the Woodlawn theatre, since his return from West Baden, has been kept busy looking over new productions.

THE RANDOLPH THEATRE, Jones, Linick & Schaefer's magnificent new picture playhouse on Randolph Street, between State and Dearborn, opened its doors to the Christmas throngs last week. It will play the very finest first run pic-

tures obtainable, selecting its features from the Goldwyn, Select, Paramount and Fox releases. The interior decoration of the Randolph is a marvelous thing of beauty, representing an indoor Venetian garden, the mural paintings being the largest every executed. The performance is continuous from 8 A. M. to midnight. Every comfort possible and an unexcelled ventilation should make the Randolph a delightful habit.

I. L. LESSERMAN of the Universal Chicago office has a visitor in the person of Jerome Abrams of the New York organization who will be in Chicago for the next month.

BLAKE & KLEBER from the Universal Manufacturing Co., New York office, are in Chicago in the interest of the one-reel picture entitled "Careless America," which is given to all exhibitors free of charge, expect to be here till about the first of the year. They will then continue their trip, making every large city in the United States.

LUBINER & TRINZ will open their new theatre, the Wilson, on West Madison Street, Chicago, Saturday, December 21st.

"OVER THE RHINE WITH CHARLIE" and the two-reel comedy "A Kaiser There Was," both made by the Universal Co., are reported by the Chicago office to be going like wildfire in this territory.

SID GOLDMAN, the Chicago manager of the Jewel office, is to pay New York a few days' visit on business. As Sid has been having a great deal of trouble with one of his eyes lately, let us hope that the bright lights of the Great White Way will not put the other one on the blink.

JOE FRIEDMAN, he of the Celebrated Players organization, Chicago office, says that the Houdini serial will open at the Boston, one of Chicago's loop theatres, about January 1st, and will play Ascher Bros. and Lubiner and Trinz circuit.

C. C. WHELAN, late of the George Kleine Chicago forces and one of the oldest men in the film business in Chicago, is now located with the United Pictures Theatres, Chicago branch, under the wing of C. W. Bunn.

MANAGER BOSTICK of the Merrill Theatre, Milwaukee, has been a Chicago visitor, and is said to be flirting with a United Pictures Theatres contract.

CRESS SMITH of the Metro Chicago office has just made a flying trip to New York on important business. It looks like some good news on his return.

JOE FRIEDMAN of the Celebrated Players, Chicago, has appeared in the movies, being shown in a recent Gaumont Weekly, feeding his feathered pets, about 200 in number, who congregate outside of his windows daily waiting for their morning's morning.

MR. J. A. BERST of the United Picture Theatres Co., is making a trip to the coast in the interest of negotiations that have been opened with a number of important stars and directors.

J. S. MEDNIKOW of the Celebrated Players exchange has just returned from Indianapolis, where he showed the Houdini serial to the exhibitors of that city and surrounding territory and reports big prospects.

C. SANFORD HARRISON, the genial manager of the Bear State Film Co., producers of the Vigilantes, has just returned from a successful trip to Minneapolis, where he closed the negotiations for the handling of the Vigilantes with the Elliott Film Corp., for Minnesota and North and South Dakota.

In Indianapolis and Indiana

THE first motion picture to arrive in America showing the complete details of the surrender of the German fleet will be shown this week at the Circle theatre. The pictures arrived in Indianapolis late Saturday night having been brought to this city by a special messenger from the Universal Studios in New York City where the original negatives arrived only a few days ago by special boat from the scene of the surrender. The film is a complete panorama of the entire spectacle connected with the turning over of the German fleet to Admirals Sims and Beatty, King George and other officers of the Allies. This picture, with Fred Stone in "The Goat," gives the Circle an exceptionally strong program for the week.

MOTION PICTURE THEATRES in Indianapolis are experiencing a phenomenal run of business, and if the run continues through December as it has during the past two weeks, a new high record for patronage will be established. Practically every house in Indianapolis is holding waiting lines at the evening shows. Out through the state, however, conditions are not up to normal. The "flu" epidemic showed a satisfactory decrease in Indiana last week, according to the state health board. Reports from thirty-two counties gave a total of 1,142 new cases, a decrease in practically every county. Henry, Johnson, Grant, Elkhart, Daviess, Clay, Gibson, Wells and Tipton counties reported the greatest number of new cases. It is in these counties that practically all houses are closed. In Terre Haute, however, where the theatre managers took a decided stand against the health board orders the situation has not changed greatly and business has not reached the profitable stage.

MISS MARVIN GREENE, organist at the Isis theatre in Indianapolis, has been transferred to the Alhambra theatre to succeed Professor Crane, who played the organ there ever since the erection of the theatre. Both the Isis and Alhambra are operated by Barton and Olson, proprietors of the Central Amusement Company.

J. I. SCHNITZER, central states manager for the Universal Film Exchanges, Inc., left Indianapolis last night for Cleveland, where he will hold a meeting of the state managers. The question of how to help the exhibitor recuperate his losses of the last three months during the raging of the "flu" epidemic will be the biggest problem the managers will have to discuss, according to Mr. Schnitzer.

THE CRYSTAL THEATRE at Portland, Ind., under the management of W. Walter Swheir, is no longer a jitney house. Admission prices have been raised to 10 and 15 cents.

CHARLES KOCH, owner of the Best and Apollo theatres in Indianapolis, has disposed of his interests in the Apollo to Max Patton. This house is located at Southeast and McCarty streets.

THE COLONIAL THEATRE, Indianapolis, a first-run house under the management of Bingham and Cohen, has bought the series rights of the Mrs. Chaplin pictures from the Universal.

A. C. KOHTZ, of Houston, is the latest salesman to join the staff of the World Film Indianapolis office. He will not go on the road for two or three weeks.

J. G. CONNER, Indiana representative for the Division of Films, Committee on Public Information, will sever his government connections this week. He has not made public his plans. Mr. Conner, who made his office with the World Film Corporation in Indianapolis, was for more than four years and a half in charge of the Indianapolis office of the Mutual Film Corporation, and during that time made scores of friends among exhibitors in the state. He was instrumental in organizing the Film Exchange Managers Branch of the

Indianapolis Chamber of Commerce, and until his connection with Government activities, headed the organization as chairman.

C. M. SPRAY, of Bluffton, Indiana, has taken over the Bluffton Opera House, formerly operated under the management of the Gayety Theatre Company of that city. Mr. Spray will change the policy of the house and put in vaudeville and high-class feature pictures and serials.

ACCORDING to H. M. White, manager of the Indianapolis office of the World, the World has booked "America's Answer" solid in Indiana. Bookings have been begun by this office on "Under Four Flags."

THE Indianapolis office of the Fox Film Corporation has sold the Annette Kellermann feature, "Queen of the Sea," to the Circle theatre for the week of December 29. S. Barret McCormick, managing director of the Circle, is planning an extensive setting to accompany this picture.

THE COLONIAL and Regent theatres will show "The Prussian Cur" this next week.

J. D. GRAINGER, district manager for the Fox Film Corporation, who visited Indianapolis this last week, declared that the business conditions in Indianapolis were phenomenal, and because of this fact Indianapolis was standing out on the theatrical map. He said that conditions in other cities the size of Indianapolis were not to be compared with the business done in the Hoosier capital city.

Late News of Fon du Lac

WHILE the "flu" ban has not been put on again in Fond du Lac, it might as well be, in the opinion of Manager Smith of the Bijou. Mr. Smith declares that there has been no improvement in business of late, in fact, the anxiety about the "flu" has hit the moving picture houses a hard blow. Right now at holiday times when the people are thinking more about Christmas shopping than pictures the moving picture houses expect to suffer loss of patronage, but the 1918 holiday season is setting a new record in the way of a low ebb. As a result, the moving picture managers are, for the most part, just marking time, waiting for a rift in the clouds.

MANAGER VOLLERT of the Idea, is usually an optimist. Today he is in a quandary as to whether he should continue such or not. The Idea in normal times has a steady patronage and there is no red ink on the balance sheet. The "flu" however, according to Manager Vollert, has hit the Idea along with the rest of the motion picture houses, conditions having been going from bad to worse. On the theory that the darkest hour is the one just preceding day the managers of the Fond du Lac moving picture houses are hoping that the light is about to appear.

"THE motion picture houses are the healthiest places in Fond du Lac," declared Manager Wm. E. Ainsworth of the Orpheum.

"Just to prove it," he continued, "I checked over the staff and working forces in all of them and what do you think I found? Not a case of 'flu.' With the rest of the city in a state of anxiety and suspense, with everybody chary about attending picture shows, not a member of our organization has fallen victim of this disease. Pretty clean slate for the picture houses, I'll say."

MILDRED HARRIS (Mrs. Charley Chaplin) in "Borrowed Clothes" drew only ordinary business at the Orpheum Thursday, Friday and Saturday, Dec. 12, 13 and 14, due to "flu" conditions. Those who saw the picture voted it better than "For Husbands Only" which did an enormous business at the same house a few weeks ago.

MANAGER Ainsworth has booked Mary Pickford in "Amarilly of Clothesline Alley" for the Orpheum Christmas week.

News and Gossip of Springfield Theatres

THE SAVOY runs along doing a money-making business every day, which tickles Louis Kerasotes very much. On Sunday, December 15, the Savoy had "A Fight For Millions," a two-reel Helen Gibson feature, and an L-Ko comedy; Monday, "The Triumph of the Weak," with Alice Joyce; Tuesday, "A Modern Lorelei"; Wednesday, thirteenth episode of "The Brass Bullet" and other features; Thursday, Fritzi Brunette in "Playthings"; Friday, fifth chapter of "The Iron Test" and two features; Saturday, "A Slacker's Heart."

"TOO FAT TO FIGHT," Goldwyn-Rex Beach production, came to the Gaiety Sunday, December 22, for three days. Mrs. Charlie Chaplin came on Christmas Day for four days in her latest Jewel, "Borrowed Clothes." This was Miss Harris's, or rather Mrs. Chaplin's first appearance at the Gaiety since becoming a star. On the previous Christmas Day she was seen in "The Cold Deck" with W. S. Hart, playing a minor role, which shows how quickly stars can climb in the films.

EDDIE POLO continues a prime favorite in this city, drawing heavily at the Royal on Sunday, December 15, with the second chapter of "The Lure of the Circus." "The Yellow Dog" was the attraction on December 16 and 17; on December 19 "Find the Woman," a Vitagraph; December 20, "A Hoosier Romance"; December 21, Jane and Katherine Lee in "Doing Their Bit," a Fox play. On Saturday, December 22, the Royal had another special Jewel feature scheduled.

THE LYRIC has not yet renewed its contract with Select pictures. Ed Maisel planned a great treat for his patrons Christmas. Asked what he has in store, Ed only smiled and said it will be something good and worth while.

HARRY LOPER did so well with "Cleopatra" on Thursday, Friday and Saturday, December 12, 13 and 14, that he secured permission to hold it over for Sunday and Monday, figuring that he could do more with it than his regular show. His contention proved correct, for the two extra days were also profitable. "Cleopatra" was shown in this city at the Chatterton last winter during the big blizzard and zero weather, and was only fairly attended. The prices were also high. As the great majority of picture fans had not seen the spectacle, and had heard a lot about it, they pushed the turnstiles at the Lyric around in a lively manner. The picture sidetracked for the extra days on "Cleopatra" was "Caught in the Act," with Peggy Hyland. Alice Joyce in "To the Highest Bidder" was the Lyric attraction on December 15 and 16. Following this was "When a Woman Sins," with Theda Bara.

WALLACE REID in "Too Many Millions," a Strand comedy and Bray Pictograph, came to the Vaudette, December 19, 20 and 21. Dorothy Gish followed for four days in "The Hope Chest."

THE influenza situation appears to be clearing up rapidly in Springfield and there seems no chance to put the ban on the second time. At this writing Peoria is still closed. Another thing that is going to help the showmen in the city is the ending of the interurban strike, which was in effect for eleven days, and cost this city a barrel of money.

GUS KERASOTES admitted all soldiers and sailors in uniform free to the Royal during the engagement of "The Yellow Dog."

THE CAPITOL is running along nicely, doing splendidly with "Hands Up" every Sunday, and making money with Triangle, Goldwyn, Select and special features. "The Lightning Raiders," new Pathe serial, will have its first showing at the Capitol on January 5.

BEN ROVIN, of the Amuse-U, says he pins his faith on William Farnum always. On Sunday, December 15, the

Amuse-U had "A Soldier's Oath" with popular bill, and Ben cleaned up. Other Farnum pictures booked are "The Conqueror," "The Heart of a Lion," "The Bondman," and "Rough and Ready." Theda Bara pictures coming to the Amuse-U include "The Two Orphans" and "The Clemenceau Case." Manager Rovin announces that he will show "The Zeppelin's Last Raid" very shortly.

DOUGLAS FAIRBANKS came within an ace of breaking the Gaiety box-office record with "Arizona," on Sunday, December 15. The high mark was made by Fairbanks and Chaplin last summer, and last Sunday's figures were the closest to come to the banner day. "Arizona" made a hit with Gaiety patrons, it being a departure from his usual line of work. "Sleuths," a corking good Sennett comedy, was also on the bill. For the last half of the week, December 19-21, the Gaiety has Madge Kennedy in "A Perfect Lady," and "Rough on Husbands," an L-Ko comedy.

CHARLES RAY had in "String Beans" the best play since "The Pinch Hitter." At least that was the opinion of the crowds which attended the Vaudette for four days, starting December 15. Folks here like to see him in "rube" parts, and enjoy his acting immensely. With a Fatty Arbuckle comedy and Burton Holmes Travelogue, the Vaudette had an excellent bill, and did well thereby.

GUS KERASOTES has had a run of hard luck at the Royal lately. "Crashing Through to Berlin" fell down badly, and Gus lost money on it. Folks do not want war pictures now, at least the last few war pictures shown here were very poorly attended.

MISS NELLIE BROWNE DUFF, special feature writer on The Illinois State Journal, is leaving this city the last week of December to try her fortunes in the film world. Miss Duff was for some time on the staff of the Vitagraph company, and wrote other numerous scenarios for Selig. The young lady expects to go to California. Miss Duff will undoubtedly make good on the coast, for she has unusual ability, and understands the art of photoplay writing thoroughly. Her latest story will be published in the February number of Cosmopolitan.

THE GAIETY had a whale of a week with W. S. Hart in "Branding Broadway" and Charlie Chaplin in "Shoulder Arms," the first four days, and Geraldine Farrar in "The Hell Cat" and "Choose Your Exit," a Fox comedy, for the last half.

DORA RODRIGUEZ, a pretty miss who has been with Universal for some time, made a personal appearance at the Vaudette on Thursday, Friday and Saturday, December 12, 13 and 14. The bill for the same three days was "The Way of a Man With a Maid," featuring Bryant Washburn and Wanda Hawley, and the usual Strand comedy and Pictograph.

MANAGER WATTS, of the Vaudette, has booked "The Surrender of the German Fleet," a Jewel special for Thursday, Friday and Saturday, December 19, 20 and 21.

NAZIMOVA enjoyed four days of fine patronage at the Princess in "Eye For Eye." For the last half of the same week Elaine Hammerstein in "Her Man" was the attraction.

FRANK KEENAN in "The Bells" is playing a three-day engagement at the Princess, December 15, 16 and 17. "Why I Would Not Marry," a Fox special, will come on December 18 for two days.

DR. B. L. RENFRO has sold the Empréss theatre, the largest and finest neighborhood house in Springfield, to Mr. Buer, of St. Louis. It is understood that the new owner will make extensive improvements immediately, the only fault with the

playhouse being that at times it is not large enough to handle the crowds. Dick Diamond, former owner, who sold it to Dr. Renfro, is planning on returning to the film business and expects to make his plans known shortly.

ERNEST LANGE, for many years leader of the Majestic theatre orchestra, but absent from this city since last summer, has returned to his old position. Majestic patrons will find this cause for rejoicement, for Lange is a wizard at conducting.

EARL ENOS, local showman, has been helping at the Majestic box office during the absence of Miss Bessie Ware, who is down with the "flu."

What Detroit Is Doing

THE MAJESTIC THEATRE, Detroit, has been leased by Henry Guthard, one of the board of directors. Mr. Guthard, it is announced, intends to operate it as a first-class house. M. W. McGee, managing director, has been asked to remain by Mr. Guthard but has not yet accepted.

THE REGENT THEATRE, under the direction of C. H. Miles, which has been offering pictures exclusively, is to return to vaudeville in two weeks. Feature films will be shown as an added attraction, the program consisting of six acts of vaudeville and pictures. The Orpheum will be booked in conjunction with the Regent by the Loew circuit, Mr. Miles controlling both houses.

MICHIGAN'S "flu" situation is exceedingly serious. The state board of health has announced at Lansing that Spanish influenza is considered an epidemic and the daily reports show a constant increase of cases. Soldiers at the cantonment at Battle Creek have been forbidden to visit the cities of Grand Rapids, Jackson, Lansing, Flint, Kalamazoo, Saginaw and Bay City until further notice. Theatres in about 15 cities in the state are closed and a Red Cross survey shows many more cases than have officially been reported. Detroit's health officer says he can see no reason for closing the Detroit playhouses and if such an order is sent out from Lansing, legal action will be taken in the courts, through injunction proceedings to prevent the houses being closed unless everything else is closed down.

Fischer a Live Wire Manager Who "Gets the Price"

PHOTOPLAY PRICES in Milwaukee are constantly on the increase, and leading the procession in the way of increased prices is the Alhambra Theatre, under the management of George Fischer. Only recently this house advanced its prices to 25 cents, with the result that patronage increased. Now, despite the fact that the flu ban is still on and that the theatres are allowed to play but to 50 per cent of their capacity, Manager Fischer announces that commencing Sunday he will advance his admission prices to 22 cents and 33 cents, including war tax.

The Alhambra's first real advance in admission price was made shortly after the war tax went into effect. Taking the bull by the horns, Mr. Fischer not only advanced his admission price, but unlike many other photoplay managers, instead of apologizing for the war tax, boldly announced that the admission fee was 17 cents, including the war tax in the price of admission. This created quite a sensation in local film circles, but resulted in increased business for the Alhambra.

"The public will pay any reasonable price for photoplays as long as you deliver the goods," said Mr. Fischer in commenting on his most recent increase in price. "Too many managers make the mistake of being afraid of their public and apologizing for any increase that may be necessary, thereby making the public suspicious that the value of the entertainment does not warrant the increase. Your show is just what you make it worth, and if you are charging a 10-cent admission fee the public naturally figures you are giving them a 10-cent show and no more."

Aaron J. Jones Makes Ralph Kettering's Xmas a Happy One

AARON J. JONES, in behalf of his firm, Jones, Linick & Schaeffer, has presented Ralph T. Kettering with a most bounteous Christmas remembrance.

Kettering has been the general representative of the Jones, Linick & Schaeffer organization, handling all their advertising and publicity, covering their chain of moving picture and vaudeville houses for the past six years, and to show the appreciation of his firm, Mr. Jones presented him with an increase of \$1,300 per year in his salary—some Christmas, Ralph!

That amount added to Mr. Kettering's present handsome remuneration makes the gentleman one of the highest salaried men in the business.

In addition to his connection with Jones, Linick & Schaeffer, Kettering has a handsome income from the outside, from plays and sketches that are being used on the speaking stage all over the country.

He has to his credit five full sized plays and over two hundred vaudeville sketches—Some Boy! Some Income!—and he deserves it all.

What Racine Is Doing

"EYE FOR EYE" is coming to the Rialto again, with the great movie star Nazimova. Thousands of people were turned away at the Rialto last week when this great production was presented here last week, so the management got a return engagement. It was first intended for the Palace, the other Friedman owned house, but Mr. Blumberg feels confident that he will have as much success this as last time.

RACINE talent was in evidence at this theatre the last time "Eye for Eye" was shown here, when Caroline Parker delighted thousands of local fans with a real Egyptian dance which she did for about five minutes between shows.

"ARIZONA," featuring Douglas Fairbanks, will also be shown at the Rialto this week. Fairbanks has gained a wonderful popularity with Racine fans, and the theatre that plays him is always certain of getting a good attendance.

THE PALACE has reduced its admission prices. The afternoon and evening admission is again 10c. for adults and 5c. for children, war tax excluded. The management is confident that by doing this a big majority of the city's fans will be enticed to attend either the Palace or the Rialto. Herb Rawlinson will be seen here in "The Man Trap" this week.

THE RIALTO undoubtedly is offering the public the biggest thing in filmdom. The large orchestra at this theatre, composed of ten master musicians will soon be increased by two or three new members, making an orchestra of over a dozen pieces. Manager Blumberg says, "In business, one must put something in if he intends to get something out," and he has therefore made this the policy of his house.

Galena Opens After Ban December 15 to Tremendous Business

THE influenza ban was lifted in Galena, Ill., during the week of December 15, and on Thursday, December 19th, the Dreamland Theatre opened its doors.

To use the manager's own words, they "came back with a smile, ready to welcome the picture hungry people with a photoplay that was surely a winner, 'The Road Through the Dark,' with Clara Kimball Young."

They started out with a fine program, and are keeping the good work up by scheduling the following plays to be shown before January 1st: "The Burden of Proof," with Marion Davies; "Sauce for the Goose," with Constance Talmadge; "The City of Dim Faces," a Sessue Hayakawa offering; "Friend Husband," starring Madge Kennedy; "Huck and Tom," with Jack Pickford; "One Dollar Bid," with Jack Warren Kerrigan; "The Safety Curtain," featuring Norma Talmadge, and "Madam Jealousy," with Pauline Frederick.

Newsy Items from Milwaukee

IN BOOKING as a special added attraction the Kilty Band of Canada for Christmas week at the Alhambra Theatre, Manager George Fischer has inaugurated a new departure in photoplay bookings that is being watched with a great deal of interest by Middle West theatre owners.

This organization has played Milwaukee numerous times previously, but always at \$1 or \$2 top and has a splendid reputation among local music lovers.

Mr. Fischer expects not only to attract a big attendance from photoplay fans, but from Milwaukee's music lovers. The band will blend splendidly with the photoplay attractions.

This is said to be the first of a series of special offerings of this sort that Manager Fischer has secured and which are expected to make his theatre most popular with Milwaukee's theatre going public.

The new scale of prices will be inaugurated Sunday, December 22, as a part of the Peace Christmas celebration. A splendid show has been booked for this week, including the famous Kilty Band from Canada, which has been added as a special attraction to a program that contains Bryant Washburn in "Gypsy Trail" and Fatty Arbuckle in "The Sheriff."

EARL RICE, son of M. Rice, manager of the State Theatre, and prior to his enlistment manager of the Magnate Theatre, has returned from Waco, Texas, where he has been on duty in the quartermaster's department.

"VIRTUOUS WIVES" opens a week's engagement at the Alhambra Theatre January 12, its first Milwaukee run. Following this release the next Milwaukee release of the First National Exhibitors will be Charlie Chaplin, in "Sunny Side," also slated for the Alhambra. According to Jack Fitzgerald, manager of the First National Exhibitors, everything points to a wonderful reception for this newest Chaplin.

WILLIAM A. ASCHMANN, manager of the Milwaukee branch of Pathe, has long harbored the belief that the most advantageous thing that could happen in local film circles would be to get motion picture men and newspaper people together at some sort of a jollification, in order to promote a spirit of fraternalism. In order to do this he invited scribes and film men to a supper in the banquet hall of Charlie Toy's Chinese restaurant Monday. When the bandbox movie house, the Toy, closed on the first floor at 11 o'clock, the company trooped in to see a pre-view of Gaby Deslys' "Infatuation."

STEALING A MARCH on less progressive exhibitors, Ralph Wettstein, local manager of Paramount and Artcraft, who books the Toy Theatre here, had motion pictures taken of the recent White Elephant Sale. They are being shown at the Toy and are getting over big with the prominent Milwaukee women who pushed the big patriotic affair to its successful conclusion.

MAKING THE ROUNDS of the movie desks in Milwaukee newspaper offices one day last week was W. H. Leahy, publicity manager for Anita Stewart productions. He arranged a private showing of the star's "come-back" picture, "Virtuous Wives," which proved a riot with the movie critics here. The showing was held at the Alhambra on December 13.

FRANK COOK, manager of the Princess, has contracted for the first run of Goldwyn pictures, expecting to run two the second week in January. Mabel Normand, in "Peck's Bad Girl," will hold the screen there the first half of the week with Madge Kennedy following in "A Perfect Lady," the last half. Mr. Cook's resolve to book the Goldwyn program followed close on Samuel Goldfish's visit to Milwaukee.

JOHN KENT, for a year manager of Milwaukee's Mutual exchange, has been transferred to the Cincinnati office of that company. George Malone of Minneapolis succeeds Mr. Kent, having already assumed his new duties. Mr. Kent left for Ohio Wednesday.

TOM SAXE, owner of the Alhambra and Princess theatres and controller of the activities of the First National Exhibitors in several states, is in New York attending a conference of the organization.

A VISITOR received with open arms in Milwaukee's film colony during the past week was Charles C. Perry, who was mustered out of the service, ranking a captain. Before entering the service Mr. Perry was manager of the Strand Theatre, coming from the New Garrick in St. Paul. After waking Milwaukee up to the fact that it had in the Strand a first-class house, he assumed charge of the Buffalo Theatre at Camp Upton, Long Island, later going to Camp Cody, Deming, New Mexico, where he directed the activities of the Liberty Theatre. Mr. Perry in the future will be located in Chicago.

HENRY P. DICKSON, the man who had the leading part in the Triangle picture, "The Man That Made Good," came into Milwaukee this week with his big burlesque review. He says he prefers burlesque to motion pictures.

"Kiddies Made Happy"

FRED McQUIGG, the head of the Chicago American's movie department, who originated the idea of "Go-to-Movie Week" at this time of the year in Chicago, added a three-day frolic for the kiddies to his endeavors this year, and announced that Thursday, Friday and Monday, December 26, 27 and 30, of his Go-to-Movie Week, Christmas to New Year's, made by the Chicago theatre managers the official days for giving Christmas movie joy to thousands of youngsters from the city homes and asylums.

On those days the fastest of the comedies, with Fatty, Charlie and Teddy—the Sennett dog—were shown, and feature pictures with Lila Lee, Marguerite Clark, Vivian Martin, Mary Pickford and Mary Miles Minter for the girls, and Bill Hart and Doug Fairbanks for the boys, were booked in honor of the small guests of the days.

Ascher Bros.'s long string of theatres and Lubliner & Trinz's chain of picture palaces are planning special entertainments for the youngsters.

Film Flashes from Flint

RAYMOND A. COOK, director of the orchestra in the Palace theatre, vaudeville and pictures, for the last year and a half and for several seasons previous in the same capacity in other Flint theatres controlled by Col. W. S. Butterfield, has transferred his activities to the Orpheum theatre where almost the entire orchestra from the Palace has been engaged as a permanent attraction, it is understood. Manager Garfield is featuring the orchestra of six pieces very strong in his advertising.

"THE WOMAN THE GERMANS SHOT" was held over from an advertised run of three days for two additional days at the Palace theatre during the week of December 9. The theatre played to big business all during the extended engagement.

SOME excellent advertising was obtained by Manager Frank H. Butterfield of the Palace for the showing of Charlie Chaplin's "Shoulder Arms" during the four days beginning December 22. Manager Butterfield secured a window in a large department store building in the heart of the business district that was being remodeled after a fire. In this window he placed a life-sized figure of Chaplin as the doughboy, making the figure from a three-sheet poster which he cut out and mounted on beaverboard with an easel to make it stand erect. This figure was draped with all sorts of kitchen tinware, a large mouse-trap and many of the contraptions which are a part of Charlie's trench equipment in "Shoulder Arms." This, coupled with an announcement on a one-sheet card of the reopening of the Palace after the recent fire attracted the attention of hundreds passing the store during the week previous to the opening of the attraction at the Palace.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Ince Celebrates Xmas With New Studio

THOMAS H. INCE, the famous moving picture producer, enters another epoch of his career Christmas when he and his companies will occupy the new \$250,000 studio just completed at Culver City.

It is just eighteen months since Mr. Ince severed his connection with the Triangle Film Corporation and bade farewell to Culver City for temporary working quarters at the old Biograph studio in Los Angeles. During his occupancy of these temporary quarters he has made some very notable successes of the screen, and during that period he has been working under a severe handicap.

Mr. Ince's producing record during the past eighteen months follows:

Charles Ray Pictures—"The Son of His Father," "His Mother's Boy," "The Hired Man," "The Family Skeleton," "His Own Home Town," "Playing the Game," "The Law of the North," "The Claws of the Hun," "A Nine O'Clock Town," "String Beans," "The Sheriff's Son," "The Girl Dodger," "Greased Lightning," "The Busher."

Dorothy Dalton Pictures—"The Price Mark," "Love Letters," "Flare-Up Sal," "Love Me," "Tyrant Fear," "The Mating of Marcella," "The Kaiser's Shadow," "Green Eyes," "Vive La France," "Hard Boiled," "Extravagance," "The Accursed Town."

Enid Bennett Pictures—"Keys of the Righteous," "Naughty, Naughty," "The Biggest Show on Earth," "The Desert Wooing," "The Vamp," "The Marriage Ring," "When Do We Eat?" "Fuss and Feathers," "Coals of Fire," "Happy Though Married," "Partners Three," "Nemesis."

Specials—All-star cast in "The Midnight Patrol" and Henry Walthall in "False Faces."

The new studio at Culver City is the last word in convenience and equipment. It has a large capacity. Back in a modern picture home, Mr. Ince assures the public an output of pictures that will set a new standard for patrons of the screen.

Thomas H. Ince, the noted producer of motion pictures, photographed the wives and sweethearts of Los Angeles soldiers Sunday, December 8, and the film will be rushed abroad to show the men over there that their loved ones at home rejoice in their victory and are anxiously awaiting their return. Previously Mr. Ince photographed "Miles of Smiles" at San Diego, San Francisco and other cities.

Enid Bennett has completed work on "Partners Three" at

the Thomas H. Ince studios and has started work on a picture the story of which was written by John Lynch. The working title is "Nemesis." It is being directed by Fred Niblo, under the supervision of Thomas H. Ince.

A remarkable illustration of the art in juggling lights will be seen in "The Busher," a photoplay on which Charles Ray is now working. One scene in this shows an old-fashioned basket social, during which the baskets were sold while the silhouette of the owner was thrown on a large white screen, the figure being on the opposite side of the sheet. The photography shows the bidders as they vie for the honor of having the woman on the other side as a partner. Of course the humor of the situation is that the hero, Charles Ray, gets fooled by a big hair ribbon.

Dorothy Dalton is hard at work on "The Accursed Town," a story by C. Gardner Sullivan, which promises to be one of the most remarkable pictures presented for many months by Thomas H. Ince. It is a highly dramatic story and Miss Dalton has been surrounded by a remarkable cast, including Tully Marshall, Thomas Holding, Joseph Swickhart and many others. Some remarkable types will also be seen in some of the Western scenes.

"The Accursed Town," a Thomas H. Ince photoplay now being filmed with Dorothy Dalton in the principal part, will have an historic value to film people. An entire village has been built at Inceville, the producer's first plant on the coast. This will be destroyed by fire for a big scene. Other scenes are being taken at the old Biograph Studio in Los Angeles, temporary quarters, and still other scenes at the latest Ince studio at Culver City, just being completed at a cost of \$250,000.

The constant reminder of what science has done for the story telling art has worked its way under the skin of Charles Ray, the Thomas H. Ince wonder boy. He therefore has championed the cause of the writer and insists that the story teller has done more for science than science has done for the story teller.

Kale-Alta Now Becomes Alta Co.

THE successful slide company at San Francisco, conducted by B. O. Youngman, and heretofore known as the Kale-Alta Slide Company, is in the future to be known as the Alta Slide Company. This company has just completed a number of important orders and is famed for rapid service.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

With Los Angeles Theatres and Exchanges

CARL RAY, manager of the Garden theatre, formerly Miller's, announced this week that Theda Bara in "When a Woman Sins" had had a successful run of two weeks at his theatre.

SAMUEL WESLEY, salesman for the M. and R. features, is a victim of influenza this week. He is expected to be out again within a few days, however.

GUY GUNDERSON, in charge of the Kleine office, which was recently removed to the General Film offices, has been ill this week with influenza. J. A. Quinn, Kleine booker, is also ill with influenza.

THE WILLIAM FOX SUPERPICTURE, "The Queen of the Sea," starring Annette Kellerman, will be shown at the Kinema theatre Christmas week, beginning December 22. Elaborate preparations for putting the picture over in a big way are being made, according to Branch Manager M. A. Walsh of the Fox exchange. Tom Mix and his newest production, "Fame and Fortune," will be the attraction at the Kinema theatre next week. Mr. Mix will make personal appearances.

DAVID BERSHON, Universal branch manager, this week explained why in his opinion Universal specials and Bluebird subjects are playing to unusual business, although many theatres with well-known stars on their programs have reported business below normal. "It's the titles, the nature of our stories and the general appeal of the subject," Mr. Bershon said. "Under the present conditions the exhibitor must have productions that have big advertising possibilities. Stories of timely and unusual value are now proving great drawing cards. Stories of the usual standard during normal times got the business, but it takes more than an ordinary story to do it now. Universal specials and Bluebirds lend themselves easily to a good advertising campaign, and because of the high class of the stories, the thrill of their titles, the exhibitors seem to be more successful in playing productions of this kind than in playing a big star."

W. J. QUINN, Universal salesman, visited a number of California coast cities this week and returned with seventeen new contracts in his pocket. Branch Manager David Bershon said that under the circumstances it was a good week's work.

DAVID BERSHON, branch manager of Universal, received a wire this week from General Salesmanager Burman, of the Jewel Productions office in New York, that special prints of the "Universal scoop" on the surrender of the German fleet were being rushed from Chicago to Los Angeles by special messenger. Mr. Burman said in his telegram that Universal hoped to get this big news feature on the screens of the country at least one week ahead of any other news release in the United States.

EARL SINKS, Universal salesman, went to Arizona last week and this week he kept the Los Angeles exchange busy filling Arizona contracts. Branch Manager David Bershon estimates that while 40 per cent of the theatres in Arizona are still closed that Universal is doing at least 80 per cent of its normal business in that territory.

DWIGHT HILL, booker at the Metro exchange, was this week made salesmanager of the exchange to succeed Roy L. Turner, who was made manager of the Exhibitors' Mutual Booking Corporation for the Los Angeles territory. Mr. Hill is one of the best known bookers in this territory.

THE METRO PICTURE, "Pals First," in which the late Harold Lockwood is the star, played to capacity business last week at Clune's Broadway theatre, according to a report made by the theatre management to Metro's branch manager, A. B. Lamb. "The unusual attendance coming at a time when the theatres were reporting a business below normal, was a fine tribute to the popularity of the late star," Mr. Lamb said.

ROY L. TURNER, for three years with Metro and during the last year a special salesman, has been made manager of the Mutual Exhibitors' Booking Corporation in the Los Angeles territory, which corporation will control Mutual affiliated releases in this section. He was selected from four applicants it is said. Branch Manager A. B. Lamb, of Metro, paid a high tribute to Mr. Turner's ability and predicts that he will be eminently successful in his new position.

W. W. WHITSON, proprietor of the Plaza theatre at San Diego, was a visitor in Los Angeles this week. He told of the experiences that have fallen to San Diego theatre owner during the past few weeks as a result of influenza. San Diego closed completely for four days last week, and when the reopening order was issued it was accompanied by another order that everybody appearing on the streets or in public should wear masks. Mr. Whitson says the latter order is being enforced to the letter.

J. G. KNAPP, proprietor of the Temple theatre at San Bernardino, this week purchased the Strand theatre at San Bernardino from Mrs. Ethel H. Curtis, according to word received by various managers on film row. The Strand is one of the leading houses of San Bernardino.

L. WINGHAM, Los Angeles salesman for Mutual, has been made branch manager of the Mutual exchange at Portland. He left this week for his new post of duty. His promotion was fully merited, according to the tribute paid to his service and efficiency with the Mutual exchange by Branch Manager A. B. Patton. His successor has not as yet been selected.

THE FIRST PRINTS of Martin Johnson's "Cannibals of the South Seas" arrived at the Los Angeles Mutual exchange this week. A preview of the subject will be given next week. It has not been determined what theatre will get the first run of these remarkable pictures in Los Angeles, Branch Manager Patton said.

JAMES COOK, an exhibitor of El Centro, Cal., was again visitor in Los Angeles this week.

THE LAUGHLIN THEATRE at Long Beach has booked Goldwyn's "Laughing Bill Hyde" for a ten days' run, according to announcement by Branch Manager Ben Fish.

THE MORENCI CLUB, of Morenci, Ariz., recently gave a private showing of the Goldwyn picture, "Joan of Plattsburg." The picture made such a hit with the club that Manager Martin has rebooked the picture. The letter praising the subject was received this week by Branch Manager Ben Fish.

HARVEY GAUSMAN, Goldwyn special salesman, this week visited various California coast cities, including Santa Barbara, San Louis Obispo and San Diego, reporting an excellent business.

What Butte Film Men Are Doing

GIL HEYFRON, for years heavily interested in the Missoula Amusement Company, controlling all the theatres in that city, has disposed of his stock and plans locating elsewhere in the state in the show business. Mr. Heyfron is now on the coast. Gil proved his managerial ability, being a live wire and awake to every development in the film world and theatre game.

BEN F. COLLIER has resigned as manager of the Babcock at Billings and has a responsible job with the United Picture Theatre Corporation, recently organized to apply a new principle in the film game. Mr. Collier reports many leading Montana theatres taking a favorable view of the new plan and becoming members of the corporation. A private showing to showmen of "The Light of Western Stars," with Dustin Farnum in the leading role, was given in Butte this week.

F. O. BOEDECKER, proprietor of the Lyric theatre, Bozeman, was in Butte on business the past week.

HENRY THOMAS is the new manager of the Bijou, Isis and Empress theatres in Missoula, houses owned by the Missoula Amusement Company. Mr. Thomas recently purchased the interests of Gilbert Heyfron. He is one of the substantial citizens of the university city.

GEORGE BOURKE of the Universal Film Exchange, Butte, has received the 1,000-foot film showing the surrender of the great German high seas fleet. The first house in the state to show it was the American, Butte.

IN THE OPINION of Mr. Bourke the entire state will be open by the first of the year. Influenza is showing improvement all over Montana. In Butte the record this week went as low as eight new cases in a day.

ALTHOUGH the American theatre was "dark" the management has of late been lighting up its large electric sign. Under the name of the theatre, in bright, red electric letters, appear the words, "Germ proof; ventilated." Manager of Publicity Ralieggh has taken a lead in impressing on the public his theory that a well ventilated and thoroughly fumigated show house is as healthy and sanitary as the great outdoors.

MANAGER E. MARSHALL TAYLOR of the Ansonia has been attracting the attention of the public the past few days by brightly lighting up the lobby and front of the theatre. In fact the outward signs were all in one direction—a show must be going on within. However, on nearing the lobby one's eyes quickly glimpsed a neat sign and a cordial invitation as follows, "Step in the lobby and look at the pictures." On both sides of the spacious lobby are dozens of pictures advertising Goldwyn features just booked for the Ansonia. Large portraits of Mae Marsh, Pauline Frederick, Tom Moore, Madge Kennedy, Geraldine Farrar and Mabel Normand appear. The idea costs a little electric light, but is certainly impressing on Butte show goers that Goldwyn stars and plays will soon appear at the Ansonia and that the manager has not gone fishing and given up all hope of ever again entertaining the Butte public.

WHILE theatres and cabarets were closed in Butte there was one form of amusement that was "mopping up" and which had not brought down upon its head the displeasure of the health authorities. It was ice skating. The big rink here is the Holland, owned and managed by Jim Byrne, widely known as Butte's "ice king." Starting Dec. 16, Mr. Byrne put on an ice carnival with band music every night. Thousands of artists on the steels attended and the event proved the big success of the history of ice rinks in the Montana metropolis. Byrne knows how to run his outdoor amusement emporium and the public has shown its appreciation by liberal patronage. However, with the opening of theatres, attendance at the rink will of course be cut down.

Bits from Seattle

R. R. NAVE, manager of the Triangle office in Seattle, has been receiving compliments from his friends on Film Row. The reason for these compliments are the manner in which he has been conducting his office. Three members of the force became sick at the same time, but there was no hitch in the conduct of the business. Nave did the "3 in 1" act, with the assistance of Mr. Tracy and Miss C. Olness.

MANAGER MORAN of the Rialto, Medford, Ore., was a recent visitor on Film Row.

THE MANAGER who will be in the Seattle and Northwest Select office after Manager Hicks has been sent to Ohio has not been announced to date.

OWING to the "flu" epidemic that has re-closed 40 per cent of the Northwest territory, many of the exchanges on Film Row now have called in their salesmen. Jack Lannon, of the Greater Features Company, however, has put two more out. They are Lieut. Ben Shearer, who before enlisting as a private was selling machines for the Rialto Theatre Supply Co., of Minneapolis, Minn., and Mr. Frank Burgett, a well known film salesman who three years ago handled "Where Are My Children" for Paramount.

D. B. LEDERMAN, a special representative of the Universal Film Co., has been in Seattle superintending a new system in the Seattle office, which he recently installed through the U. S.

THE SURRENDER of the German fleet to the allies will soon be shown on the screen, as the Universal camera happened to be there at the time of surrender. This will be a Jewel production. King George, Admirals Beatty and Sims and the German high seas fleet commander will all be in the picture.

THE CLEMMER has done big business for one solid week with Nazimova in "An Eye for an Eye." Carl Stearn, Northwest manager for Metro, who placed the picture, announces that he has also placed it at the Liberty, Portland, Ore., and that he is receiving many calls for the film.

A. B. CLELAND, Goldwyn representative, returned to Seattle headquarters long enough to attend the now famous Goldwyn luncheon given in honor of President Goldfish of the Goldwyn corporation and Mr. Rothapel of the Rialto and Rivoli of New York.

A. H. HUQT, formerly booker for Select, has been appointed Northwest manager for the Independent Sales Corporation and the Film Clearing House. Mr. Huot has opened offices on Film Row, 2012 Third avenue, Seattle. The first picture for release is "Her Own Mind," starring Evelyn Nesbit, and the second will be J. Stuart Blackton's "Life's Greatest Problem," starring Mitchell Lewis and Ruby De Remiere. The first big feature which the Independent Sales Corporation will release, and which did well on Broadway, New York, is "Wanted for Murder." D. J. Chatkin is Pacific coast manager for these corporations, with offices in San Francisco, Cal.

SEATTLE THEATRE MEN recently got together to see how they could help amuse the soldiers who come over from Camp Lewis. They inaugurated the "theatre privilege," which simply means that all a soldier need do is to go to one of the service officers at the Soldiers' and Sailors' Club and ask for a ticket to any of the following houses: The Clemmer, Little Theatre, Colonial, Rex, Levy's Orpheum, Oak, Palace Hip, and Pantages. The uniform men thus have a wide range of houses to choose from. The only requirement is that they pay the war tax. No restrictions are reserved as to hours or seating capacity at any one time in discrimination against the soldier. The managers of the houses have been thanked by the leaders in the community who are endeavoring to make things pleasant for the men in uniform who come to Seattle.

Los Angeles Exchanges & Supply Houses

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Successor to California Film Exchange

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"Flu" Goes and Strike Comes in Butte

TROUBLES of the showmen of Butte did not end with the lifting of the epidemic shutdown on December 17. Instead they seemed but to multiply. When the ban was lifted things took on a roseate hue. But not to last long.

During the closedown the musicians demanded higher salaries. This was refused by the showmen, with the exception of Manager Belmont of the Empress, where stock holds forth.

On the day the ban was lifted for the second time, December 17, the Moving Picture Operators' Union declared a sympathetic strike to aid the musicians. That further complicated matters for the theatremen who had determined to get along without orchestra music in the event that the musicians stood pat on their demand for higher pay.

During the afternoon but one picture house in the city was running, the American, where Owner Frank T. Bailey stepped into the booth, after peeling off his coat, and turned the crank. Mr. Bailey ran a theatre in Butte when it was not at all unethical for a manager or owner to run his own projection machine at times.

The entire trouble came to a head at a conference of owners, managers, operators and musicians held at 5 o'clock. The outcome of the conference was that horns were locked for a fight to the finish. Neither side would give an inch.

So theatres opened with managers operating the picture machines and with no musicians, not even a lone pianist on the job. All the non-organized help was on duty, however.

The Empress, Dick Sutton's house, acceded to the demands of the musicians and is running as usual with stock. The People's, where Hip vaudeville is booked, and the Pantages house opened later in the week.

William S. Hart came with a smile, minus the music from the pit, at the Rialto, appearing in "Branding Broadway." There was a big jam when the doors opened at 7:30.

Constance Talmadge brought cheer in the delightful play "Sauce for the Goose" at the American, where huge business was recorded. At the Ansonia Mary MacLaren was seen in her great picture, "Vanity Fair."

Influenza Has Spokane Worried

ONE Spokane theatre has announced its intention of closing its doors within two weeks, and others are announcing their intention to close unless the modified influenza ban is lifted. Petitions have been circulated by a number of Spokane business men, including theatre men, asking the board of health to remove the influenza ban and substitute for it a quarantine of all influenza cases. Under the modified influenza ban, theatres are permitted to run at half capacity, with every other

row of seats barricaded, and to close between the hours of 5 and 6:30 to thoroughly ventilate their houses. Manager C. E. Stilwell of the Casino, Class A and Rex says he is losing money every day and that unless definite information as to when they will be allowed to show to full capacity is given the houses will be closed.

The health board has announced that the ban will not be lifted before January 6, and not then unless conditions warrant. This prohibits the motion picture houses and other theatres running at full capacity Christmas, New Year's Eve and New Year's Day, big nights under normal conditions. Obviously this is the contingency feared by the board of health. Every effort has been made by the board throughout the influenza epidemic to prevent the congregation of people in big crowds. When apprised of the petitions, Dr. J. B. Anderson, health officer, said they would have as much effect on him as water on a duck's back, and he had every intention of standing pat so far as the ban is concerned.

Sheehan a Portland Visitor

WINFIELD SHEEHAN, general manager of the Fox Film Corporation, who is on a tour of the United States to study the motion picture industry, was in Portland Wednesday.

Mr. Sheehan said that he found business in Portland in better condition and more prosperous than any other city he has yet visited.

"J. J. Parker of the Majestic, E. B. Armstrong of the Strand and John A. Jennings of the Sunset are as progressive managers as will be found in the United States," he said. "The managers of other Portland houses are the equal in originality of any I have found in the East."

Mr. Sheehan was in conference with Mr. Parker and Mr. Armstrong about their programs for 1919. The Strand will present many Western plays from the Fox corporation, among them being pictures by Tom Mix, the newest and greatest light in the Western screen drama.

L. C. WINGHAM, former manager of the Mutual Film Corporation at the Los Angeles office, is in Portland and in charge of the Mutual exchange. H. H. Brownell, former manager of the Portland office, has been promoted to the Seattle office. Theodore Johnson, formerly of the Mutual exchange in this city, who has been with the Mutual exchange at Salt Lake City, has returned to Portland after a year's absence.

Clemmer Booked Up Well Ahead

DR. HOWARD S. CLEMMER of the Clemmer theatre has bookings that will take Clemmer patrons up to the fourth anniversary, February 22, 1919, with almost no holes in the dates. There are several relatively new stars in the lot and many of the best of the recent special releases, including several Cecil B. De Mille offerings. Dates and bookings are as follows: December 22, Constance Talmadge in "The Shuttle;" December 25, Wallace Reid in "The Man from Funeral Range;" December 29, Ethel Clayton in "Women's Weapons;" January 1, Cecil B. De Mille's "Till I Come Back to You;" January 5, Vivian Martin in "Miranda Smiles;" January 8, Private Peat in "Private Peat;" January 11, Marguerite Clark in "Uncle Tom's Cabin;" January 15, Dorothy Gish in "The Hope Chest;" January 19, Ethel Clayton in "The Mystery Girl;" January 22, open; February 1, Marguerite Clark in "Little Miss Hoover;" February 22, D. W. Griffith's "Romance of Happy Valley."

Paramount in Five Downtown L. A. Houses

HARRY BALLANCE, branch manager of the Paramount-Artcraft exchange in Los Angeles, announced this week with much gratification and many smiles that the Paramount-Artcraft program will be represented in no fewer than five downtown theatres during the week beginning December 22. The program consists of the following: Clune's Auditorium, D. W. Griffith's "The Greatest Thing in Life;" Kinema, Enid Bennett in "When Do We Eat;" Grauman's, Lila Lee in "Such a Little Pirate;" California, Douglas Fairbanks in "Arizona;" Clune's Broadway, Wallace Reid in "The Man from Funeral Ridge;" Marguerite Clark in "Out of a Clear Sky," at the Palace.

News of the Week in San Francisco

PROMISE that the Tivoli theatre, San Francisco, will expand its present popularity in a new managerial policy, is made by Fred Dahnken, president of the T. & D. circuit of picture theatres of which the Tivoli is the center. Two important items in the plans contemplated have just been announced by Dahnken. He has signed up Uda Waldrop, one of the most noted of the Pacific coast musicians, who has just returned from New York, where he maintained his reputation as a musical and artistic genius.

During the brief stay of Messrs. Goldfish and Rothapfel Mr. Dahnken consulted with the two magnates on the plans under contemplation for the radical reconstruction of the interior of the Tivoli for the purpose of better, more commodious and more luxurious entertainment of motion picture patrons.

A new lighting scheme will also be installed. It is from one of Mr. Rathapfel's theatres, the Rivoli, that Ura Waldrop was secured and where he was featured as the organist. He will now be featured as the Tivoli organist and will perform on the Robert-Morton type of organ which was installed in that house by the American Photo Player Co. Waldrop was one of the soloists on the great exposition organ at the Panama Pacific exposition, and he was also an honored guest organist at the San Diego exposition.

INSTRUCTIONS IN GARDENING shown by motion picture are now ready to be distributed to the schools of California by the University Extension Division. "Making of the Home Gardens" is the title of the film in four parts. Eleven reels of 750 feet each are used in the work. The developing, printing and all laboratory work on these films was done by the Duhem Motion Picture Manufacturing Co. This company is making additions to its plants of several new machines for exclusive laboratory work, and is now one of the best equipped places of its kind in the city.

THE SHADOW OF INFLUENZA is again hanging over the heads of the exhibitors and exchange men of this section. The proposition of re-enacting the mask law in this city is taking form and it is expected that next Thursday, December 19, that the supervisors will agree to pass the law again. As it will take five days before the law becomes mandatory this will give the business men a chance to conclude their Christmas trade unhampered. It is not anticipated that the theatres of this city will be closed again, but the enforced wearing of masks will have a serious effect upon attendance. In some sections of the state local authorities are again closing the theatres. The most serious case of this kind so far reported is Fresno, where all theatres were closed on December 17. Some smaller places have also closed their show houses.

WINNIE SHEEHAN, general manager of Fox Film Corporation, was a visitor to San Francisco this week. He reports that the company has on hand a number of superior pictures for release next year. Mr. Sheehan came to San Francisco from the Northwest and went thence to Los Angeles. He will return east by way of Texas, New Orleans, Atlanta and Washington, and expects to sail for Europe from New York on January 20.

HARRY OASTLER and his wife, of the American theatre, Winnemucca, Nevada, is in San Francisco for the holidays.

RUTH J. KEELER, several years cashier for the George Kleine System, has succeeded Miss Josie O'Connell as cashier of the General Film Co.

JOHN MORPHET, auditor of the General Film Co., who has been visiting San Francisco, left this week for Los Angeles, from which city he returns to his home by way of Dallas, Tex.

ED REDLICH, formerly with the Metro at Seattle, has become associated with the Fox in San Francisco.

PETE HANLON, manager of the Strand theatre at Mare Island, was in San Francisco this week.

EARLY THIS WEEK Bruce Johnson of the T. & D. circuit was laid up with a severe cold. So far it is believed that he has not been stricken with influenza.

C. C. KAUFMANN of Colusa was a visitor to film row this week. Mr. Kaufmann has been building a new house in Colusa to be called the Gem. He reports that good progress has been made in the building and that he expects to open the new theatre about the second week in January.

Promotion of Newton Levi

NEWTON E. LEVI, who for the past two years, has been branch manager of the Mutual Film Corporation, now known as the Exhibitors Mutual Distributing Corporation, and for two years previously connected with the company in another capacity, has just received notice that he has been promoted to the position of Western division manager, to succeed J. H. Merrick, who goes to the home office in an executive capacity.

The headquarters of the corporation have been previously at Los Angeles, but as the division has been increased in size to take in the territory from Denver west, Mr. Levi decided to establish his headquarters in San Francisco. Besides the branch office at San Francisco the new division manager now has branches at Denver, Los Angeles, Seattle and Portland under his jurisdiction.

Opening of Phoenix Strand an Event

A LARGE delegation of Los Angeles film exchange managers will go to Phoenix, Ariz., during Christmas week to attend the opening of the new Strand theatre in Phoenix under the management of Rickards and Nace. Aside from the opening ceremonies a special luncheon will be provided for the exchange men. The party from Los Angeles will be headed by David Bershon, of the Universal exchange, and Harry Ballance, of the Paramount-Artcraft exchange. Others who are planning to make the trip are A. B. Lamb, Metro; T. E. Hancock, World; A. R. Patton, Mutual; W. E. Knotts, First National Exhibitors; Ben Fish, Goldwyn; W. H. Hepburn, Vitagraph; C. J. Marley, and B. E. Loper, Select.

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New Cabrillo at San Diego a Playhouse De Luxe

W. E. HICKS, owner of the Cabrillo Theatre, has completed the installation of a new organ which places the house in the front rank on the Pacific coast. The Robert Morton Company of Van Nuys, Cal., put in seven weeks—mainly day work during the period of closing during the “flu” scare—in the installation of the organ. Mr. Hicks made a selection of pipes which he believed best suited to his house, and it can be said that the organ fits completely with the accoustic properties of the Cabrillo.

The organ has 61 stops, about 40 of which are on the musical side and the remainder regulate the traps and sound effects. The pipes are arranged on either side of the house, flanking the screen, the tallest pipe being 22 feet.

A 3-h.p. motor is used to run the blower for the organ, and connected with the motor is a generator for making the low voltage for the electrical contacts. Either the organ or the photoplayer can be operated by roll from the pit or by hand from a console, thus giving the house a double-header in the matter of music. In case the regular organist may be off duty, the relief, though not a pipe organ player, can still furnish music for the pictures. Generally the photoplayer is used for the comedy films and the pipe organ for the features. Through this double equipment a contrast in music is afforded.

Two Powers 6-B projectors have also been installed in the Cabrillo. A motor-driven ticket machine is another recent addition, this being built to order. Manager Hicks has always used the automatic machines in his ticket booths. Changes have been made in his lighting apparatus so that he has a dual system for meeting any emergency.

A feature of the Cabrillo in which Manager Hicks especially prides himself is the ventilating system which he installed when he erected the building four years ago and which gives a complete change of air throughout the house every 46 seconds. This has been proven by tests made by the health department, and the system has been the subject of study by classes from San Diego High School. The fresh air comes in at the ceiling and goes out at the floor, reversing the general idea of ventilating. From tests it has been found that when the house is packed the air comes within one cubic centimeter of carbon dioxide to the 10,000 parts air of being as pure as the air on the streets of San Diego, and San Diego claims, by reason of its geographical location, to have as pure air as any city in the world.

Manager Hicks believes he has established a record in the line of launching young women of his staff upon matrimonial careers, no less than eleven having become brides during the five and a half years he has been located in San Diego, these going mainly from his ticket booth, although he has lost one or two organists through the work of Cupid.

Miss Betty Cheeley is his present chief organist, and she is an artist in her profession, being an expert pipe organist. She gets wonderful effects by hand and even more wonderful effects from the roll.

E. A. Jonas, formerly chief electrician at the Cabrillo, who went into the service of Uncle Sam during the draft, is expected to return to his post about the first of the year.

Around the Circuit with Goldwyn and Rothapfel

SAMUEL GOLDWYN, president of the Goldwyn Film Corporation and Samuel Rothapfel, managing director of the Rialto and Rivoli theatres in New York, spent a short time in San Francisco on the 14th instant. Mr. Goldwyn stopped over here on his way to visit the new studio recently acquired in Los Angeles, while Mr. Rothapfel is accompanying him on a pleasure trip. On invitation of G. C. Parsons, manager of the Goldwyn San Francisco exchange, a select number of local motion picture men met the two visitors at a luncheon at Tait's cafe. Among those present, besides the guests of honor and the host, were: M. L. Markowitz, owner, and Leo Wiener, manager, of the Strand theatre; C. W. Midgley, American theatre, Oakland; Bruce Johnson, T. & D. circuit, operating Tivoli theatre; Oliver Kehrlein, Kinema theatres, Oakland,

Los Angeles and Fresno; W. W. Beatty, Liberty theatre, San Jose; Samuel H. Levin, owner and manager of the Coliseum theatre, and Joseph Bauer, of the Wigwam.

Mr. Rothapfel told the luncheon guests that San Francisco has taken a lead during the past three years in improving motion picture presentations. “Do not adopt the policy of ‘giving the public what it wants,’”—said Mr. Rothapfel. “Neither you nor the public is apt to know what it wants. Give the people, rather, what you think they want and make them like it because of the artistic presentation and musical accompaniment. Establish a character to your theatre and the public will come to your entertainment rather than to the manager who depends upon spasmodic sensational features.”

Mr. Goldwyn also spoke briefly. He declared that producers and exhibitors are widely at variance. He said, however, that the domination of either will jeopardize the industry. He urged co-operation and mutual recognition of obstacles.

A Luncheon Also in Portland

SAMUEL GOLDWYN, president of the Goldwyn Picture Corporation, and Samuel Rothapfel, manager of the Rivoli and Rialto theatres of New York, were Portland visitors Thursday, December 12th.

A luncheon was given Thursday noon at the Benson Hotel in honor of them, at which a number of the most prominent exhibitors and film exchange men were present.

Mr. Goldwyn spoke informally, in which he urged that a closer bond of understanding should exist between the producer and the exhibitor. He stated that the object of his visit to Portland and to the other cities which he has visited, is to become acquainted with the exhibitors and to get their viewpoint on conditions.

Among the motion picture men present at the luncheon were Ed Myrick, manager of the Columbia theatre; John Stille, manager of People's and Star theatres; W. J. Parker, manager of the Majestic theatre; Frank Lacey, assistant manager of the Majestic; John Jennings, manager of the Sunset theatre; H. C. Stevens; G. T. Holtzclaw, manager of the Circle theatre; and Messrs. Graper, Warstock and Ayers, representing the suburban houses. Out-of-town men present were Messrs. Goldwyn, Rothapfel, Bernardo and Brownell.

San Diego News and Notes

ALL of the motion picture houses resumed business Tuesday, Dec. 10, with the exception of the Hillcrest, upon the raising of the quarantine which had closed all places of amusement, churches, schools and business houses, except those dispensing necessities of life, for the previous week. A new ordinance was enacted by the city council Monday, taking effect at midnight and continuing for nine days, requiring universal wearing of gauze masks, but opening up all the places which had been under the ban. Consequently the audiences at the various houses since that time have shown seas of masked faces. Every one has entered heartily into the enforcement of the ordinance in the hope of stamping out the influenza in time for the holiday trade. The number of cases reported since the wearing of the mask became obligatory has steadily dropped daily.

AFTER BEING CLOSED for some weeks, permission was granted Dec. 12 for the Sunshine and Kearny theatres at Camp Kearny to reopen, but the soldier patrons must wear masks. Soldiers visiting San Diego, however, from the camp are not allowed to visit the city show houses.

GROGG'S THEATRE at Bakersfield, Cal., has booked for an early showing “Romance of Tarzan,” sequel to “Tarzan of the Apes,” a First National release.

Doings of Denver Film Men

THE INFLUENZA SITUATION shows considerable improvement this week. Out of approximately 325 theatres in Denver territory, 85, or 38 per cent, are now open for business. So far as patronage is concerned the business is coming back slowly and it is very spotted. Curtis street houses in Denver report business 60 per cent of normal, and New Mexico exhibitors report an average patronage of 50 to 60 per cent. The latter average will hold good for all territory tributary to Denver, except for the Black Hills district. Theatres in South Dakota are practically all closed.

Conditions in northern Colorado and in Wyoming show but little improvement. Cheyenne, Douglas and Lander are closed, as is Greeley and Fort Collins. The following important points in Colorado are open: Boulder, Pueblo, Colorado Springs, Trinidad, Grand Junction, Montrose and Salida. Clovis and Deming, both important New Mexico towns, are open. Many houses in Nebraska have closed for the second or third time.

JOSEPH BARNETT and H. E. Sherman of the Barnett Amusement Company at Albuquerque have been in Denver several days this week visiting old friends and arranging new service.

J. O. TAYLOR of the Gem theatre at Durango also visited Denver exchanges this week.

THE PROPERTY of the Mountain and Plains Theatre Supply Company was sold to the highest cash bidder by the bankruptcy court in Denver a few days ago. The business will open shortly under new management. For the reason that the court has not formally confirmed the sale, no further announcement can be made until the next issue.

IRA C. FOSTER of the Colonial theatre, Pueblo, was a recent Denver visitor.

THOMAS WICKHAM has resigned as road salesman for Pathe and has returned to his former home at Oklahoma City.

DENVER MANAGERS of film exchanges are co-operating, as they have in connection with all war activities, with the Red Cross in the distribution of slides which are being exhibited in the interest of their Christmas roll call.

H. A. KYLER, the popular salesman for Supreme Photo Plays Corporation, is out again after three weeks' serious illness. He contracted influenza, which later developed into double pneumonia. His life was despaired of for several days and his friends are rejoicing in his recovery.

THE FIRST NATIONAL gave a trade showing at the Broadway theatre a few days ago of "Virtuous Wives," featuring Anita Stewart. The picture was well received.

T. Y. HENRY of General extends the following Christmas greeting: "Forgive us our Christmas as we forgive," etc.

SALINAS and Santa Cruz are playing a return date on the "Spanish flu." The second engagement is not as popular as the first one, however the theatres are closed again.

MANAGER FRANK VESLEY of the Brown, Salinas, installed in his theatre a new heating system, warm air being blown into all parts of the theatre openings covered with allied flags. A half dozen small fans placed facing the audience are causing much talk. These fans are covered with artificial flowers hiding a floral cone filled every other day with carnation perfume. When in operation all the flags wave and the breeze everywhere is very pleasing.

MONTEREY, Pacific Grove, Hollister and Watsonville are again wearing masks.

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S. F. Film Clearing House in New Home

THE INDEPENDENT SALES CORPORATION and the Film Clearing House, Inc., have moved into the quarters formerly occupied by the George Kleine System, at 183 Golden Gate Avenue.

It is reported that Sol Lesser, who will arrive home from Washington and New York this week, will bring some important contracts for the control of exceptional pictures to be released during the early weeks of next year.

W. A. Crank, who is one of the well-known film men of the West, having held posts at all the important cities on the coast, has been appointed manager of the Exhibitors Mutual Distributing Corporation. Mr. Crank will come to San Francisco from Los Angeles, where he has recently been employed.

Sergeant Major Phil Weinstein, formerly booker for the Metro Pictures Corporation, San Francisco, is now with the Division Mail Department at the headquarters of the 40th Division, American Expeditionary Forces in France. He writes that he has received no intimation when he may expect to be returned to his home.

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VOL. XIX-NO. 2

Entered as Second Class Matter, October 18, 1918, at the Post Office at New York, N. Y., under the act of March 3rd, 1879

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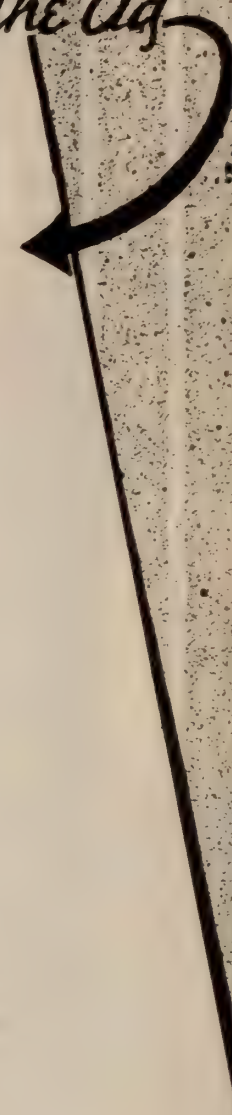
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INTER-OFFICE COMMUNICATION

Date Dec. 27, 1918

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To The Advertising Department:

William Faversham in the Paramount-Artcraft Special, "The Silver King," is such an unusually fine production that I hope you will exert every effort to convince the exhibitors of that fact.

Especially, I believe, should they be urged to advertise heavily and with copy that will assure their patrons of the quality of this picture.

I remember that some time ago we had an advertisement of Paramount-Artcraft Specials headed, "When we say it's a Special we speak Webster's language." Several exhibitors have used this copy in their own advertisements of Paramount-Artcraft Specials.

I think it would be a good idea to run it again - not so much for our benefit as to furnish the copy to exhibitors that they may pick it up to use in advertising "The Silver King."

I believe it would be well to include this copy in one of the extra advertisements that you are furnishing exhibitors, in addition to the regular ones in the press book.

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The Paramount-Artcraft Specials have made good. They are Specials.

A promise well kept always increases confidence and Paramount-Artcraft Specials are helping greatly to build good

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"The Silver King" will increase your profits and your prestige.

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"The Silver King" is as written by Henry Arthur Jones.



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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHAS. B. DE MILLE Gen. Mgr.
NEW YORK

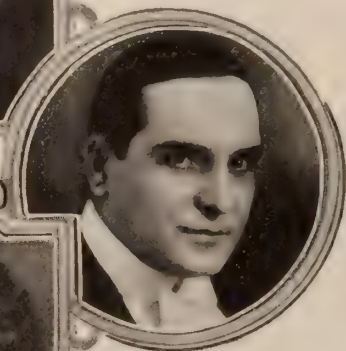


How can an advertiser continue advertising? By giving YOU value.

VITAGRAPH STAR SERIES



ALICE
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Features of Consistent Excellence,
Offering the Utmost in Story, Pro-
duction and Box-Office Power

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"EVERYBODY'S GIRL"

From the Famous Story, "Brickdust Row."
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A Delightful Cape Cod Romance from the
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A Stirring Secret Service Drama.

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A Melodramatic Romance of Both Sides of
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Adapted from "The Judgment of Bolinas
Plain." By BRET HARTE
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A Highly Unusual Drama of Vengeance and
the Power of Love.

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From the Scribner's Magazine Story of the
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The Drama of a Girl Who Found Love in
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A Love Drama of Sunshine and Shadow.

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The Story of a Girl Who Climbed the Social
Ladder and then went back—for Love.

"THE ADVENTURE SHOP"

A Zestful and Different Romance.
By BUD FISHER

VITAGRAPH

Albert E. Smith *President*

VITAGRAPH

SERIALS and COMEDIES

VITAGRAPH SERIALS are the very
Last Word in Melodramatic Thrills

The Success of

"THE FIGHTING TRAIL"

"VENGEANCE AND THE WOMAN"

"THE WOMAN IN THE WEB"

and

"A FIGHT FOR MILLIONS"

is a matter of box-office history

AND THE RECORDS THAT THEY MADE ARE NOW
BEING SURPASSED BY

"THE IRON TEST"

Featuring ANTONIO MORENO and CAROL HOLLOWAY

COMING

WILLIAM DUNCAN

IN

"THE MAN OF MIGHT"

Supported by an all-star cast including
Edith Johnson and Joe Ryan

By ALBERT E. SMITH and CYRUS TOWNSEND BRADY

The New Vitagraph
BIG "V" SPECIAL COMEDIES

are creating a sensation everywhere for clean
original fun

ONE TWO-REELER RELEASED EACH WEEK

Featuring LARRY SEMON, MONTGOMERY and ROCK
and other screen laugh makers whose names bring
box office patronage.

WILLIAM
DUNCAN



Edith Johnson



Joe Ryan

ANTONIO
MORENO



CAROL
HOLLOWAY



VITAGRAPH

Albert E. Smith President

We have secured good advertisers to talk to YOU. Listen to them!

EXHIBITORS

May Now Book the Famous Two Reel

TOM MIX

Comedy-Dramas at the Following Exchanges

CALIFORNIA, ARIZONA & NEVADA

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Scene from "Twisted Trails"

EXCLUSIVE FEATURES, Inc.

126 West 46th Street

Phone Bryant 6436

NEW YORK

N. Y.



Goldwyn Pictures

And They Made Him Sheriff!

CAN you imagine popular Tom Moore playing the role of a soft, idle waster who is forced out of his home by his angry father? Can you picture him as a dishwasher in a Western saloon-restaurant; arriving in a "Bad Town" just as it is being "shot up" by Western bad men? Can you picture Tom Moore's surprise as well as your own at seeing him elected Sheriff to capture a noted outlaw, arresting his own father and winning the girl of his heart? Whether you can or not, you are going to do a big business with

Samuel Goldwyn's
presentation of

TOM MOORE

in

Go West, Young Man

By Willard Mack

Directed by Harry Beaumont

This is the third successive big "hit" by this popular young fellow who was made a star by Goldwyn *because the exhibitors of the country demanded him*; because his name draws patronage out of the ordinary every time it goes up in the electric lights and lobby frames. Released everywhere December 29.



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President
16 East 42nd Street

EDGAR SELWYN, Vice President
New York City

**FORD EDUCATIONAL
WEEKLY**

Here's the Response to the Goldwyn Distribution of the Ford Educational Weekly.

WESTERN UNION TELEGRAM		Recipient's No. Date Time
Send the following message, subject to the terms on back hereof, which are hereby agreed to:		
DLS ES 40 EL Dec 19 1918 SAN FRANCISCO CALIF 29 GOLDWYN DISP CORP 16 EAST 42 ST NEW YORK NY MORE MORE FORD CONTRACT BLANKS MAY BE SUBSTITUTED TYPEWRITTEN CONTRACTS TELL NEW SUPPLY AGENTS PARSONS GOLDWYN		

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To: A 75H 46 KANSAS CITY MO GOLDWYN DISTRIBUTING CORP 16 E 42 ST NEW YORK NY HAVE USED UP STOCK FORD CONTRACT FORMS PLEASE SEND THE PADS GOING BIG RICHARD ROBERTSON		

WESTERN UNION TELEGRAM		Recipient's No. Date Time
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POSTAL TELEGRAPH - COMMERCIAL CABLES TELEGRAM		Recipient's No. Date Time
Send the following message, subject to the terms on back hereof, which are hereby agreed to:		
To: A 56 DILL9 AD DETROIT MICH DEC 19 GOLDWYN DISTRIBUTING CORPORATION 16 EAST 42ND STREET NEW YORK NY STOPPED FORDS RAPIDLY REQUIRE MORE CONTRACTS THAN SUPPLY DEPARTMENT SENT J B FLYNN		

THE test of success in any business is contract orders. Accustomed as Goldwyn is to volume of business with the best exhibitors of the nation, we confess our surprise not over the tremendous number of incoming contracts for *The Ford Educational Weekly* under Goldwyn distribution but at the rapidity with which exhibitors are being signed.

The adjacent reproductions of telegrams from several Goldwyn offices evidences the instant demand for the most powerful, vital, carefully-prepared and costly educational production in the entire motion picture industry.

Behind *The Ford Educational Weekly* are the vast physical and financial resources of Henry Ford; the imagination of Henry Ford; the same persistent, restless energies that have made Henry Ford the mightiest industrial leader of our generation.

As a preliminary announcement of bookings under contract, Goldwyn is pleased to announce the signing of contracts for *The Ford Educational Weekly* with every Marcus Loew theatre in Greater New York—representing the largest volume of public patronage annually and the greatest daily average of patronage done by any one amusement ownership in the entire industry. Have you signed a contract for your theatre.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President
16 East 42nd Street New York City



Easterner, Westerner, Cowboy, Bandit!

ALL in one personality—the fascinating, lovable personality of Louis Bennison, who, this week, begins an assuredly successful career on the screens of the world. He isn't a "type" actor; isn't a gunman; isn't fated or destined to do the things that other stars have done. He is offered under Star series contract for six productions, distributed through Goldwyn, and will be seen first in

Betzwood Film Company's presentation of
LOUIS BENNISON
in
Oh, Johnny!

By Wilson Bayley

Directed by Ira M. Lowry

Here you have the star of the great stage hit, "Johnny Get Your Gun," in a romantic melodrama that will duplicate for him before new audiences the success he scored in the large cities and small towns of the nation. If you haven't signed your Bennison Star Series contract you had better get it in quickly. "Oh, Johnny!" is released December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*
 16 East 42nd Street New York City

Another Great Zane Grey Picture



GOLDWYN announces its exclusive rights to the American and foreign distribution of another big "punch" drama by the tremendously popular author of "The Light of Western Stars," "Riders of the Purple Sage," "The Great U. P. Trail," a production which at its New York Strand pre-release was hailed as "the strongest action drama of the year."

We announce for release nationally on January 19, and ready now for booking in all Goldwyn offices

The BORDER LEGION

Starring

BLANCHE BATES

and

HOBART BOSWORTH

Directed by T. Hayes Hunter

from Zane Grey's famous novel that has had an American sale alone in excess of 700,000 copies:

"This is the best picture shown at the Strand for months," said the N. Y. Mail. "Has the so-called super-productions beaten a mile, said the N. Y. Review.

"Here is a picture with few screen equals,"

was the unusual comment of the N. Y. Sun. And the N. Y. Herald said: "Crowded houses at the Strand have thoroughly enjoyed this big and well-told story."

Ask your nearest Goldwyn manager for a contract and booking date quickly. All the prints are going to be working soon and constantly for a long time ahead; so get your playing dates *now*.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

CAPITOL COMEDIES



Thanks, and a Happy New Year!

'SMILING BILL' PARSONS and the Goldwyn organization, the exclusive distributors of Capitol Comedies for the United States and the entire world, extend their thanks and every seasonable wish at the New Year to the 3,000 exhibitors in this country who are playing

"Smiling Bill"
PARSONS
in

CAPITOL COMEDIES

26 a Year

Every Second Monday

All of us are quite certain that due to the popularity of the star, the humor and cleanliness of his productions, that the year 1919 will see Capitol Comedies played simultaneously in at least 5,000 theatres and that they will continue to maintain and increase their quality and appeal to the public which so quickly welcomed them.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President
16 East 42nd Street New York City

ONE TIME KAISER

THE TREMENDOUS ADVERTISING VALUE OF
HARRY RAPF'S BIG SPECTACULAR PRODUCTION
OF THE SENSATIONAL S. JAY KAUFMAN DRAMA

WANTED FOR MURDER

starring

ELAINE HAMMERSTEIN

Is Attracting the
Attention of Live
Showmen Everywhere

THEY ARE ALL BOOKING IT!

NOW

BOOKINGS PLACED BY

INDEPENDENT SALES CORPORATION

NOW

REPRESENTATIVES IN EVERY TERRITORY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

SEEN IN KANSAS

(From the New York Herald)

Mr. J. W. Duree Believes Man
" WANTED FOR MURDER "
Stopped at His House

If it were not the world's good luck that Mr. J. W. Duree has a camera eye at each corner of his head—corner, mind you—and a fountain pen which simply drips red ink it is probable that the present whereabouts of the unspeakable Bill Hohenzollern would be smeared with mystery. The fact is that the one-time Kaiser, long believed to be fretting in Holland, is now travelling south through Kansas, whistling through his teeth and talking Irish.

Within the last few days there has been presented at a Broadway theatre a motion picture entitled "Wanted for Murder." It has to do with the Kaiser and his ten million homicides, and the advertisements for the production, which have been circulated far and wide through the medium of the newspapers, are as follows:

WANTED FOR MURDER

DESCRIPTION

Height 5 ft. 10 in.
Weight 191 pounds
Iron gray mustache, turned upward. Withered left arm. Wanted for

Atrocities Against Humanity.

REPORT TO AUTHORITIES

The press agent who wrote that advertisement probably never once considered the fact that Mr. J. W. Duree, who resides south by southeast of Rural Free Delivery Box 74, at Perry, Kans., reads the papers and keeps his eyes and ears ajar. However, Mr. Duree works while the universe sleeps, apparently, and having caught the warning in his teeth, so to speak, he sent the following letter to the HERALD:

"EDITOR OF NEW YORK HERALD:

"Dear Sir—A man answering to this description stayed all night at our house just a week before Thanksgiving. He was going through the country begging for money. And all we got out of him was that he was going South. He said he was sixty-two years old, and talked Irish. Please turn this over to the proper authorities. Very truly,

"MR. J. W. DUREE.

"R. F. D. Box 74, Perry, Kan."

The authorities were notified and the bloodhounds have been mailed to Mr. Duree.

WHEN DO YOU PLAY IT?

NOW

DISTRIBUTED THROUGH
FILM CLEARING HOUSE, Inc
EXCHANGES IN EVERY TERRITORY

NOW

A magazine's success is measured by its advertising. Look at the "News!"

Lafayette We Come

(Pershing 1917)



Spectacle
of
Victory —
Is Breaking
Box office
Records

CLASS OF SERVICE SYMBOL	
Day Message	Blue
Day Letter	White
Night Message	N L
Night Letter	

If more of these three symbols appear after the class, number of words this is a day message. Other letters are charged as in indicated by the symbol appearing after the class.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, VICE PRESIDENT

T 114FR FDS 365 BLUE

PH BUFFALO NY DEC 16 L

RECEIVED AT

AFFILIATED DISTRIBUTORS CORP
1600 BROADWAY NEW YORK NY

LAFAYETTE OPENED YESTERDAY FOR WEEKS ENGAGEMENT TO
THE BIGGEST BUSINESS IN HISTORY OF THIS HOUSE EVERY
INDICATION BUSINESS WILL CONTINUE BIG FOR REMAINDER
OF ENGAGEMENT

C H BOWEIMER
LYRIC THEATRE
1221 P

Produced by
LEONCE PERRET
Starring
**DOLORES CASSINELLI and
E. K. LINCOLN**



RELEASED BY AFFILIATED DISTRIBUTORS CORPORATION
Through Exchanges of the
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION



PEARL WHITE

in the scintillating Pathé serial

THE LIGHTNING RAIDER

"The best serial Pathé has turned out," says the Motion Picture News: "Without doubt 'The Lightning Raider' is the best serial Pathé has ever turned out, judging by the promise of the first three episodes. And this is giving the serial the highest recommendation possible... If the excellent pace is kept up Pathé may well set back and claim the best serial of the day and the past day... Pathé has always led the field in serial production... The accumulative result of these years of specialization is 'The Lightning Raider.'" Peter Milne in Motion Picture News, Dec. 21st.

Every Reviewer Says This Serial Has Hit High G in Excellence!

Produced by Astra — Written by G.B. Seitz and B. Millhauser

Directed by G.B. Seitz

PATHE
DISTRIBUTORS



PEARL WHITE

in the captivating Pathé serial

THE LIGHTNING RAIDER

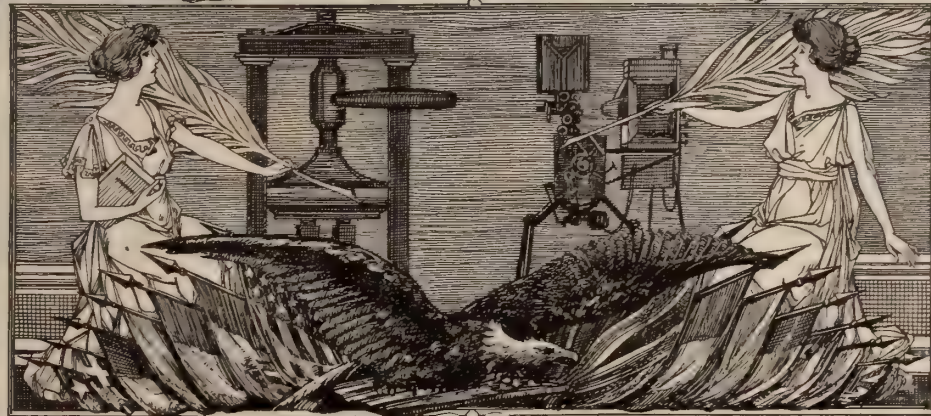
"Some of the best and most engaging entertainment the screen has ever offered," says the *Moving Picture World*;

"If Pearl White could play in more serials of as bright and interesting texture as 'The Lightning Raider' there would be less opposition to picture serials in the minds of some theatre goers and in the disposition of certain exhibitors. For in the first three episodes there is some of the best and most engaging entertainment the screen has ever offered. Pearl White does stunts that truly amaze.. There's no stopping her.. She is as sure fire as a marine." *Walter Hill in Moving Picture World Dec. 2nd*

If you will only look at this serial you'll book it as sure as shooting!

Produced by Astra — Written by G.B. Seitz and B. Millhauser
Directed by G. B. Seitz

PATHE
DISTRIBUTORS



Two Million American Soldiers Are Still in Europe:
The Motion Picture Camera Is Recording Their
Doings in Occupied Germany

You will find pictures of our men entering Luxem-
burg and that portion of Germany which is
occupied by them in coming numbers of the

OFFICIAL WAR REVIEW

The war is not yet over. Events are now taking place which
vitally affect the future of the whole world. And every-
thing that is worth recording in motion pictures is being
taken by the official cameramen of the United States, France,
Great Britain and Italy. History—just as it happens—in
the Official War Review!

Presented by
COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman

DIVISION OF FILMS

Chas. S. Hart, Director



Distributed by
PATHE

Pathé News

— in the best houses
everywhere.

Why?

Because through its long history of eight years it has been found to be indispensable: Because it has set a standard of film excellence. The only one reel feature.

Twice a Week



AMERICAN FILM COMPANY INC.
Presents

MARGARITA FISHER
in "Fair Enough"
AN AMERICAN "FLYING A" PICTURE

By J. ANTHONY ROACH

Directed by EDWARD SLOMAN

A five reel comedy-drama that you can advertise strongly. It's light and frothy—has a special appeal for the younger folk—and zips along to a surprising climax that will set them all laughing. Margarita Fisher never had a more hoydenish role.

Other Fisher subjects now booking:
"Money Isn't Everything"
"The Mantle of Charity"

Produced by
AMERICAN FILM COMPANY, Inc. Distributed by PATHE
Samuel S. Hutchinson, Pres.



The **CHALLENGE ACCEPTED**

A Vivid Story of the Moulding of a Man's Life



Starring
ZENA KEEFE

WITH
Chester Barnet

DIRECTED BY
Edwin L. Hollywood

DISTRIBUTED BY
W. W. HODKINSON CORPORATION
THROUGH

Pathe Exchange, Inc.

THE BATTLE OF CHATEAU-THIERRY

This picture is the result of the collection of authentic records and views taken at the momentous time when the tide of the whole war was turned.

These documents form a page in history, dedicated and offered to America as a lasting tribute to the courage, efficiency and heroism of the AMERICAN SOLDIERS in co-operation with the ALLIED ARMIES.

Written and Compiled by Paul Capellani
in Collaboration with Military Experts

Photographed by the Cinematographic Division
of the French Army

Communicate with:—
E. RATISBONNE

Delegate of the Cinematographic Division of the French Army
729 7th Avenue, New York City
Bryant 1574

Lewis J. Selznick

presents



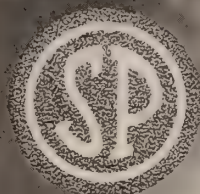


CONSTANCE TALMADGE

in

"WHO CARES?"

Scenario by Julia Crawford Ivers
Directed by WALTER EDWARDS



From the story by
COSMO HAMILTON
which has been appearing
serially in Green Book Magazine

SELECT  PICTURES

Special Attraction

ANNA CASE

in



Charles Rielman and Anna
Case in "The Hidden Truth."





The HIDDEN
TRUTH

In this, her first appearance on the screen, Anna Case, "The American Beauty" of grand opera stars, is seen in an American story of financial and social intrigue.

Scenario by S. M. Weller

Directed by JULIUS STEGER

Produced by International Film Service Co., Inc.



SALOME



William Fox

releases the dramatic masterpiece of the season — a transcendent triumph in the welding of drama and spectacle—

Salome

a dazzling picture of pagan pagentry and barbaric brilliance. Booking now on a strictly independent basis!

FOX

FILM CORPORATION



BOOK NOW

Theda Bara

siren supreme of the screen,
portraying the tremendous role
of the wickedest woman of all
times.

Salome

now available to exhibitors for
the biggest box office triumph
in the history of motion pic-
tures. Book it today!

FOX
FILM CORPORATION

MOST PEOPLE KNOW
WHAT THEY WANT—
GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS—
THEY ARE WHAT
MOST PEOPLE WANT

Democracy Abroad—

When President Wilson went abroad Fox Pictures went with him on the George Washington.

Though an American President as a stranger in Paris, Fox Pictures were well known there.

They had preceded the Executive to Europe by three years—had long been favorites in London and the capitals of the Continent.

No steamship carrying express leaves the port of New York, whether bound for Africa, South America, Asia, or the remotest nooks and corners where men dwell, that does not bear a consignment of Fox Pictures.

The people of the whole wide world have placed the stamp of their approval on the Fox Idea.

Universal appeal is the predominating characteristic of Fox Pictures.

They are the great international pictures—the exponents of that universal democracy to which the hearts of men everywhere respond.

They tell the stories common to all humanity—the great heart interest and human interest stories

How About Comedy?

It costs William Fox \$1,500,000 a year to make SUNSHINE COMEDIES. This cost is greater than that of all other comedies combined! And there is full quality value developed for every dollar expended—which may be one reason why SUNSHINE COMEDIES are the best two-reelers of any sort ever produced. See them and book them!

THE FATAL MARRIAGE
THE SUN OF A HUN
OH! WHAT A KNIGHT
A LADY BELL-HOP'S SECRET

F O X
FILM CORPORATION

**MOST PEOPLE KNOW
WHAT THEY WANT—
GIVE IT TO THEM**

FOX FILMS

**BOOK FOX FILMS—
THEY ARE WHAT
MOST PEOPLE WANT**

A World Tribute

that are reflected in the experience of all mankind.

They are big, powerful, vigorous, action pictures

—drama keyed to life

—romance that rings true

—comedy that makes the world laugh on both sides

—that's the reason William Fox has developed a foreign business unparalleled in American commercial history

—that's the reason Fox Branch Offices cinch closer and closer their ever-strengthening grip upon the nations of the earth.

London, Paris, Rome, Petrograd, Madrid, Christiania, Morocco, Pretoria, Zanzibar, Calcutta, Melbourne, Hong Kong, Tokio, Rio de Janeiro, Buenos Aires

—these and a hundred other capitals of civilization pay daily tribute to the Fox Idea!

Mankind is united in making Fox Films a world institution.

Can you afford to delay longer the eventual recognition of superiority which this international success attests?

Why stand between your theatre and profits?

Book Fox Pictures now!

Some New Releases

The quality represented by the Fox Idea—the quality that has made Fox Pictures world famous—will be found in these January releases:

Theda Bara in
THE LIGHT

Evelyn Nesbit in
WOMAN, WOMAN!

Tom Mix in
TREAT 'EM ROUGH

Gladys Brockwell in
THE CALL OF THE SOUL

Jane and Katherine Lee in
SMILES

Peggy Hyland in
THE GIRL WITH NO REGRETS

F O X
FILM CORPORATION

GIVE YOUR
THEATRE A
CHANCE!

Book The Great Nine!



The
Great

Here's the combination you are looking for: Big productions of proved value, featuring popular stars.

The Great Nine are the pick of the best box office producers William Fox has made in the last three years.

Their value is not a matter of assertion—it has been demonstrated repeatedly—the pictures are recognized throughout the trade as big money makers. Look over the remarkable list:

William Farnum in FIGHTING BLOOD

Theda Bara in THE SERPENT
REGENERATION

William Farnum in THE BROKEN LAW

Theda Bara in UNDER TWO FLAGS
INFIDELITY (Dr. Rameau)

Valeska Suratt in
THE SOUL OF BROADWAY

Theda Bara in THE DARLING OF PARIS

William Farnum in HOODMAN BLIND

Each of these nine productions runs 4500 feet. Each has been re-edited, re-titled and re-printed. Each is a modern masterpiece.

—together, THE GREAT NINE constitute a library of film classics—the most complete and perfect series of pictures ever released in one group!

Such productions should command big prices. But it is as much a part of the Fox Idea to afford unusual opportunities to the exhibitor as it is to provide him with unusual quality.

The time has come for a clean-up! Book THE GREAT NINE today and give the people a chance to spend their money!

F O X
FILM CORPORATION

Revision of THE GREAT NINE has been the most comprehensive and complete work of the sort ever undertaken.

It has been in progress nearly six months, occupying the time of a large staff of experts under the personal direction of William Fox.

Every unessential action, every foot of film that did not contribute directly to intensifying interest in the stories, has been eliminated.

They meet every demand of a critical, up-to-date American audience.

The productions virtually have been made over. They are 1919 editions of popular successes.

They are new

—new to ninety per cent. of the picture patronizing public. When they were first shown attendance at motion picture theatres was only a small part of the attendance today.

Probably no one person in your city has seen all of The Great Nine.

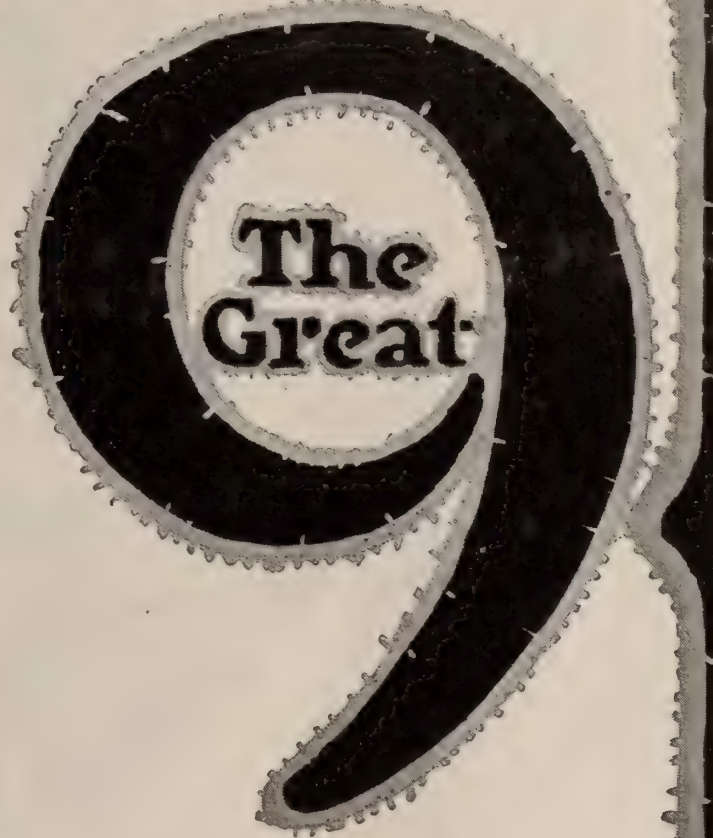
Not one person in one thousand has seen four of the nine pictures.

Not more than ten persons in one hundred have seen one of the productions, though the total who have seen all of them may, even at that rate, have exceeded 90,000,000.

As far as the exhibitor is concerned—so far as profits are concerned—every one of THE GREAT NINE is as potential as if it had had its first release only yesterday!

Such an opportunity never can come again!

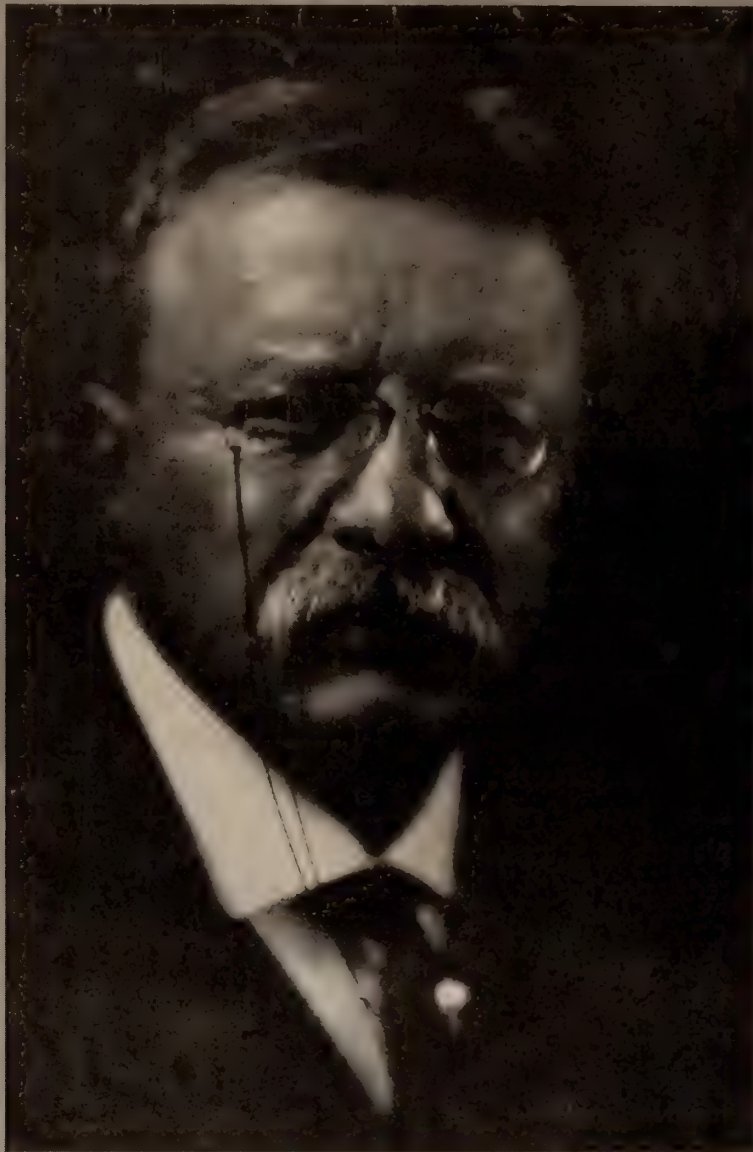
Book THE GREAT NINE today!



A MILLION-
DOLLAR
GROUP OF
PICTURES!

Book The Great Nine!

F O X
FILM CORPORATION



The Greatest
BOX OFFICE ATTRACTION

since motion pictures began

JUST BECAUSE YOU HAVE NEVER
PLAYED A SERIAL BEFORE IS NO
REASON WHY YOU SHOULD NOT BOOK

HOUDINI

in

The Master Mystery

Written by Arthur B. Reeve and Charles A. Logue

Directed by Burton King

IT'S NEW=THE SCREEN HAS NEVER
SHOWN THE FEATS HOUDINI DOES

IT'S BIG=A MAMMOTH SERIES
OF FIFTEEN TWO-REEL BREATH-
HOLDING FEATURES

IT DRAWS=IT STARS THE ONE
AND ONLY HOUDINI

IT'S MORE THAN A SERIAL=IT'S
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Rumors and assertions to the contrary notwithstanding

CLARA KIMBALL YOUNG

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to render her exclusive services to the

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PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

"The Stars as They Are"

FIFTEEN MINUTES OF YOUR
FAVORITE PICTURE PLAYERS
—OFF THE SCREEN, AT HOME
AND BEHIND THE SCENES

Produced and Released by Kind Permission of the Pro-
gramme Companies With Which You Are Booking Daily

Thousands of Exhibitors—Tens of Thousands of Fans—Have
Asked PHOTOPLAY MAGAZINE to make immediately avail-
able these attractive Motion Pictures of the Stars in their Every-Day
Lives.

Mr. James R. Quirk, Publisher of PHOTOPLAY, begs leave to
announce that he has signed contracts with the EDUCATIONAL
FILMS CORPORATION OF AMERICA whereby EVERY
THEATRE IN AMERICA CAN NOW SHOW THEM

ON AND AFTER JANUARY 15th
AT ALL EDUCATIONAL EXCHANGES

EDUCATIONAL FILMS CORPORATION

729 7th AVENUE



NEW YORK, N.Y.

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT

"The Stars as They Are"

WORLD'S GREATEST ATTRACTIONS
—NOT IN THEIR JUSTLY POPULAR
FEATURE PRODUCTIONS, BUT MEET-
ING YOU INTIMATELY FACE TO FACE

A Great Business Getter—Gives You All the
Famous Stars as Fascinating Personalities

ONE ONE-THOUSAND-FOOT REEL PER MONTH

JANUARY 15th
RED LETTER RELEASE

**DOUGLAS FAIRBANKS, MR. AND MRS. SYDNEY DREW,
JOHN EMERSON, ANITA LOOS, MANY OTHERS**

"Ask for 'STARS AS THEY ARE' at Same Ex-
changes Where You Get Bruce Scenics, Ditmars'
'Living Book of Nature,' International Comedies, etc."

EDUCATIONAL FILMS CORPORATION

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NEW YORK, N.Y.

EXHIBITORS MUTUAL



BESSIE
BARRISCALE
in
"ALL OF A SUDDEN
NORMA"

Made by
B.B. FEATURES INCORPORATED

Released January 5th



J.V. RANCK

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

SESSUE HAYAKAWA
in "BONDS OF HONOR"

Made by HAWORTH PICTURES CORPORATION

BILLIE RHODES
in "THE GIRL OF MY DREAMS"

Made by NATIONAL FILM CORPORATION OF AMERICA

HENRY B. WALTHALL
in "AND A STILL SMALL VOICE"

Made by NATIONAL FILM CORPORATION OF AMERICA

Released by

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

EXHIBITORS MUTUAL



WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"

Made by JESSE D. HAMPTON

Released January Twelfth by

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS



A woman wrote one of these Reviews—

MOTION PICTURE NEWS.

To say that the Strand audience that greeted Anita Stewart's return to the screen December 29th at the Strand enjoyed "Virtuous Wives" would be putting the facts mildly. From the very introduction, an introduction in the way of a scene between Father Time and a baby who talks of the career before her as a sophisticated debutante might, it was well entertained and well rewarded for its collective struggle for seats.

Miss Stewart is delightful to look upon and measures up to requirements in the leading role, while Conway Tearle, Mrs. De Wolf Hopper and Edwin Arden give superlative support.

EXHIBITORS' TRADE REVIEW.

A great deal of time has been spent on the production, and the result makes this apparent, for there are no jarring notes and no lapses in the excellence. We left the Strand Theatre after viewing the picture with a keen desire to see it again. Anita Stewart is a delectable morsel as Amy Forrester. Conway Tearle is splendid as the husband; Mrs. De Wolf Hopper is a vivid Irma, and Edwin Arden as Delabane gives a polished performance.

MOVING PICTURE WORLD.

"Virtuous Wives" is elaborately produced and extremely well acted. The story is a pungent satire on society. Anita Stewart makes Amy Forrester one of the best drawn characters in her gallery of fair women. The supporting company is a distinguished one.

NEW YORK TIMES.

Emerging from the forest of litigation over the question of who should have control of her services, Anita Stewart returned to the screen yesterday in "Virtuous Wives" at the Strand. Miss Stewart is a most attractive person, with sufficient ability to express moods and meanings intelligently. And in "Virtuous Wives" she is excellently supported by Conway Tearle, Mrs. De Wolf Hopper and Edwin Arden. Also, George Loane Tucker who directed the production, deserves credit for extraordinary workmanship.

THE MORNING TELEGRAPH.

"Virtuous Wives" has a theme of aggravating appeal to feminine interest. It is an adoption of Owen Johnson's story by the same name, enacted by a cast of capable players, including Edwin Arden, Conway Tearle, Mrs. De Wolf Hopper, William Boyd, Virginia Norden and others of equal strength. Miss Stewart plays the part of Amy Forrester, whose domestic troubles as the wife of Andrew Forrester, a social Bolsheviki, have provided thousands of women with word pictures of their own personal wifely problems. "Virtuous Wives" is a picture of exceptional interest, splendidly directed with obvious attention to minute detail. The photography, too, is excellent.

THE WORLD.

The quick action and variety of incidents in the story lend themselves well to the screen, and it makes a good movie. Miss Stewart's acting was excellent. Others who acted for the film were Conway Tearle, Edwin Arden, Mrs. De Wolf Hopper and William Boyd.

Many Exhibitors are extending their Runs

Anita Stewart

in Owen Johnson's

"Virtuous Wives"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



Gaumont News

EVERY TUESDAY

The War is Over!

Gaumont Graphic

EVERY FRIDAY

Everyone knows what a success these independent news-reels were during the war. Competitors have had hard traveling to keep in sight of us.

Gaumont Scoops

Put the News First on the Screen

Peace finds Gaumont branches re-established in every country. This means even better news-reels than those which set the pace in 1918

The War is Over!

THE NEWS REELS OF *REAL NEWS*
are distributed by
THE BEST INDEPENDENT EXCHANGES

ATLANTA, GA.
Savini Films, Inc.
*Georgia, Eastern Florida, North-
ern Alabama, Tennessee and
North Carolina*

BOSTON, MASS.
Gordon-Mayer Film Corp'n
New England States

CHARLOTTE, N. C.
Eltabran Film Co.
North Carolina

CHICAGO, ILL.
Celebrated Players Film
Corp'n
*Northern and Central Illinois,
Southern Wisconsin and North-
ern Counties of Indiana*

CLEVELAND, O.
Superior Service Co.
Northern Ohio

DALLAS, TEX.
R. D. Lewis Film Co.
Texas and Arkansas

DENVER, COLO.
First Nat'l Exhibitors' Circuit
*Colorado, Wyoming and New
Mexico*

DETROIT, MICH.
Metropolitan Co.
Michigan

INDIANAPOLIS, IND.
Doll-Van Film Corp'n
*Indiana (except Northern Coun-
ties) and Southeastern Illinois*

KANSAS CITY, MO.
W. B. Towne Photoplay Co.
Kansas and Western Missouri

LOS ANGELES, CAL.
All Star Feature Distributors,
Inc.
Southern California and Arizona

MINNEAPOLIS, MINN.
Associated Theatres, Inc.
*Minnesota, Iowa, Northern Wis-
consin, North Dakota and South
Dakota*

NEW HAVEN, CONN.
Gordon-Mayer Film Corp'n
Connecticut

NEW ORLEANS, LA.
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*Louisiana, Mississippi, Southern
Alabama and Western Florida*

OKLAHOMA CITY, OKLA.
R. D. Lewis Film Co.
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PHILADELPHIA, PA.
Electric Theatre Supply Co.
*Eastern Pennsylvania (to 77th
Par.) and Southern New Jersey*

PITTSBURGH, PA.
First National Exhibitors'
Exchange
*Western Pennsylvania (from
77th Par.) and West Virginia*

ST. LOUIS, MO.
W. B. Towne Photoplay Co.
*Missouri and Southwestern
Illinois*

SALT LAKE CITY, UTAH
First Nat'l Exhibitors' Circuit
Utah and Southern Idaho

SAN FRANCISCO, CAL.
All Star Feature Distributors,
Inc.
California and Nevada

SEATTLE, WASH.
Northwestern Consolidated
Film Corp'n
*Washington, Oregon, Northern
Idaho and Montana*

SYRACUSE, N. Y.
Doo-Lee Film Co.
*New York State (North of
Dutchess, Ulster and Sullivan
Counties)*

WASHINGTON, D. C.
Super-Film Attractions, Inc.
*Delaware, Maryland, Virginia
and the District of Columbia*

— and —

M. H. HOFFMAN, 729 Seventh Ave., New York City

*For Greater New York, Long Island, the Counties of Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester, and Northern
New Jersey*



Paris

Gaumont Co.

FLUSHING, N. Y.

Branches and wide-awake correspondents everywhere



London

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

HERE'S what you were waiting to hear —

from **The Morning Telegraph**

"THE GREAT VICTORY, WILSON OR THE KAISER? THE FALL OF THE HOHENZOLLERNS."

Screen Classics—Six Parts—Metro.

Reviewed by Agnes Smith.

Here is a picture that lives up to its title, and any one will admit that it's some title. For lack of space we will refrain from repeating it here. Why write out the name of the picture when time might be given to saying a lot of good things about it?

Of course, the war is over, but we can't help crowing. This Screen Classic Production is a big crow. It makes you happy to be an American, so that you can celebrate the victory by cheering for a good cause.

The production takes the war from an interesting angle. It makes it a struggle against two sets of principles. The principles are represented by two men—Wilson and the ex-Kaiser. We see the ex-Kaiser's first public appearance—surrounded by bowing diplomats and saluting army officers. Then we see the atmosphere into which Wilson was born—a humble and God-fearing home.

Then the picture plunges into the war and shows all the dramatic moments. The sinking of the Lusitania, the murder of Edith Cavell, the wanton disregard of international law and the atrocities in Belgium are all graphically set forth.

But you must not get the idea that the picture is not timely. It is. It brings history up to the moment of the peace celebration, of the ex-Kaiser's flight into Holland, of the sailing of President Wilson

to Europe. All the prominent figures developed by the conflict are presented and most of them are creditably depicted by the actors.

Of course Wilson is the hero, and he is lauded in the sub-titles and in the action in the most glowing terms. Something tells us that Maxwell Karger is a good democrat. Be that as it may, it is the American spirit that is represented, and for purposes of screen drama it is just as well to personify it in one man. Most people will like it. The picture stands the final screen test. It is interesting.

The familiar scenes in Belgium, in Washington, in Berlin, and in France are carefully presented. Some of the submarine views are remarkably well done. There are no trench or battle scenes and only a few "shots" of troops on the march. Most of the picture has to do with the international dramas of the war.

Henry Kolker plays the role of the Kaiser and is sufficiently convincing in portraying crazy kingliness. Frederick Truesdale is Wilson and the likeness is very good. Others in an extensive cast do excellent work. We have seldom seen German officers and troops played with such vindictiveness and relish.

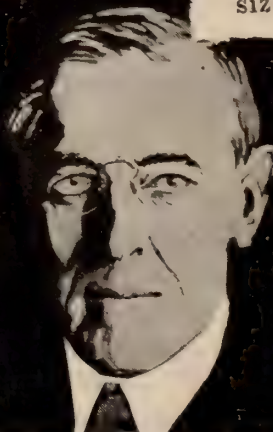
Because it is more than a war picture, this production should get a popular reception. The war is still the main topic of conversation and of thought. If you don't believe it, try thinking of talking for five minutes without introducing the subject.

P. S.—It may help you in advertising this picture to mention the fact that not once during the action does the Crown Prince show his vacuous face on the screen. That alone ought to draw a good-sized audience.

For the first time
Woodrow Wilson the
man of the hour is
shown as a real character
in a great
screen production.

A SCREEN CLASSICSTM Production
MAXWELL KARGER, Director General

METRO



Now go ahead
and cash in
with it!!

Scenario by Jane Matis and AS LeVine
Directed by Charles Miller

EXCLUSIVE
DISTRIBUTORS

Metro All Star Series Productions,

the only
standardized motion
pictures in the world
are raising their
own standard

Take for in-
stance the newest

MAY ALLISON

picture, in which
she proves our con-
tention that she is
the fastest rising
star on the screen
with a charm and
a value definite
and real-



The newest is HER INSPIRATION

*Written and adapted by George D. Baker and
Tom J. Geraghty - Directed by Robert Thornby.*

IT'S a real picture made in a real way and it
holds because it's tremendously human-

RELEASED BY **METRO** DECEMBER 30.

GEORGE D. BAKER, *Manager of Productions.*

How can an advertiser continue advertising? By giving YOU value.

BERT LYTELL



as the star of

THE SPENDER

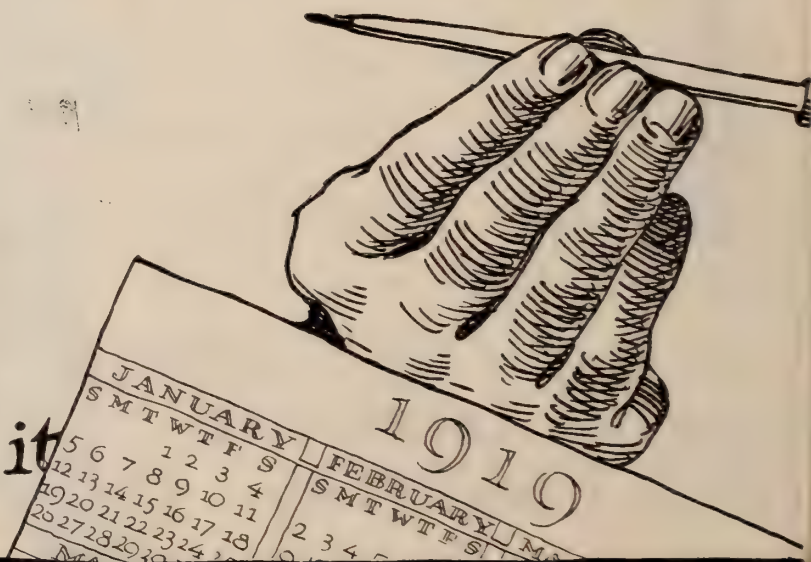
will double his already great power as a genuine box office attraction - Able, clean and typifying young American manhood!

Book this picture -
then book it again!
METRO

Watch for
METRO's
announcement-

WHY GERMANY MUST PAY

and
save a week for it



AN ANNOUNCEMENT
By ~

CLARA KIMBALL YOUNG

I HAVE THIS DAY SERVED NOTICE
UPON THE C-K-Y. FILM CORPORATION
OF THE TERMINATION OF ALL CONTRACT
RELATIONS BETWEEN THAT COMPANY
AND MYSELF, BECAUSE OF SEVERAL
FLAGRANT VIOLATIONS OF THE
TERMS OF THE AGREEMENT, UNDER
WHICH MOTION PICTURES HAVE
HERETOFORE BEEN PRODUCED FOR
DISTRIBUTION THROUGH THE-
SELECT PICTURES CORPORATION.



"CHEATING CHEATERS" WHICH I
HAVE JUST COMPLETED WILL
BE THE LAST PICTURE DISTRIBUTED
UNDER THE FORMER EXISTING
ARRANGEMENT.

SIGNED:~
CLARA KIMBALL YOUNG.

**DIRECT
FROM
39th ST.
THEATRE
N. Y.**

**TO A
CAPACITY
BUSINESS**



**BOOKED
BY
LOEW
MOSS
&
KEITH**

A MESSAGE TO ALL HUMANITY

Presented in a story of youth and love wherein the frank exposition of a father's transgression depicts the evils that threaten our future race unless we act now and quickly

READ WHAT THE N. Y. CRITICS THINK OF IT:

N. Y. Times

N. Y. American

N. Y. Tribune

N. Y. Evg. Journal

N. Y. Telegraph

N. Y. Herald

N. Y. Evg. Telegram

M. P. News

Wid's Daily

"The producer has excluded anything that might be repulsive. The subject should be driven home with hammer blows of reality."

"A very frank statement of fact with regard to the evils that follow unclean living. It can be seen to profit by old and young alike—its message is to all humanity."

"The subject was brought before the public when 'Damaged Goods' was put on the screen."

"They say children never listen to advice! 'The Scarlet Trail' shows to the brain through the eye that which the tongue is ashamed to tell."

(Louella O. Parsons) "'The Scarlet Trail' is a story founded on social hygiene and much like 'Damaged Goods,' though it is very much better done than the picturization of Brieux's play."

"Discloses the suffering incurred by youthful indiscretion and aims at purity among young men and women for the welfare of the coming race."

"It is a warning fashioned somewhat after 'Damaged Goods' in that it advances the dangers of contamination and is propaganda for the leading of pure lives."

"It's pertinent message—the effects of indiscretion between the sexes. Its moral lesson is driven home without the slight offensiveness. It has been produced clean."

"'The Scarlet Trail' is free from the nauseating details apt to accompany the presentation of a subject of the kind. . . . It should be beneficial in that it points a warning to youth and never by any inference, makes vice attractive."

G. & L. FEATURES, 729 Seventh Avenue, New York
N. R. GREATHOUSE, Gen. Mgr.

Motion Picture News

Vol. 19 No. 2.

January 11, 1919

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WM. A. JOHNSTON, Pres. and Editor.

HENRY F. SEWALL, Vice-Pres.

E. KENDALL GILLET, Sec. and Treas.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright & Callender Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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High Quality Of Spoor-Thompson Process Wins Big Contract

A thorough study of the Spoor-Thompson Process was made by J.A. Berst, an acknowledged expert on processing, and one of the few ~~no~~ film executives recognized as having a full and comprehensive knowledge of laboratory methods.

Mr. Berst was convinced that positive prints produced by this method are of a higher quality and have a greater artistic value than is possible under any other system.

As president of the United Picture  Theaters of America, Inc., Mr. Berst  backed his convictions with a long term contract to make all his corporation's positive prints, amounting to several hundred thousand feet a week, by this Method.

Talk to our sales manager, Mr. Charles F. Stark, in regard to price and service.

Spoor-Thompson Process

LABORATORIES 1333 ARGYLE ST. CHICAGO.
SALES OFFICE AND SERVICE BUREAU, 110 WEST
FORTIETH STREET NEW YORK CITY, TELEPHONE 
BRYANT 1490.



Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 2

January 11, 1919

60

That Advertising Question

IT would seem that the article we recently published by John H. Kunsky on the sort of national advertising which helps the exhibitor and the sort which does not, struck a sore spot on the anatomy of many exhibitors.

We didn't think Mr. Burleson's second class mails had carried that issue of the NEWS more than a few miles before our mails sizzled with a letter from L. H. Grandjean, of the Saenger Amusement Corporation, which backed Brother Kunsky up to the limit and then went a bit further.

And this week! "Go to it, Bill!" writes Herbert Weil, of Port Huron, Mich., who then goes on to explode some red hot opinions of his own.

He says some interesting things. For example: That Kunsky's advertising of a picture in Detroit does him more good than all the two million circulation magazine splashes.

To which he adds, "When Kunsky comes out big on a picture I get aboard quick and profit by the surplus demand he creates."

All in all, we think we have struck a subject on which many exhibitors have decided views. We expect to hear them. Come on and shoot!

* * * * *

And Bill is "Going to It"

ON top of these proofs that the question of producer advertising to help the exhibitor is a live subject, comes word from William A. Johnston, president and editor of MOTION PICTURE NEWS.

The boss has been away for two months, trailing the genus exhibitor to his lair, meeting him face to face, hearing his growls, kicks—and boosts.

He's coming back loaded to the hilt with some of the most valuable reading matter you will find in a trade paper in the coming year.

And on the Kunsky and Saenger articles he says: "Those stories have touched one of the most pertinent questions of the moment. Everywhere I go I find exhibitors discussing it. Their views will make corking reading."

So we hereby announce that, starting next week, William A. Johnston will "go to it" on the subject of manufacturer advertising to the fans.

And you know what it means when W. A. J. "goes to it." There isn't a coming issue of MOTION PICTURE NEWS that you can miss without losing some of the valuable "field stuff" gathered in the course of his two months on the firing line.

Ohio Should Be Aided

WHILE we are speaking on the subject of manufacturers aid to exhibitors we are reminded of a news story in this week's issue. It doesn't concern help in the exploitation of pictures but it is linked with "manufacturer aid."

Ohio's exhibitors have for a year been fighting a slow and losing battle with advocates of Sunday closing. One by one, towns have been grasped in the clutch of the reformers, and one day a week has been taken off the exchanges' rental books, and the best day in the week off the exhibitor's calendar.

The situation is becoming critical. Over a hundred towns are now affected and a few more victories for the cranks will leave things at a serious pass.

The Ohio Screen League was organized by the theatre men solely for the purpose of fighting for open Sunday legislation. It was prepared to do its own share of the financing, but felt assured of the support of the National Association.

Now, we understand, that support has been withdrawn. The exhibitors are to be left to fight their own battle. They are meeting the situation gamely and preparing to do so.

But the whole proposition is wrong—ridiculous and suicidal.

It is important to one individual exhibitor if his town authorities order him closed on Sunday—but it is vital to every producer if a hundred towns are closed on Sunday. The exhibitor's struggle is over when his local fight is lost.

The producer's worries *only begin* when a hundred towns are closed—for a hundred will beget another hundred, and two hundred a State.

And then we'll howl and squeal and wail "Let's do something."

The exhibitors of Ohio—and other States—*must* be helped in their Sunday battles. Not alone for the sake of helping the exhibitor, but for the manufacturer's own need.

There isn't a distributor in the business in a position to withstand the cutting of a few more rental dates from his list by arbitrary Sunday closing.

The National Association has a sad habit of ceasing to function for long and weary periods and then commencing to function in a panic-stricken helter-skelter manner.

It's got so that we take it for granted, with a complacent, "who cares" smugness.

Would we greet with equal satisfaction a State-wide Sunday closing in Ohio?

(Continued on next page)

Continued from Preceding Page

That Question of "Pooling"

QUITE a few of the producers we met during the week used our editorial note in the last issue on the subject of exhibitor pools as the subject of conversation.

It would seem that the cities controlled by one organization and the sections where exhibitors have "unwritten agreements" constitute a real threat to distributors.

One producer told us of an organization which had this season signed up for everything worth having, then when its competition had made other arrangements cancelled half the contracts.

This particular organization is accused of being one of the most ruthless users of its strength in controlling its territory.

But the incident referred to would seem to point more to the necessity of a form of motion picture contract that would really bind than to the evils of "pooling."

And this moral is double-edged—for there are also distributors whose hands are not clean of contract abuse.

* * * * *

Forcing Things to a Fight

THE manufacturers discovered during the recent influenza epidemic that in times of emergency they could really get together and act in concert.

There is every prospect then that in sections where exhibitors are especially rough-shod in their methods of taking advantage of a lack of competition they are only forcing things to the point of a fight. The case we have referred to above is only one of a number that are sore spots with many producers—so it wouldn't be a far stretch of the imagination to find these gentlemen meeting exhibitor "pools" with producer "pools."

Which ought to bring on a merry war in some parts of the well-known U. S.

Then supposing it were followed in different localities by an exhibitor pool against any organization that showed flagrant disregard of the obligations of its contract!

Perhaps the result would be the devising of a motion picture contract that "contracted."

* * * * *

The Influenza Aftermath

UP in Canada some sections are finding that the influenza aftermath means a new set of rules regarding the hours for theatre opening and closing.

Theatres in Edmonton formerly on an "11 toll continuous" policy will in the future run from 1 P. M. till 5 P. M. and then 6 P. M. till 11 P. M.

The idea being that the old idea gave the exhibitors no opportunity to properly air and ventilate their theatres.

Out in Indiana there are towns and cities which find that the influenza aftermath means renewed agitation on the part of the Sunday closing cranks. It was so easy to order the theatres closed during the epidemic period that the reformers are emboldened.

What is the influenza aftermath in your town?

Look out for it.

Be sure that there is no lingering suspicion regarding the sanitary condition of your house; no continuance of the idea that the picture theatre is something to be closed at the first sign of emergency.

Subtle missionary work—in your advertising, your house atmosphere, your own manner—will do the trick.

Don't neglect it.

Dealing in Personalities



**"He
Leads
the Way
to Money"**

WE suppose we shouldn't run this photo without a companion one of A. H. Sawyer.

For Sawyer and Lubin have become as inseparable in film language as the Gold Dust Twins in the household.

But this column only allows one photograph—so just imagine, every time we say "Herbert Lubin" that we mean "Lubin and Sawyer," and every time we say A. H. Sawyer that we mentally add "and Lubin."

When the Canadian market looked its darkest on the books of the distributors we used to hear on Times Square, "But there's one outfit up there who can make money for your pictures—Lubin-Sawyer."

When the state rights market looked its worst about a year ago Sawyer and Lubin came along with General Enterprises and showed that there was money there if you knew how to go at it.

So now we are watching S-L Pictures to see if Sawyer and Lubin can once more show the way to where the money lies.

A Few Odds and Ends

J. D. WILLIAMS is reported as an early visitor to the City of Angels.

GILBERT HAMILTON—pioneer of pioneers—arrived in New York on Thursday. Brought with him two productions and ambitious plans for the starring of Neal Hart.

GRANT CARPENTER, who did good work for the industry on the "work or fight" regulations, dropped into New York on Monday. Then we discovered that the Californian had been in Washington for these many months. Mystery.

The serious illness of his wife caused John Flinn, of Famous Players-Lasky to leave Los Angeles for New York on Thursday only a few hours after his arrival there.

Got more details about the MacManus Corporation. Correct address is 6 West 47th street. Offices the classiest suite we have seen in five years of fillum lay-outs. Business? Dunno, but two independent producers telephoned the day we were visiting.



**"We
Know Him
as a
Regular
Fellow"**

BENNY SCHULBERG happened to be in the office the day the news of the new Abrams-Schulberg organization broke.

Says Fred Beecroft to Benny Schulberg: "Benny, I don't know of any one in the game who could start 'on his own' with more good wishes than you will have."

Says Benny to Fred: "That's nice." And he almost blushed.

Say we to all of you: "That's deserved."

We could give you a multitude of "reasons why" but we'll pick one that may seem insignificant but which speaks a volume in this fillum life—Benny Schulberg never got so big that he couldn't be seen when you called.

Back to the Twenty-sixth street days when Benny was combining scenarios and publicity we remember calling on him. And on through the days of his rise in the Zukor organization. And always he has been the same accessible, "regular fellow," Benny.

Here's to him!"

Real Red Meat

"Go To It, Bill!"

So Says a Michigan Exhibitor of Our Articles on Advertising

[EDITOR'S NOTE—Out in Port Huron, Michigan, Herbert L. Weil is known more sonorously as "Herbert L. Weil, Theatrical Enterprises." And the three theatres he controls, the Majestic, Maxine and Family, have a combined seating capacity of 2,800. That's enough to show you that when Herbert L. Weil talks blunt, hard facts—he says something worth reading.]

Mr. Wm. A. Johnston, Pres. & Editor,
Motion Picture News,
New York City.

Dear Bill:

Shake!

I have long been tempted to write you and express my sentiments pro and con about certain picture propaganda which has been advocated, discussed, cussed and epitomized in your highly valuable publication.

Out in the wilds of Michigan you know we like to see a publication which has some backbone and when one starts something why one should finish it. That's what we like about the MOTION PICTURE NEWS, and we have long been tempted to write and express our appreciation of your policies and the highly efficient manner in which they are executed.

For instance, we read every line about what our fellow exhibitor, John H. Kunsky of Detroit, said about the apparent waste in the industry today, and the pursuant shameful manner in which money is spent by some distributors in national exploitation of their products.

And mind you the more that we dissected that article, tore it to bits and disseminated every paragraph, the more convinced were we that Mr. Kunsky was right with a capital "R."

It is the growing tendency of some distributors to advertise themselves above their stars. No man in the world is greater than the theatre which he operates. His patrons do not come to his theatre to see him, although his presence albeit gives them a feeling of welcome when he is seen about the place with a smile for all and a glad hand wherever one can be given.

It's all right, we admit, for the Gillette Safety Razor folk to advertise the Gillette with all the power at their command. However, it does not make an iota of difference what Mr. Gillette is doing. And perhaps, not ninety-nine out of one hundred people can tell you where the razor is manufactured. However, when one thinks of a safety razor one just naturally lets his mind revert to the name Gillette.

The same holds true of Pear's soap and perhaps a hundred other products which have had a national campaign of advertising in back of them.

So much for soap and razors, and now for pictures.

It has always been my contention that if the amount of money now being expended for advertising by certain producers in some of our national magazines were apportioned among the newspapers throughout the United States in cities where their stars were shown, that much greater results would ensue. I seriously doubt whether an eight-thousand-dollar page advertisement in one of our two-million circulation magazines does one penny's worth of good as far as direct results to the exhibitor are concerned.

That's why there is even greater need of further cooperation

between the producer and exhibitor, especially now when the industry is in its comparative infancy.

Take Port Huron for a concrete example. Here is a perfectly busy and prosperous little city of some 25,000 inhabitants, and yours truly has the town sewed up like Marshal Foch had Hindenburg on the hip. I am spending with one concern at least \$25,000.00 a year for service. In fact, I am what the stereotyped press agent would term a one hundred per cent exhibitor.

Yet at the same time this particular producing company will spend millions of dollars annually to advertise its score or more units while not one penny comes this way to bring the good folk to my theatres.

If some plan were adopted whereby a certain sum would be spent annually in the locality where these particular stars were shown, it would make a much greater hit with the exhibitor. In other words, if my investment with this particular concern amounts to \$25,000 annually, then I feel that I am entitled to more local cooperation than a press book, slide, and music cue.

Our daily newspaper here has a circulation of 13,000 each day. I burn up space like a mail express burns up anthracite, but I'll bet a cooky to a dollar that it isn't any alluring announcement in a magazine which may circulate freely in the State that brings the motion picture populace into my theatres.

No, siree! It isn't in the book no more than you can get an elephant into a chicken coop.

Mr. Kunsky points out in his article that the remainder of the theatres in Michigan are guided more or less by what goes on in Detroit as respects the advertising given certain pictures and certain stars. Port Huron is in such close proximity to Detroit that this in a measure is true. If Mr. Kunsky elects to put a certain star into his beautiful Madison theatre, then I lose no time in getting right on to his trail and book that same star for appearance here within a week or two after, and in this way I benefit from the money which he has spent to exploit his program for that particular week. But it's not any million dollar magazine bait that brings the shekels into my coffers.

Well, we could harp about this subject all day, Bill, and burn up a lot of otherwise valuable space (you must forgive us, we were once a newspaper man), but we'll live in the hope that some of these producers will see the error of their ways and get into direct touch with the small town exhibitor. Let him share in some of the fortunes which are being grossly misspent to advertise their product.

The best suggestion in this connection would be a get-together love feast of some producers and certain exhibitors from various portions of the country, and out of this something intelligent might be sprung which would do more real good than a thousand communications of this kind. Let this be held in New York, as we all like to see the bright lights at least twice a year.

More power to you, Bill, and your perfectly good magazine. I wouldn't do without reading it each week for a million, and my sincere good wishes are also extended to your able editorial staff.

Yours for the success of the Fourth Estate, and the motion picture industry!

HERBERT L. WEIL.

Several New Theatres Are Projected

INDIANA

Chicago and local capital has acquired a downtown site in South Bend and will erect a new theatre to be known as the Blackstone, with a seating capacity of 2,600, according to J. Handelsman of the W. W. Kimball Company and Charles E. Potts of the Inland Steel Mills of Indiana Harbor.

J. W. Johnson announced that he would erect a new theatre on North Main street in Kokomo with a large seating capacity and thoroughly modern, to be completed by August 15.

NEW YORK

At Fort Plain the former Diefendorf building will be razed and the site will be occupied by a motion picture theatre, according to George R. Chriss and Fred Weakley.

On the corner of Flatbush and Rogers avenues, Brooklyn, a new theatre will be erected by Jules Realty Company, with a seating capacity of 2,100.

The Zenith Amusement Company will erect a three story theatre on the Rockaway boulevard near Namecke avenue, on Long Island, at an estimated cost of \$100,000.

Public Likes Real War Scenes

Community Section of Films Division
Helps Bring Thousands Into
Theatres—Sends Out Let-
ters Broadcast

WHATEVER may be the fate of the fiction picture with a warlike theme, official records of actual facts, as exemplified in the releases of the Division of Films of the Committee on Public Information, are said to be in greater demand than ever.

According to reports at hand, the Community Section of the Division of Films is daily proving its value as an agent in reaching a large class who seldom or never go to picture houses, but who, when officially notified of the showing of a Government film welcome the opportunity of seeing it.

The Community Section, though at the request of exhibitors addresses personal letters to many individuals, and concerns itself mainly with individuals as representative of and influential with large organizations. These include principals of schools, clergymen, presidents of clubs, and heads of industrial concerns with large bodies of employees. In New York and other large cities the houses showing "America's Answer" have won splendid support from the public schools, due to the letters sent to principals by the Community Section in advance of the showings in their respective neighborhoods. These serve as an introduction for the exhibitor when he personally visits the schools. Several houses in New York have showed the picture to thousands of children each.

Inquiries are constantly reaching the Di-

vision of Films from school heads and clergymen as to where the Government pictures of which they have seen newspaper and magazine announcement are being shown. Such persons are in every case referred to their local theatres and the suggestion made that the manager be asked to show the pictures. Many actual bookings have resulted from this.

Exhibitors who have run "America's Answer" recently or who are planning to run it in the near future will be interested to learn that advertising matter on "Under Four Flags" has gone to every organization or individual circularized on showings of "America's Answer" since December 1. Thus, while reminiscent interest in the picture is still lively, expectation is aroused concerning the new picture. The letters that will follow, as actual bookings of "Under Four Flags" are announced, drive home the point that the screen will picture perhaps for the last time a phase of history that, if the faith and concerted effort of mankind can avail, will never be repeated.

Publicity's worth is, in the last analysis, measured by the box office. The splendid success attained thus far by the pre-release showings of "Under Four Flags," and the fact that such theatres as the Rivoli and Plaza in New York, and the Metropolitan in Washington, is testimony to what intelligent exploitation on the part of the exhibitor backed by Government invitation can do to attract a class of patronage that has long held aloof, but that is rapidly learning that motion pictures are worthy of respect and continued support.

Simplex Describes New Shutter

Expert from Precision Machine Company Explains Various Phases of
Important Projection Machine Adjunct

UPON learning that a newly invented shutter had been installed in Simplex projectors, MOTION PICTURE NEWS secured an interview with a Simplex expert anent the evolution of the shutter.

"One point of the projection machine that has always received considerable attention from the projectionist is the shutter," he stated. "Many forms of shutters have been tried out since the inception of the cinematograph. In the early days this blade was placed inside the machine, so that it operated between the film and the lens.

"The disadvantages, however, of the inside shutter became apparent and efforts were made to eliminate the troubles thus caused.

"From the very beginning the designers of the Simplex projector have always kept before them the necessity of combining perfect optical with perfect mechanical principles. At a time when many other machines were using the inside shutters, Messrs. Porter and Cannock, the designers of the Simplex, were using the outside shutter on their first machine, nineteen

years ago at the old Eden Musee in New York City.

"The new 'Extra-lite' gives added screen illumination, this being accomplished by the fact that none of the blades of the 'Extra-lite' are solid or opaque, thereby cutting off light by passing; but the cut-off blades are so designed that neither the light nor the picture itself is at any time cut off by the shutter blades.

"It is the purpose of the Precision Machine Company to equip their machines in future with the 'Extra-lite.'

"This new shutter has been so designed that it is of universal use and can be attached to any projector, new or old, using the outside shutter construction. We will later take this new shutter up from the scientific point of view and will give light measurements, etc."

This treatment will be outlined in the Projection Department of MOTION PICTURE NEWS.

Gets Stewart Films

It has been announced that Shea's Hippodrome in Buffalo, N. Y., has contracted for all the Anita Stewart productions and will present "Virtuous Wives" as the first attraction of the lot. It was booked to begin January 5.

Inter-Ocean Gives Dinner to Employees

Among the social affairs of the Yuletide season none was a greater success than the dinner and vaudeville performance given on December 28 by President Paul H. Cromelin and officials of Inter-Ocean Film Corporation to employees of the organization. The dinner was given at Healy's Jungle Room.

Among those present at the affair, which was semi-private, were: President and Mrs. Paul H. Cromelin, George W. Newgass, vice-president; Frederick Neuman, secretary and treasurer; Mr. and Mrs. Samuel Herzog, Mr. and Mrs. Harry Neuman, Mr. Millard Ellison, Mr. and Mrs. M. S. Epstein, Mr. and Mrs. Alan Lowens, Mr. George Curtis, Mr. and Mrs. Brookes, Mr. Henry Gladstone, Mr. Mayer Schlesinger, Mr. and Mrs. Eugene H. Kaufman, Mr. J. L. Kempner, Mr. and Mrs. Robert A. Foster, Mr. Gus Schlesinger, Mr. Louis Brock, Mr. and Mrs. Bert Adler, Mr. and Mrs. Al. Hartlieb, Mr. and Mrs. Martin G. Cohn, Mr. G. Loulo, Mr. and Mrs. Penzer, Mr. Eisenberg, Miss E. Hart, Miss I. Schulhof, Miss L. Schulhof, Miss I. Epstein, Miss V. Benson, Miss P. Cohn, Miss C. Quirk, Miss M. Brodsky, Miss M. Bornstein, Miss M. Bonwit, Miss P. Scherer, Miss May, Miss H. Miller, Miss S. Rosenblum, Miss Hahn, Mr. M. Moran, Mr. O'Brien, Mr. and Mrs. Blumberg and others.

Speeches were barred, but M. S. Epstein gave a burlesque account of the rise of the Inter-Ocean, and a song was delivered by the diners to the following words:—

PACK UP YOUR FILMS IN YOUR
OLD TIN CAN,

Or,

DON'T TALK BUSINESS TONIGHT.
By Quirk and Adler.

Stolen from "Pack Up Your Troubles in Your Old Kit Bag."

The theft suggested by Eugene Heavins !
Kaufman.

Pack up your films in your old tin can, and
smile, smile, smile;

You're one of Inter-Ocean's happy crowd;
smile, boys, that's the style.

What's the use of worrying? "P. H. C."
says 'tain't worth while;

Pack up your films in your old tin can, and
smile, smile, smile.

On December 24 the employees of Inter-Ocean presented Mr. Cromelin with a gold watch.

Alberta Operators Get Classification

Starting with January 1 the operators of the Province of Alberta were classified according to experience and ability under the direction of Howard Douglas, chief film censor for Alberta. Arrangements were made for examinations and the operators are to be placed in one of three classes, according to their showing. Operators in small centres will be restricted to the third class only, it is understood, and if they move to a larger town or city they will be required to undergo another examination.

Mr. Douglas announced that the aim of the board of censors is to improve projection in Alberta.

Ohio Wants Liberty on the Sabbath

Towns in Indiana Also Feel Pressure of Radicals Who Would Like to See Sunday Pictureless—Exhibitors Expected to Rally Round the Flag

THE agitation against Sunday motion pictures in Ohio seems to have oozed down through Cincinnati and across the Suspension Bridge into an edge of Kentucky and along the river into Indiana. According to latest reports, both Ohio and Indiana exhibitors are awakening to the fact that a serious menace confronts them in the shape of propaganda against Sunday shows. One correspondent declares this propaganda is being carried on by radicals who have had their attention drawn from the liquor question.

Feeling that the "booze babble" has reached a climax and is sliding down to where it needs nothing more than a parting kick, the agitators are jumping onto Sunday pictures with both feet. And just as lively, the exhibitors intend to protect their interests, according to reports.

Rally Round the Flag

Every motion picture theatre in Ohio is expected to do its bit toward helping along the good work of legalizing the Sunday picture show in the state. There have been one hundred towns in Ohio, during the past year, which have had to close on Sunday, because legally, the Sunday picture has no standing. These towns have been closing gradually, and the fact of their closing did not attract much attention, until those who were interested in obtaining favorable legislation began the task of collecting the evidence necessary to arouse the exhibitors to definite action. It was early last June that a general meeting of exhibitors from all sections of the state was called in Columbus. At that meeting the Ohio Screen League was formed. This league has no other duties than to act in connection with the Sunday movement. Henry H. Lustig, president of the Motion Picture Exhibitors' League of Ohio, was appointed president, and Fred Desberg, also of Cleveland, was appointed secretary.

For the past four months these two officers have been active in arousing the exhibitors of Ohio to the dangers that beset them, by failing to provide proper legislation in favor of the Sunday show. It was the expectation of the Ohio Screen League to have the moral and financial support of the National Association of the Motion Picture Industry, in the conduct of the campaign, but recent events have occurred which make it necessary for Ohio to paddle its own canoe into safe waters.

At the last meeting of the Motion Picture Exhibitors' League, Mr. Desberg made an announcement of what has already been accomplished, and what is further expected of the exhibitors in the territory affected by this legislation. "In lieu of the fact," Mr. Desberg told them, "that the support of the national association is withdrawn, it will be necessary for Ohio to raise all the funds required to bring this campaign to a successful issue. We need money to do this. And in order to get money, every theatre in the State is to be taxed pro rata, according to the number of seats in his house. Downtown houses will pay twenty cents a seat, and suburban houses will pay ten cents a seat. One-fourth of this is payable upon the signing of the subscription, one-fourth on the first of January, and the remainder of the sum due to be paid by the first of February.

TRY US OUT!

If You Have Served Your Country Let Us Serve You

PERMIT us to repeat what we said in last week's issue of Motion Picture News, and to express gratification because the khaki-clad boys are beginning to take advantage of our offer:

The classified columns of Motion Picture News are open free of charge to service men now returning to civilian life and seeking to resume their activities in film ranks.

Operators, musicians, studio employees, men in all branches of film work who have been in the service of their country may avail themselves of this opportunity to run "Situation Wanted" advertisements without cost.

In addition to these free ads all the facilities of Motion Picture News are "At the Service of the Service Men." Call on us.

Small Sums Wanted

"This is a very small sum," Mr. Desberg went on to explain, "in comparison to the seriousness of the menace that confronts the industry at the present time. Do you realize that the fear of closing on Sunday hangs like a Damascus blade over our heads continually? Whenever we, as an industry, take exception to some civic ordinance, we have not the power to voice our objections. Why? Because the first thing that will be told us is to accede to all demands or we will be closed up on Sunday. I don't know how you feel about it, but at the Mall and Alhambra theatres, in which I am heavily interested, we do 30 per cent. of our business on Sunday. We can't afford to be closed on that day. One Sunday's receipts will re-coup every exhibitor for the amount of the tax he is asked to put into this campaign fund.

"There's another way of looking at this proposition," Desberg continued. "Some exhibitors are prone to say, 'what's the use of stirring up something when there's no attempt to close us up now?' That's all very well, but you never know when someone will come along and close you up. It's in their power to do so, just as long as

the Sunday movie is illegal in Ohio. This tax which we are asking you to pay now, you should look at as an insurance payment. You pay it to procure protection. When you pay fire insurance you do so to protect yourself in case of fire, not because you expect to have a fire in your house. You pay this amount, not because you look for interference but to prevent anyone from interfering at any future time."

The State of Ohio has been divided into districts, and representatives have been appointed to see every exhibitor in each district, to see that he is doing his bit, and contributing his share toward relieving the industry of the greatest menace that confronts it today.

Indiana Uses Influenza Scare

Radicals in Indiana, now that their attention has been drawn from the liquor question, are attacking the moving picture houses on several scores and asking legislation to curtail the programs of the theatre houses. Through the northern part of the State is this most evident, where a certain class of people are loudly clamoring for a Sunday closing act and are using the influenza epidemic as a club.

Returns from the theatres in this section of the country during the past two months have been meagre and in most cases below operating expenses. Many managers have been forced out of business when the bans were placed on their industry for the second time in five weeks. Many have been running on the ragged edge of the ledger account and could not afford a forced suspension of business.

This new cloud on the horizon has taken the heart out of many of the smaller theatre owners who have counted on their Saturday and Sunday business to even up the week. Film men declare that the industry cannot stand such a blow at any time, but coming on the heels of poor business it is a calamity.

The effect of the law would be simply this: all moving picture theatres throughout the northern part of the State, if not the entire State, would be forced to close their houses on Sunday. They would not be allowed to run either an afternoon matinee nor an evening performance.

Abrams and Schulberg Leave for Coast

Hiram Abrams and B. P. Schulberg, whose plan to establish their own organization was recently announced in MOTION PICTURE NEWS, left New York last week for California to adopt the first physical steps toward that end. It was at first planned for Mr. Schulberg to remain in New York while Mr. Abrams was in California, but this course was changed due to exceptionally rapid telegraphic progress of the preliminary measures which they have already undertaken. They will remain in California for about three weeks, returning to New York, when it is expected that they will make a definite announcement.

Famous Players Cheers the Fleet

Makes "Gobs" Happy by Presenting
Big Stars in Latest Productions—
Walter Greene Originates
the Idea

WALTER E. GREENE, vice-president of the Famous Players-Lasky Corporation in charge of distribution, prepared the biggest single "booking" for one evening when he arranged a "show" of 161 reels of film for the "gobs" aboard the battleships in the Hudson River who were unable to come ashore on New Year's Eve. Each of the twenty-three ships in the Hudson River carrying projection machines and facilities for showing motion pictures was given a complete screen entertainment, including a five or six reel feature production and a two-reel comedy. On each ship the show was first given in the officers' salon and then relayed to the gun deck, where it was presented to the men.

The idea of giving the entire fleet a motion picture show on New Year's Eve, especially to "gobs" who had to stay on board, was originated by Mr. Greene, who offered to supply the films to the fleet free of charge so as to make the boys forget

about the good time their more lucky mates were having ashore. Arrangements for the "big show" were made by Mr. Greene himself, who called upon Lieut. Horace D. Clark, on board the flagship Pennsylvania, the officer in charge of the entertainment of the fleet while it is here. Lieut. Clark accepted the offer with thanks and expressed enthusiasm at the opportunity of seeing American stars in American pictures, their motion picture entertainment on board ship for the past six months having consisted of foreign-made films.

Only the latest Paramount and Arcraft pictures were booked for the New Year's Eve show on the Hudson River, presenting the work of the following stars and producers: Douglas Fairbanks, Thomas H. Ince, William S. Hart, D. W. Griffith, "Fatty" Arbuckle and Mack Sennett. The battleships that were supplied with the pictures are: Flagship Pennsylvania, Missouri, Wisconsin, Kearsarge, Maine, Illinois, Alabama, Indiana, Iowa, Wyoming, Arkansas, Texas, New York, Utah, Nevada, Oklahoma, Arizona, New Mexico, Mississippi, Florida, Solace, Vestal and Bridge.

Woodin Plans a New Towanda Theatre

Manager William L. Woodin, of the Keystone Opera House, in Towanda, Pa., has announced his intention of building next summer a \$30,000 motion picture theatre in that city.

Manager Woodin is known as "the little Rothapfel of Pennsylvania."

Camera Follows President

From the time that President Wilson reached Europe to the moment of his return he will be followed wherever he goes by "movie" men.

Charles S. Hart, director of the Division of Films of the Committee on Public Information, is now in Europe completing arrangements for this huge task of filming every detail of the Peace Conference.

STARTING RIGHT

Happy New Year Made Happier by "Those Kind Words"

HAPPY NEW YEAR wishes rained down upon us in bigger quantities this year than ever before—and we are sure the quality meant more also than usual.

And just to help us start the New Year right, H. Evans, South Wales manager of Butcher's Film Service, Ltd., Cardiff, South Wales, sent the following letter:

"All good wishes to Motion Picture News. It is **SOME** book, and something is missing when it does not turn up."

A part of the letter was given over to the studio directory.

Sickness Handicaps Universal City

Rumor had it just before the New Year was ushered in, that Universal had ceased production activity on the Coast. In part, this is true, as the influenza has attacked the Coast colony with all its old vigor and as a result some of Universal stars, Director MacGowan, practically the entire accounting staff and many of the scenario department of Universal are disabled by the epidemic. This information came from the New York office of Universal, R. H. Cochrane speaking for the company when asked to verify the rumor.

Mr. Cochrane said that the epidemic which is most severe on the Coast at this time, had impeded production activity at Universal City, but that production had by no means ceased. Some of the companies, including the Harry Carey company, Eddie Lyons and Lee Moran's comedy company, had ceased production owing to the illness of the stars. He said that Mr. Carey would resume work the first week in January and the Eddie Lyons and Lee Moran company as soon as the stars' conditions would permit. Director MacGowan in charge of the Universal serial, "Lure of the Circus," is ill with the influenza, but Mr. Cochrane said that the work would go on under the direction of another.

Destroyed by Fire

Manager James Moxley of the Regent theatre, Ottawa, Ontario, received a wire on December 27 that the print of "Under the Greenwood Tree," which was due to be shown at the Regent on December 30 and 31 and January 1, had been destroyed by fire at Toronto. "Woman's Weapon" was substituted for the destroyed picture until a new print of the latter could be obtained.



Charles Manfre, former Fox manager at Omaha, killed in action in France

Fox Exchange Man Meets Death in France

Believed to have been the only American film exchange manager to meet death in the service of his country, Charles Manfre, former Fox Film Corporation exchange manager at Omaha, was killed in action October 26, according to official notification from the War Department, received this week by relatives in Kansas City. No details regarding the circumstances of his death have been received.

Mr. Manfre, who was one of the youngest exchange managers in the business, enlisted shortly after America's entrance into the war, despite the fact that he was the main support of an invalid grandmother, two young brothers and a sister. After the usual period in cantonment in this country he was sent to France as a member of the 89th Division. Letters received from him while he was in the American training area on the Western Front expressed eagerness to get into action and do his share toward bringing an end to the misery which had held the world in its grip for years. That a bullet found him a few days before that misery was ended by the armistice is an especially poignant feature of his death.

As soon as William Fox learned that Mr. Manfre had been killed he wired to his representatives in Omaha and Kansas City to make all arrangements necessary for the immediate comfort of Mr. Manfre's dependents. At the same time he sent a letter expressing his sympathy enclosing a substantial check for the family.

Pathe Booker Reported Saved from Ship

Louis Samuelson, at one time a booker in the Seattle branch of Pathe Exchange, Inc., thought to have been lost in the burning of the steamship Dumar in mid-Pacific, after a lapse of several days has been reported among the survivors. He was in a third boatload, containing fourteen men, which landed near Manila.

"Mr. Samuelson shipped on the steamer Dumar, which left San Francisco with a load of dynamite and gasoline," wrote L. O. Lukan, manager of the Seattle branch, in telling the story to the home office. "Somewhere in mid-ocean between the Island of Guam and the Philippine Islands the ship was hit by a typhoon and struck by lightning.

Pyle Enthuses Over the New Year

Charles C. Pyle, general sales agent of the Bartola Musical Instrument Company, returned to Chicago recently from the factory at Oshkosh, Wis., very much enthused over the prospects for the coming year. Among other things Mr. Pyle stated that the sales of the Bartola for 1918 surpassed the business that had been anticipated.

Mr. Pyle has information that there will be more new theatres during the coming year than have been constructed within the three years past. He has just had an interview with C. Howard Crane, the famous Detroit architect, who is now working on twenty-one plans for theatres in the United States. Mr. Crane has an added force and is working night and day to keep up with the work, and in anticipation of this building the Bartola Musical Instrument Company have decided to extend their selling force and will add six high class traveling representatives.

Mr. Pyle is now working out an entirely new elaborate catalogue which will be something different than any company has ever used before and will be ready to mail by the middle of January.

Ottawa Wants a Film Exchange

The suggestion has been made by an Ottawa newspaper that a film exchange be established in the Canadian capital, particularly in view of the unfortunate delays in the arrival of film shipments from Montreal and Toronto. Several times recently boxes of reels did not reach Ottawa exhibitors until long after shows were scheduled to start on either Mondays or Thursdays and the theatres have lost considerable money, not to say anything about dissatisfaction among patrons.

Ottawa has almost twenty theatres, while there are many houses in centres of the Ottawa Valley district, but the city is only some 120 miles from Montreal, where all Canadian film exchanges have offices.

Keep the "Smokes" Going Across to Them

S. L. Harris, manager of the Olympic theatre, Portsmouth, Va., who has been a regular remitter to "Our Boys in France Tobacco Fund," has just sent another check for \$5.70 collected at his theatre. This continued effort, even though the armistice has been declared, will be appreciated by the boys over there. There are over a million of them, and it looks as if they would be there for some time, and they want a smoke just as much as they did during the actual fighting.

Business Picking Up!

The Big Feature Rights Corporation of Louisville, Ky., has found business so heavy that it has had to put another traveling representative in the field. H. A. Matthews has been appointed to cover western Kentucky. Nathan Schaffner is in the field for eastern Kentucky and George Starkey, Jr., for Tennessee.

INFLUENZA FADES WITH OLD YEAR

Improvement Noted in All Sections of the Country Where Epidemic Had Left Mark

IF Kid New Year were an exhibitor, there is little doubt that the thing at which he rejoiced most upon coming into the midst of a happy world on January 1 was the fact that the influenza epidemic was reported as "going out with the old year."

From all sections the situation has been reported as more favorable.

In Spokane, Wash., where the health officials had denied a petition asking the lifting of the ban on public gatherings, the motion picture theatres were permitted to run full capacity on New Year's Day. This followed a request that theatres use only alternate rows for audiences. The influenza is reported at low ebb in Spokane and surrounding territory, and no further restrictions are expected.

An account from San Francisco said in part that the influenza situation in the state showed an improvement and all danger of the closing of the San Francisco motion picture theatres was passed. Even the masks which have been much in evidence were voted abandoned. Sacramento also did away with masks.

There are indications that the chief outcome of the recent epidemic in Canada will be the shortening of the hours during which motion pictures can be shown. It is said most Canadian exhibitors welcome this move.

John Keiley Is a Father

John "Jack" Keiley, film editor with B. A. Rolfe Productions, which made the Houdini serial "The Master Mystery," was receiving congratulations last week upon the arrival of a son at his home.

The youngster was named Harold George, after Mr. Keiley's two brothers, who are in France with the American Expeditionary Forces. Harold Keiley is with Company A, 305th Artillery, while George is with the 52d Pioneers.

Nathan Goes West

Al. Nathan announced this week that he is resigning from the management of the Symphony theatre. Mr. Nathan will leave for Indianapolis to assume a similar capacity is one of the theatres there. No one has been appointed to succeed Mr. Nathan at the Symphony as yet, it is said.

Special Show for Canadian Employees

The Dominion theatre, Ottawa, Ontario, conducted a special midnight show on New Year's Eve as a benefit for all employees of the theatre for loss of wages during the recent epidemic. The Ottawa theatres were closed for practically six weeks. The sale of tickets was undertaken by the employees and the price was 50 cents per ticket. The theatre was crowded for the event. A number of special features were presented, while numerous vaudeville acts offered their services for the occasion. Manager W. J. Hanitch donated the use of the theatre. The total proceeds went to the employees.

Pathe Sends Haskett to Boston Office

H. D. Haskett, assistant manager of the Cleveland Pathe Exchange, has been transferred to the Boston office of the Pathe Film Corporation. Haskett's position in the Cleveland office has been filled by Paul Tessier, who has recently returned to town after being discharged from military service. Tessier says it feels like home to be back with Pathe, as he was associated with that concern for several years prior to his joining the army, first as assistant manager in Cleveland and later as manager for the Pathe Exchange in Albany.

Ohio Censor Board Member Reappointed Again

Maude Murray Miller, Columbus, chairman of the Ohio Board of Censors, has been reappointed a member of that board for three years by the Industrial Commission with the approval and consent of Governor James M. Cox.

When the censorship bill became a law in May, 1913, Mrs. Miller was the first member appointed by Governor Cox on that board. She served through that administration and through the administration of Governor Willis.

NOTIFIES ASS'N

Schaefer Gives Official Resignation of League

UNDER date of December 31, Peter J. Schaefer, president of the Motion Picture Exhibitors' League of America, sent the following communication to the National Association of the Motion Picture Industry:

Gentlemen:

I have presented the matter of obtaining 50 per cent representation in your Association to our Directors, and have informed them that at a meeting, held December 10th at the offices of the Association, you failed to have a quorum necessary to take action upon our request.

Our directors are unanimous, and desire to inform you of such, and that we, hereby, tender you the resignation of the Motion Picture Exhibitors' League from the National Association of the Motion Picture Industry. Said resignation to take effect immediately.

Controversy Develops Over C. K. Y. Features

RUMORS of a coming battle over the distribution of future Clara Kimball Young productions took definite shape on Friday with the insertion by both sides of advertisements in the trade publications. The following statements were then issued:

The C. K. Y. Co. says:

"In respect to the statements of differences between Clara Kimball Young and the C. K. Y. Film Corporation, which has been producing Miss Young's pictures since July, 1917, and particularly in regard to the announcement from Harry I. Garson that the last picture which Miss Young will make for C. K. Y. Film Corporation is 'Cheating Cheaters,' the sensational comedy drama announced for release by Select Pictures Corporation, and only recently completed at Los Angeles, C. K. Y. Film Corporation authorized the following statement:

"In conjunction with Select Pictures Corporation, which has by contract the exclusive right of distribution of all of our pictures, we have today inserted in all of the trade papers a public announcement warning against any interference with our contractual rights and interests under the contract between Clara Kimball Young and ourselves, by which we obtained Miss Young's exclusive personal services for a period of years ending August 31, 1921. The insertion of this advertisement was made necessary by statements popularly attributed to Mr. Harry I. Garson, who has therefore served as Miss Young's personal representative, pursuant to a clause in her contract with us, which gave her the right to nominate such a representative. We have no knowledge as to whether Mr. Garson was really authorized by her to make the statements attributed to him, and in truth are inclined to believe that Miss Young really intends to live up to the very letter of the entire spirit of her agreement with us. In view, however, of the fact that a notice reached us signed 'Clara Kimball Young, by Harry I. Garson,' supporting the other statements popularly attributed to him, to the effect that Miss Young was to leave our employ, we conceived that in fairness to the other producers and distributors of the motion picture industry, an announcement of the facts was in order.

"We believe that the time has come in the motion picture industry when every respect will be shown not only by producers and distributors, but by exhibitors as well, to existing contractual relations between producing organizations and their stars, and accordingly, anticipate no difficulty in the present situation. We believe we can safely forecast the continuance by Miss Young of her work in our studios, and the continuance of our ability to deliver her pictures for distribution to Select Pictures Corporation until the contract between Miss Young and ourselves expires, on the 31st day of August, 1921."

The Other Side:

W. G. Rudolph, New York representative for Harry Garson and Clara Kimball Young, made this announcement: "The statement sent by Clara Kimball Young to the C. K. Y. Corporation and published in your advertising columns is flat and final.

"The official notice served by Miss Young's attorney on the C. K. Y. Corporation states her case plainly and clearly. We are prepared for a fight to the finish on those grounds. The attorney's letter follows:

"C. K. Y. Film Corporation,
"485 Fifth Avenue,
"New York City, N. Y.

"Gentlemen:
"I hereby give you notice that I have elected to and do now hereby rescind and cancel the certain contract entered into between us under date of July 12, 1917, whereby you engaged and employed me to render exclusive services in the portrayal in motion picture productions of leading roles or characterizations for the period beginning July 16, 1917, and ending August 21, 1921.

"My reason for taking this action is because you have wilfully committed vital and flagrant breaches of the terms of this contract by your refusal, upon demand, to pay to me the several sums of money, now aggregating in excess of at least the sum of \$25,000, to which I am rightfully entitled and which are now and for some time past have been due and payable to me, under the terms and provisions of our agreement, for services performed by me thereunder for and on your behalf.

"The false construction and interpretation which you have sought by your letter of November 18, 1918, to place upon this contract clearly evinces an intention on your part to no longer be bound by the plain terms of the written agreement entered into between us on July 12, 1917.

"Your action at this time in demanding that I accept as binding upon myself this false interpretation of our contract which neither of the parties thereto had in contemplation at the date of its execution, nor at any other time during the period of more than a year's operation thereunder, amounts on your part to a repudiation of our written agreement and also to an attempt to coerce me into submitting to a contract whose terms have never been assented to by me and whose provisions are inequitable and unfair.

"I, therefore, give you notice of the termination of all contract relations between us and demand that an accounting be forthwith had of all moneys to which I am now or may hereafter be entitled to receive by reason thereof.

Yours truly,

CLARA KIMBALL YOUNG.

By Harry I. Garson,
Her Attorney in fact.

CLARA KIMBALL YOUNG,

By Harry I. Garson,
Her Personal Representative under provisions of Paragraph Sixteen of Contract dated July 12, 1918."

F. W. Thring of Australia Arrives in Los Angeles

F. W. Thring, representing J. C. Williamson, Ltd., arrived in Los Angeles and spent several days there with Samuel Goldwyn negotiating a renewal of a contract for exclusive marketing of Goldwyn releases in the Antipodes.

The Williamson interests consist principally of theatrical enterprises, having a number of theatres where speaking drama is given. In addition to this they have four exchanges in Australia.

Speaking of likes and dislikes of the Australian audiences, Mr. Thring emphasized the fact that presentation of pictures tried in Australia in a limited way had proven unsuccessful.

"Our patrons do not want their vaudeville and music mixed with pictures, nor do they want pictures mixed with vaude-

ville and musical numbers. We have after several years of experimenting found very satisfactory solution of our people's likes and dislikes.

"We open our Paramount theatre in Melbourne at 11 o'clock and run continuously until 6, with program consisting of one feature, a gazette, and comedy, charging five to twenty-five cents. The music at these performances consists only of that from the piano.

"At 8 o'clock we begin our evening performance and the price for this is ten to sixty cents. The program includes two features of five reels each, comedy and a gazette, or weekly, as you call them here.

"The evening show has music furnished by a ten-piece orchestra. The reason possibly for the success of our evening program is that there is no night life in Australia and patrons of the theatre come downtown solely to attend the theatre."

Baby Marie Osborne Tours Big Cities for Pathe Organization

Baby Marie Osborne, the diminutive Pathe star, upon the expiration of her holiday visit to New York, started on a "sentimental journey to friend," which will include twenty-four cities between the Atlantic and the Pacific. At the end of the journey Leon T. Osborne will begin independent production of these juvenile pictures, which, within a short time, have firmly established her as a star both at home and in foreign lands. The volume of letters sent to her by both children and grown-ups keeps a private secretary busy answering them and mailing photographs.

The sentimental journey includes Boston, Newark, Philadelphia, Washington, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Indianapolis, Chicago, Milwaukee, Minneapolis, Des Moines, St. Louis, Kansas City, Omaha, Denver, Salt Lake, Spokane, Seattle, Portland, San Francisco and Los Angeles.

Four New Companies Have Recently Incorporated

Four new companies in the motion picture industry have recently incorporated.

At Chicago, Ill., Athletic Feature Film Corporation has been incorporated with \$10,000 capital by John A. Verhoever, 6017 St. Lawrence avenue.

Pearl Theatre Company has been incorporated with \$2,500 capital by R. F. Blash, Charles H. Kellerman and Ruth L. Kellerman, of Highland Park, Ill.

Gold Coin Motion Picture Company has been incorporated with \$100,000 capital by M. Resnicoff, S. M. Goldin, M. May, 782 Prospect place, Brooklyn, with New York charter.

At Philadelphia, Pa., the Ideal Amusement Company has been incorporated with \$2,000 capital by F. R. Hansell, 4333 Chestnut street. Incorporator purposes to conduct amusement places of all kinds.

OH, THANKS!

And the Same to You

HOLIDAY greetings started early this year and lasted long. Among the messages of good cheer to reach Motion Picture News after Father Time had sounded the knell of 1918 were some from every branch of the industry. Cards came from

Al Lichtman,
Frank Mayo,
Bertram Chas. Bracken,
G. C. Heebner,
Colonial theatre, Orange, Cal.

In our issue of last week we published a partial list of names of those from whom we received Christmas greetings.

To each and every one within the industry, we heartily wish you the best that 1919 has to offer.

Standard Slide Employees Dined by Corporation

A holiday dinner was tendered the employees of the Standard Slide Corporation and the press by the officers of the company Saturday evening, December 28, at the Cafe Boulevard, New York City. It was one of those affairs that brought fellow-workers and executives closer together and showed that perfect harmony and co-operation had existed in making the Standard Slide Corporation a successful organization.

A rather novel form of entertainment was given and afforded a great deal of pleasure to all those present. Every number on the entertainment program was rendered by the employees and they received rounds of applause for their good work.

A new feature in song slides was introduced and consisted of a number of hand-colored slides with the words of the composition inserted on the slide illustrating the action.

Among the speakers of the evening were J. H. Hallberg, who spoke on the subjects of improvement and inventions, which were very interesting; J. Robert Rubin, attorney for the corporation, told how, through the untiring efforts and hard work of Joseph Confal, the four slide companies were brought together as one; H. A. Rosenberg spoke along the same line; Joseph Confal, as toastmaster, had a good word for every speaker as he introduced them.

Others that made addresses were Al. Greenland, Nat Cherin, David Harris, Thomas G. Wiley, Sam Spedon and Mrs. Mitchell Harris.

Taking into consideration that two officers of the Standard Slide Corporation started out in the slide business some six or seven years ago in a one-room office and today conduct business in a five-story building, the wonderful strides that have been made can be appreciated. A booklet with the title, "A Little Journey to Slide Lane," was distributed to the guests. It takes one through the offices, salesrooms and workrooms and describes the whole process of slide making.

The officers of the Standard Slide Corporation are H. L. Edwards, president; J. H. Hallberg, vice-president; H. A. Rosenberg, vice-president; Nat Cherin, treasurer; Joseph F. Confal, secretary and general manager, and J. Robert Rubin, attorney.

Allens Get Another Toronto House

Messrs. Jule and J. J. Allen have acquired still another theatre in Toronto, the latest being the Queen's Royal Theatre, Yonge street and St. Clair avenue. The name of the house has been changed to Allen's Royal theatre. It is located in the north end of the city and has been successful during its career of several years.

The Allens now own or control three houses in Toronto and are building two new palaces on Bloor street and Danforth avenue. The number of theatres which they control, own or are building in the Dominion is now near the forty mark, it is declared.

WHAT DOES THE NEW YEAR MEAN TO YOU?

Harold B. Franklin Has Some Instructive Thoughts Here for Every Exhibitor in the Country

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

THE new year will probably see more PROGRESSIVE changes in motion pictures than ever before. The motion picture has emerged from the war period a full-fledged industry, recognized by the Government and by the people as an important part of their daily habits. It should be the aim of every exhibitor to deserve the patronage of the great American public. Your theatre for "1919" should stand for high ideals and a rigid standard of quality. Make your theatre representative of the highest ideals.

Exhibitors should stop merely exhibiting! The up-to-date exhibitor "produces" his entertainment. It is the way you present your pictures that gives distinction. Anyone can hire an operator to put a picture on the screen. It is the atmosphere with which you surround your picture that makes it stand out. The successful exhibitor will see to it that his theatre sets the pace. Quality in pictures is the first essential. The producers and stars realize more than ever that true merit is the order of the day. To get a quality show people go to a quality theatre.

"THE proper presentation of the photo drama," is a subject that will never be finished, because of the enterprising nature of the motion picture business. We have made progress by leaps and bounds in the last few years and the end of the new year will probably introduce new ideas and methods of presentation that will make some of our present entertainments appear antiquated.

The exhibitor is facing what will probably be the most prosperous year in our industry, and there is every indication that good business will be the rule in every theatre that has a good opinion of itself—and deserves it.

The orchestra or organ is one of the big assets of the modern motion picture theatre. Good music that synchronizes with the action on the screen will give your pictures a new meaning. It is therefore worthy of the best effort on the part of the exhibitor. The best talent is available for this class of work and it is economy to secure the very best musicians in your locality.

FOR those theatres that have stage room, "stage settings" offer an inexpensive diversion. At Shea's Hippodrome we have developed this innovation to such an extent that a special setting is prepared each week. They offer a splendid background for a special musical number or overture and can be patriotic or timely in nature.

Commencing next week, we will introduce at Shea's Hippodrome reproductions of the world's famous paintings in stage-setting form. In that way we will bring to our audiences the best there is in art, and enhanced by color effects and appropriate music, we expect it will prove a novelty that will not only be good to look at but also have an educational value.

Exhibitor Enthuses Over "Made in America" Cast Is Made Known

Martin Johnson's picture of the "Cannibals of the South Seas," was said to be such a success in the showing of the first five reels at the Plaza theatre, New York, that Manager Milton Gosdorfer booked the second five reels, showing for eight days later.

"I took on the Cannibal picture in order to relieve the monotony of story pictures," said Mr. Gosdorfer. "I figured that if I could do ordinary business it would suit my purposes. I got a real surprise when I found we were doing an immense business."

"I had the notion it was a feature to give people information, but when they talked excitedly about the adventures among cannibals and the close flirtation with death which Martin Johnson and his fearless little wife carried on through weeks among the Solomon Islands, I got wise."

In eight episodes, "Made in America" shows how the American doughboy was trained within a period of less than a year to win battles against the super-trained and Satan-inspired warrior of Prussia.

The play is cast with the following: Richard Turner, Edward Burns, Philip Sanford, Brian Darley, Lillian Lawrence, Florida Kingsley and Emily Merceau have the most important parts, while the rest of the cast, some 40,000 in number, is made up of American soldiers.

"Made in America" was produced and directed by Mr. Ashley Miller and is published and distributed by the W. W. Hodgkinson Corporation through Pathe Exchange, Inc.

Stars Entertain Soldiers

New Year's Day at the Pershing Club for United States and Allied Officers, corner of Madison avenue, at Forty-fourth street, New York City, was "Motion Picture Day." Stars provided entertainment.

Focusing Attention on Price Tags

Frank Hall Quotes Some of His Views

"WHAT'S the Price?" a most excellent article, which appeared in the columns of the MOTION PICTURE NEWS of January 4 issue, and to which attention was directed by the editor, contains so much truth and common sense that it should not be passed over lightly, said Frank Hall, president of the Independent Sales Corporation.

As exhibitor and distributor, may I not take the liberty to openly discuss several of the points brought out in "What's the Price?" some of which I heartily advocate from one standpoint and, contrawise, take exceptions to some from the other angle.

I quite agree with the writer that the "How much" habit, which is prevalent among exhibitors in every section, has a decided tendency to retard the progress of the industry instead of advancing it. Too many of us are prone to look at an attraction from the price angle instead of from the show angle and the quality of amusement the picture might contain.

If the rental price is absurdly low, some of the small town exhibitors act on the advice set down in the old adage which says something about "not looking a gift horse in the mouth." In other words, the exhibitor feels that as long as he is paying practically nothing for a film, he should not be at all squeamish about the quality of entertainment, rather the lack of quality, in the film.

Believing he is going to do so much business, regardless, he doesn't care what his patrons might think, with a result that his opposition, who is ever on the alert, slips in a special at a fancy price, and does a rattling big business. The difference in profits of the two houses may not vary five dollars, but it goes without saying, the man who gives the better quality is the one who is building for the future.

But should he overstep the mark and pay "too much," the danger of lost dollars overbalances the lost patronage of his competitor, and sooner or later the sheriff will get him, too.

I have learned from exhibitors in small towns, towns of four to ten thousand population, that when they book some special production at a price way above their regular program stuff, and raise their admissions, their patrons complain and claim they are being "gypped" just because the picture may be a little better than the usual run—the public *does not* stop to consider an advanced rental, house capacity or drawing population.

On the other hand, exhibitors also claim, even though they do a rattling good business on a special production at advanced prices, the reaction sets in the following day and the falling off of receipts balances up an average week.

Of course, there are exceptions to this rule. I am speaking now of the many so-called specials that are being foisted upon the unsuspecting exhibitor, who is made to believe they are really great by the exorbitant prices asked. The wise exhibitor, though, is the one who asks "how

little" instead of "how much," for the scale of prices many salesmen have is so elastic that they can make them fit most arguments.

That's wherein the danger lies—trying to judge quality by price, and thinking because you have brought a salesman down from \$50 a day to \$15 that you have put one over—the truth of the matter is you have bought a product at ten dollars more than it's worth.

How much better it is for both salesman and exhibitor to have fixed prices—prices that can't be juggled, equitable prices to both exhibitor and distributor, permitting each to make a fair profit. Add to this the confidence inspired by the quality of the film, and you have the ideal proposition for all concerned.

It was with this thought in mind, protecting the exhibitor against raising prices on films of more than ordinary merit, that I worked out my ten-twenty-thirty plan, figuring that giving the exhibitors something truly worth while at a price they could well afford, that the inducement offered would double the number of playing days for any one film, which would more than offset the difference in the lower rental.

When I launched this fixed-price plan for a series of special productions I was confident of its success. Since announcing the first four pictures in this series, Evelyn Nesbit and Russell Thaw in "Her Mistake," J. Stuart Blackton's "Life's Greatest Problem," Bacon-Backer's "A Woman's Experience," and J. Stuart Blackton's "The Littlest Scout," the exhibitors throughout the country were quick to recognize the caliber of the 10-20-30 attractions, and at the close of our first month's business I am more than convinced that it is not "how much" or "how little," but the staple price for quality films that will prove the exhibitors' salvation and the greatest boon to the industry.

Occasionally some super-productions may come along, such as the "Birth of a Nation," "Intolerance," "Wanted for Murder," "My Four Years in Germany," "A Romance of the Air," etc., and being bonafide special attractions require special treatment. They are booked under special contracts, are advertised specially, presented in a special way, and special prices arranged commensurate with the attraction. Any exhibitor is justified in playing these extra specials and advancing his admission price, for they come so few and far between that his patrons welcome the truly big meritorious productions and are glad to pay the fare. Instead of reacting against their box-offices the days immediately following, it invariably acts as a stimulant, for it brings back to his theatre patrons who have slipped away to the other house or those who have lost the habit of attending regularly.

Having already pointed out the danger of advancing prices simply because the exhibitor had to pay more in rental, it is easily apparent wherein the difference lies—

Porter Sees Bright Future for Industry

According to E. M. Porter, general manager of the Simplex Company, who has returned to New York from a tour of observation in the East and Middle West, the outlook for the motion picture industry is unusually bright, notwithstanding indications of present business stagnation in certain parts of the country.

Mr. Porter's predictions regarding the coming prosperity wave are based on a thorough study of conditions in the machine end of the business. He canvassed the situation in detail with the distributors who dispose of Simplex products, men who are known as acute observers of conditions in their particular territories. In some instances these distributors were inclined to be pessimistic as regards their business today, but even they had to admit the ultimate upward tendency of business now in sight in their own localities.

His conclusions from the interviews with all of these men are that an era of unprecedented prosperity in the film business is not far off. The indications in accessory and supply quarters, he believes, point to a favorable reaction of general business on the picture industry as a whole.

Film Board of Trade for Minneapolis

C. W. Stonbaugh, Minneapolis, announces that the Minneapolis Film Board of Trade, an organization for the purpose of creating a better understanding generally between the local exchanges and the exhibitors, has been formed in that city. The organization is incorporated under the State laws of Minnesota.

The following officers were elected: E. A. Eschmann, president; E. R. Pearson, vice-president; W. C. Lestico, secretary; Benjamin Goldman, counsel; Ben Friedman, treasurer.

The members comprise the managers of the following film corporations: Paramount-Artcraft, American Film Mfg. Co., Hodkinson Film Corp., Friedman Film Corp., Pathe Exchange, Inc., Standard Film Corp., Goldwyn Distributing Corp., B. N. Judell, Inc., First National Exhibitors' Circuit of the Northwest, Vitagraph-Lubin-Selig-Essanay, Inc., Metro Pictures, Inc., General Film Co., Universal Film Co., Mutual Film Corp., Select Pictures Corp., Triangle Distributing Corp., Westcott Film Corp., World Film Corp.

price does not control—but quality does, and accordingly an exhibitor is only justified in advancing his admissions when he has a really big extra attraction to offer, a production that has been put to the actual box-office test and proved its worth on merit alone and not accepted as a super-feature on the wild ravings of some press agent, the bunk some salesman may offer or the lurid advertisements of the producer.

In the latter case I believe the exhibitor is wholly warranted in asking "how much" or "what's the price."

Carroll King Admits Being Hasty in Letter

Carroll E. King of Leesburg, Ohio, has asked **MOTION PICTURE NEWS** to publish the following letter, which he has written and which needs no comment:

"In simple justice to the officials of the First National Exhibitors' Circuit Company I ask that you please print the following:

"In the November 30 issue of the **NEWS** there appeared a letter which I wrote to the editor regarding the First National-Pickford deal. The paper had my permission to print this letter and they did so. In it I rather severely criticised the officials of the First National for, first, paying any star this amount of money; second, doing so without the knowledge of the franchise holders, and, third, making the facts concerning this deal public at a time when the war tax revision was the vital subject of the hour. I also feared that it might result in other stars inflating their values.

"As is generally the case, all the phases of a big deal do not appear on the surface, and when I had time to delve more deeply into the matter and obtain information in full I found that I had misjudged the gentlemen responsible for this great achievement. They made the deal in full accordance with their authority and in so doing secured a "scoop" for the First National. The manner in which it is intended to handle the Pickford productions is a positive guarantee of pictures that will far and away excell anything Miss Pickford has yet done, and, as is the case with Chaplin, there will be no rush to produce a given number of pictures. Every phase of the production will be handled properly, carefully, and with proper attention to detail. The announcement that has been made as to the vehicles means that every Pickford production will be an instantaneous hit, for the combination is unapproachable.

"As the tax worry is now seemingly drawing to a close, and as the stars are beginning to realize that it is a 50-50 case of star and vehicle, those two matters need not worry the exhibitor. So I therefore feel that it is only right that I publicly admit that I was hasty in my judgment.

"We sometimes criticise our friends more freely than our enemies, and the First National is most assuredly the exhibitors' friend, for it IS THE EXHIBITOR."

Jake Wells to Entertain Soldiers in Virginia

RICHMOND, VA.—Acting upon a letter sent to all of the resident managers of local theatres, Jake Wells has agreed to do his part in assisting State Labor Commissioner Hirshberg, who is now formulating plans for the entertainment of the disabled soldiers stationed at U. S. A. General Hospital No. 22, at Westhampton, just West of the city.

Mr. Wells, who controls the five largest theatres here, has consented to admit the wounded fighters between 11 a. m. and 5 p. m., during which time the theatres show to only average crowds.

The Bluebird theatre, under the management of Thorpe & Klein, has also agreed to assist in entertaining the unfortunate boys from "over there."

Division of Films Shows a Profit

Charles S. Hart Gives Interview in Europe Showing That United States Organization Has Surplus on Hand



Charles S. Hart, of the Division of Films, Committee on Public Information

FOR the British trade journals Charles S. Hart gave out an interview which shows that the Division of Films of the Committee on Public Information has made good financially besides spreading useful propaganda.

"The way the United States motion picture organization has been built up in so short a time is nothing less than a miracle, and it is especially interesting to note that the department received from the United States Treasury on commencement an appropriation of \$10,000," said Mr. Hart, "and that today the organization has in hand a big surplus of money, so that the idea has been successful financially as well as from the propaganda point of view. The Division of Films was created but one year ago.

"I knew nothing about films then," said Mr. Hart, "but was chosen for the post because I obviously had an independent attitude, and not being commercially interested in films could not be accused of having an axe to grind. The work has been tremendously interesting and in some ways I shall be sorry to leave it, as I propose doing next June.

"The department will then be finished with war activities and my part will have been played. What the future of the Department will be I can hardly say at the moment. I do not think it will be run to further commerce or to exploit commercial pictures by the United States Government.

"One thing that struck me as very curious when I first came along was the difficulties of film distribution. I found that if one house showed a film, that same picture could not be shown at another house for miles. This seemed all wrong to me, and we set about changing things.

"I believed it was purely prejudice and that the exhibitors would gain rather than lose by showing the same picture. Starting on this system: our pictures were soon

being shown everywhere and barring clauses were things of the past as far as we were concerned, which meant a 75 per cent. bigger distribution for our pictures.

"Now, if this paid—and the exhibitor admitted he made money on the Government pictures—why should it not be done with other films? I am not a film man, but it does strike me that the system in force means a fearful waste, for I understand that the average American picture only gets a 25 per cent distribution."

Houdini Serial to Open on Keith Circuit

The Houdini serial will open in New York on Jan. 6, instead of Dec. 30, as originally announced. The change in date was made at the request of the United Booking Offices, who are playing the serial first run for three and four days in sixteen Keith and Proctor theatres in New York City and State.

Among the Keith and Proctor houses to play "The Master Mystery" are Proctor's Fifth Avenue, Twenty-third Street, Fifty-eighth Street, 125th Street, and Harlem Opera House, all in New York City; Proctor's Mt. Vernon, Proctor's Yonkers, Proctor's Port Chester, Proctor's Albany, Proctor's Troy, Proctor's Schenectady, Keith's Greenpoint, Brooklyn, and Keith's Prospect, Brooklyn.

N. J. Nathanson, president of Regal Films, Ltd., which controls the Canadian rights to B. A. Rolfe's super-serial "The Master Mystery," starring Houdini, announces that a special trade showing of the early episodes of the picture was held at the Regent Theatre, Toronto, on December 27. Special music by the Regent orchestra of twenty-two pieces was furnished. The Regent is one of Canada's largest and finest picture houses. The serial will be released in Montreal on Jan. 5 and in Toronto on Jan. 6. Regal Films controls six exchanges in Canada, located in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. The home offices are in Toronto.

Calgary Interests Form Association

Moving picture theatre interests of Calgary have organized a federation which is known as the Calgary Theatrical Association, and it is aimed to perfect an organization the scope of which will eventually cover the whole of Western Canada.

The Calgary association was organized on December 19 at a meeting attended by exhibitors, managers, exchange representatives, moving picture projection machine operators, musicians and stage employees.

Steps were taken at the meeting to encourage the formation of similar local associations in other cities of the Western Provinces, and if active co-operation can be secured the scope of the association will be extended, under a broader name, to take in all moving picture interests west of the Great Lakes. It is also hoped that a Dominion-wide organization may eventually be formed.

Exhibitor Service Bureau

YOU who have been following these articles have no doubt seen that good advertising appears to be contagious—that in a city where one theater's advertising is good it will not be long until that of the average is much raised. But of course the theatre itself hasn't everything to do this with, for the equipment of the newspaper office has to be up to the times or the best results cannot be secured.

For instance, take the page from the Duluth, Minn. *News-Tribune* which is reproduced on the page opposite. It is hard to imagine advertising that is more unattractive than this—a mess of black type and exceedingly heavy rules. In every case, except that of the *Zelda* theatre, the designers of the displays or the compositors have used every possible bit of the space.

And turning through the other pages of this paper one finds that the general advertising is all of the same type, that black type rules for the news heads as well as for all of the advertising. And with the newspaper office insisting on furnishing nothing but this Gothic type and enclosing everything in these mourning borders it is hard to criticise the theatres for the result.

Such advertising as this gets the least possible pulling power because of the sameness and unattractiveness. We cannot imagine why anyone should read these displays unless they felt that it was a part of their day's work. In such cases the amount of space that is occupied is going to have mighty little to do with the results that come in. A mere mass of type amounts to about as much in three inches double column as it does in a full page if the display isn't going to be anything more than the aforesaid mass of type.

In justification for the Duluth exhibitors we want to say here that several of them have told us that they have the greatest difficulty in getting any decent cuts from their local exchanges. They add that they don't think they should go to the expense of having them made. One exhibitor complains that he rarely gets the very cut that he asks for, but that he generally gets "something else." It is only too true that the same complaint comes from exhibitors in other sections. There are cases in which the New York general offices have spent a large amount of money in preparing these displays and where the exchange fails to keep them on hand. Evidently, these exchanges are fearing to have the loss of the unused or unsold matter charged against them. The exhibitor has two remedies for this: either he should agree to take all of the cuts on the various productions or he should send a letter direct to the main office when he fails to get the matter that he wants.

Most of the Duluth theatres have well-written advertisements, and there the praise stops. What Duluth needs is:

Use of distinctive types and borders, or, at least, the getting away from the heavy black effects.

Cuts that mean something.

Distinctive name plates for the theatres.

Naturally, the theatre does not care to go to the expense of purchasing outright the types that he wants to use. It is expensive and unfair. If we were among the exhibitors of Duluth we would go to the fellow managers and get them a unit on the proposition and after that we would go to the newspapers and say:

"We have shown that we believe in advertising. We know that it pays, but we lose half of the effectiveness because your compositors set all of our displays up in the same type so that they result in the appearance of a series of handbills. If we have other faces we will be encouraged to use more space because all of us will be trying to achieve **THE** most attractive, the best business-getting display in the paper. By giving us all the same thing as you are doing now you offer no encouragement for personality in displays."

Making Your Displays Pull

**Duluth Newspapers Handicap Good Advertising
With Blackest of Types and Truly
"Mourning" Borders**

And when you go to make that little speech have with you your clippings from the **MOTION PICTURE NEWS**, a whole bunch of the clippings of the most attractive type advertisements that are

shown there and show the business manager of the newspaper what you mean. Show them what other newspapers are doing, and you might say to them that the faces they are using in their displays remind men who know things about advertising of Civil War days so far as type faces are concerned.

It is a remarkable thing that among the displays on the page that we have reproduced there are only thirteen lines of type that are not set either in some form of Gothic or in a machine black face type.

There are only nine lines in *Italic*.

With the exception of a couple of lines in Cheltenham Bold Condensed all of the display belongs to the Gothic family. A mighty fine showing for a newspaper in a city that is given a census population of 89,331. From the typographical appearance of the paper we would be more apt to conclude that this was an issue of the weekly *Gazette*, the leading weekly of Buncombe county.

We believe in newspapers and we believe that most of them will listen to reason when properly approached, but in cases like Duluth when they refuse to do anything that will encourage you to use bigger space the only thing to do is to **CUT DOWN** the amount of space that you are using. That will generally be found a most effective argument. If the paper is not willing to invest some money with the prospect of your pulling more business with better advertising, there is not much hope for it.

Few papers will be willing to buy distinctive borders for you unless you agree to use a certain amount of space in the course of a year, but we would highly recommend to theatres in cities where the newspaper has a monotype machine getting the matrices for two or three distinctive borders and having a bunch of these cast up. These matrices can be rented for a small sum and retained only during the time that the casting is in progress. Your newspaper can explain this to you in detail.

Borders, and distinctive borders, are essential. If one of the Duluth theatres had a distinctive border, light-faced type and attractive cut, it could make a display stand out in the midst of the others like a house afire.

There is no investment that a motion picture theatre manager can make that will yield so enormous a return as a name plate for his theatre. They are inexpensive and last for years—because you never want to change once you have adopted a peculiar style and slogan. We would advise every manager to get the services of a good artist to make the design, and this need only be made once, and then have these name plates made in the sizes that you use in your displays, one, two, three columns and upwards as you require. You need have only one cut made for each size for every newspaper that has a stereotyping department can furnish you with as many reproductions as you need.

Name plate and a distinctive border makes the display stand out, makes it individual, calls attention to your advertisement at once, and, more than that, gives CLASS to the theatre.

Now as to the matter of cuts. Taking the whole field into consideration, what can you get?

First, generally there are available from the producers, stock cuts at least in one-column sizes of the stars that are regularly making pictures for that company. If the theatre cannot afford to do any more, we would advise them strongly to **BUY** one of each star that they regularly play.

Many of these are very bad, we'll admit, but that is a point that you will have to decide for yourself. Most of them are so

(Continued on page 236)

Theatres Seem Content with the "Old Stuff" in Duluth Displays

Note the way that these theatres all use forms of Gothic type, resort to heavy borders, almost ignore cuts and lose nine-tenths of the force of a really good display. See article opposite

SUNDAY MORNING—Duluth News Tribune—DECEMBER 22, 1918.

BRETT PAGE SEES ALL ON BROADWAY

Latest Shows Along Gotham's Rialto Reviewed in Up-to-Minute Way.

(Continued From Page 1.)

Min this trip, were even more numerous than before.

The vaudeville show with which William Morris has surrounded Harry Lauder, is excellent. It holds the audience well pleased until the star, himself, appears. Harry Lauder receives so enthusiastic a welcome that he's compelled to remain on the stage for—well, the first night may prove indicative—a full hour and 15 minutes.

Harry, as the audience called him, first, out loud, when demanding old favorites, sang some new songs. The new that took most enthusiastically, was more of war, just in line of "love." At the end of the star's bit a veritable flower garden was handed over the footlights and then Harry Lauder tried to tell his well wishers how much he thanked them.

Then it was that Harry Lauder evaded the advice of his song, and began to tell of what he had seen in the war zone, of meetings with American troops and all manner of funny happenings when he entertained them. But some of Harry Lauder's reminiscences were not funny. A few of them were very compelling. He even made a little speech in which he pleaded for stern justice to the Hun.

That Harry Lauder was an artist long before the war, is merely stating a bit of common knowledge. But Harry Lauder of today is a far greater artist. He ended his entertainment by asking subscriptions for the "Harry Lauder Fund." This has grown to \$25,000. With some of this money

many a disabled soldier has been set on the road to independence.

At the little Belmont theater there is a play that stars Walker White-side and furnished for Tyrone Power a really commanding character. The title of this play is "The Little Brother."

The story is that of a Jewish rabbi, who is a refugee from a Russian pogrom in which he witnessed the killing of his wife. He had lost his very young brother in a previous pogrom. Now his daughter loves a Christian, and he is brought face to face with the Christian press, who led the pogrom and will believe him to be the chosen instrument of God. The climax is the recognition by the rabbi of his long lost brother in the priest.

The play ends with the priest begging his forgiveness.

There are some tense moments in this play, but there are also some moments that might well be shortened or made brighter. One cannot help but recall another play of religious persecution, "The House Next Door." It is possible that "The Little Brother" may find a wider popular audience than did the earlier play, but there are some who do not like it so well.

The Rivoli and the Rialto theatres while equipped with perhaps the most efficient motion picture houses have yet known, still rely upon their directing genius, S. L. Rothapfel, when the heads of the various departments are "stuck." The other day, when the director, John Wagner, and Jimmy, the chief electrician, looked down over a twinkling star and the lips of a crescent moon.

Now John Wagner is a colorist of the most pronounced type, not to say a futurist. Jimmy, on the other hand, is a materialist.

Mr. Wenger ordered that a star should gleam forth in the property sky. He directed it to be set within the arc of a crescent moon. "Also make it sparkle," he commanded. "Nothing doing," Jimmy declared. "It ain't the way nature works."

They battled for several minutes, but neither would give in. So they telegraphed Mr. Rothapfel, who was away on a vacation. This is his answer.

"Nature is sometimes crude. Wenger never is. Give him his star anywhere he likes."

So there is a star at the Rivoli

where a star cannot be and it twinkles.

At the Metropolitan opera house and the Park theater where the Society of American Musicians are to be both seen and heard, the musical offerings are of the "tried and true" variety, and are winning success consistently.

Indeed, during the war the Metropolitan has done better perhaps than any other entertainment. The subscriptions for this season which were made when the war seemed destined to continue for months if not for years, were so large that they surprised even the management. Some of the subscribers have been subscribers for the number of new subscribers. One of the old subscribers said:

"Opera at \$4 plus war tax is a real treat to my friends. It is the way I treat my friends. It is the place of some of the entertainment I need to give at home and although I have given up my automobile and the money I used to give, I won't give up my seat at the opera."

Further an unusual view to take, isn't it? But it is a odd fact in this season.

The Society of American Musicians, which has established itself in the same relative position occupied by the Opera Company in Paris, has done so well at the Park theater that it has run season without and this year. Not much, when the closing date comes, the society will return next season for its customary and now eagerly looked for season in this city.

A rather interesting side light on the situation has been furnished by the determination of the actual length of time to which a good season ticket is sold.

Mrs. Ballington Booth of the Volunteers of America has gone overseas to spend the winter with the American soldiers in France.

The Women's Municipal League of New York has launched a campaign with the aim of doubling its present membership of 1,000.

"So you're coming up to buy an airship? You're quite an ambitious little boy."

"Yes, sir! I want to fly over Jimmy Mack's yard and drop bricks on him."

Sunday diners at Little Jack Horner Dining Room.

STRAND

OPEN AT 10 TODAY

BIG DOUBLE PROGRAM

FATTY ARBUCKLE

In his newest comedy

"THE SHERIFF"

If You Never Laughed Before, Get In On This

Fatty does amazing athletic stunts of which Douglas Fairbanks might be proud, not the least of which is his climb to the top of a church spire from which perches post he holds a small army of enemies at bay.

also VIVIAN MARTIN in her new Paramount photo-play.

"MIRANDY SMILES"

Mirandy did the laundry for the organist, and the organist, being a nice young fellow, played a bit of music to her—and then Mirandy smiled—see, it's queer how peaceful and romantic a church is when there's nobody but the organist "practicing."

CUPID GOT IN THE ORGAN PIPES

ALHAMBRA THEATRE

Today Only, Matinee and Night

GLADYS BROCKWELL

"THE SCARLET ROAD"

A woman's triumph over the wolves of New York society, followed by a two-act Chaplin Comedy. It's funny. Come early.

Monday and Tuesday, Dec. 23-24

"SCANDAL MONSTERS"

The Talk of the Town.

Coming Dec. 25 and 26—Special Matinee Xmas, 1:30

"LES MISERABLES"

With William Farnum—Greatest Play Ever Offered.

—Youth!
—Handsome!
—Personality!
—Clever!
—A Real Fellow.
—He's the Favorite of All!

TOM MOORE

IN

"Just For Tonight"

Don't Overlook:

"Smiling Bill" Parsons, Rex Symphony Orchestra, Pathe News, Miss Melcher Organist.

Adventure To Him Was What Power Was To the Kaiser—

He was one of those reckless, careless young fellows who live for excitement and a good side.

Did He Get It? —We'll say he did.

And, believe us, it took all he had to hold his own.

3 Days Only REX Entertainment That Satisfies!

ALWAYS A GOOD SHOW

NEW GRAND

11 A. M. UNTIL 11 P. M.

The Theater of Incomparable and Refined Entertainment.

ALL NEW SHOW TODAY

WOOD YOUNG AND PHILLIPS A Pot Pourri of Songs, Stories

GIBSON & BETTY "On Broadway"

PAUL AND PAULINE A Delightful Artistic Quality

Extra Supper Show Tonite 6:30

MATS 15c Except Sun & Holidays 10c NITES 15c-25c

You All Know How Much It Costs to Live But, Do You Know How Much It Costs to LOVE?

You Can Learn by Seeing

THE LYCEUM PLAYERS

IN

"THE HIGH COST OF LOVING"

THE FUNNIEST PLAY EVER WRITTEN. Played by Lew Fields for over three years

LYCEUM THEATRE

WEEK STARTING TODAY

Matinee Sunday, Christmas Day and Saturday.

Nights, 25c-50c-75c—Christmas Mat. and Saturday, 20c-50c.

LYRIC

Big, Clean and Airy TODAY

Sidney Toler's Famous Stage Play

"Playthings"

With—

Fritzi Brunette

and LEWIS CODY

Unmasking the falseness of Gold's promises to Girl, hood, wherein Women's Hearts are playthings.

—COMEDY—

ALICE HOWELL, the funny woman, in her latest GROUGH KILLER.

Coming—MRS. CHARLIE CHAPLIN in "BORROWED CLOTHES."

TODAY, MONDAY, TUESDAY

SUNBEAM EACH DAY 9:30 to 11:30

For Three Days Triangle Stars

ROY STEWART In "UNTAMED"

A Western with plenty of snap—Saturday Evening Post Story.

ANTONIO MORENO and CAROL HOLLOWAY

In "THE IRON TEST"

BIG "V" COMEDIES—Highest class slapstick comedies, two real, one released weekly, featuring Larry Green, director-actor, Eddy McVey and Joe Rock, the screen's most daring actors, and the famous "V" Comedy Squad of Dicks.

Christmas Day and Thursday, Friday and Saturday

"BAREE, KAZEN" Alfred Whitman

From the famous novel of the same title by James Oliver Curwood—Rare Serially for Months in Red Book Magazine

A masterful campaign of the best known story writer of the great Northwest. Start again, the story of Baree, the wild dog, (animal story), scenes at the Teddies Park and a background for a thrilling love drama of the same country.

CHARLIE CHAPLIN

In his most artistic production

"A BOG'S LIFE"

Did you ever adopt a dog when you were a boy? What happened?

ONLY PICTURES HIT TO SEE.

ZELDA TODAY TOMORROW TUESDAY

The Beautiful Star

ALICE BRADY

In Her Latest Select Picture

THE BETTER HALF

A thrilling story of twin sisters. One who sacrifices for others—the other a selfish woman. Makes you laugh and cry—and leaves you happy.

Also SCREAMING COMEDY.

And ZELDA SCREEN TUESDAY.

ORPHEUS opens TODAY
THEATRE
2 Weeks Dec. 22 WITH MATINEE 2:15
2 Weeks Dec. 22 TONIGHT 8:15

TWICE DAILY - MATINEES 2:15 NIGHTS 8:15

The Original Big City Production

Coming Direct From Its Long Successful Record Run in the Following Cities:

28 WEEKS IN NEW YORK 18 WEEKS IN BOSTON
20 WEEKS IN CHICAGO 10 WEEKS IN MINNEAPOLIS

D.W. GRIFFITH'S SUPREME TRIUMPH

HEARTS OF THE WORLD

THE LOVE STORY OF THE GREAT WAR

A STORY OF THE LILIES OF FRANCE

THROWN AGAINST THE LURID GLARE OF WAR'S GRIM BACKGROUND

THE SAME BIG SYMPHONY ORCHESTRA

With that Sweet, Enchanting Music Which Has Caused Thousands of Spectators to Enthusiasm, Wonder, and Talk.

Prices: MATINEES BOX SEATS \$1.00 LOWER FLOOR 75c BALCONY . . . 50c GALLERY . . . 25c

NIGHTS BOX SEATS . . . \$1.50 BAL. 75c 50c LOWER FLOOR \$1 & 75c GALLERY 25c

Mail Orders Now FOR ALL Performances

Seats Selling For Entire Engagement

Bad Type Effects and Old Style Borders Mar Duluth Display

(Continued from page 234)

lettered that it is hard to use them for any but one attraction, but often the careful use of the printing office saw will eliminate this lettering without really hurting the cut itself.

But better than that, we would prefer to get a striking picture of each star and have made from this one and two-column cuts (you will seldom need larger, no matter how much space you use). These should be cut-outs and we would have the work well done, with the view of using them often. Then we would have a file system in the theatre, wrap each cut so that it will not become scratched and then put it away for use the next time you play a picture with the same star.

Most of the Duluth theatres that advertise appear to play attractions at least two days and we believe that it would pay all of these theatres to spend a little money on the engraving for each picture—that is, to have cuts made that bear on the particular picture and that are good for only one use. But always avoid scene pictures unless they really mean something. A character picture is always stronger. That shows the star in the particular role he plays in that picture and it gives an intimate touch that is always valuable.

While Duluth is being used only as a text for these remarks, let us turn back to the displays. There are only three cuts used. The one of Fritz Brunette is about as bad as it could be, evidently a makeshift arrangement sawed out of a layout and with more background than anything else. The one of Tom Moore is better but it does not fit into the picture. Whoever made the selection of the picture made a bad one, for in this Tom looks like he had a grouch on against the world while his sunniness is the thing that makes him so enjoyable in photoplays. The entire center display on "Hearts of the World" was supplied by the producers.

Rex and Zelda theatres have the two best displays on the page that we have reproduced, the latter being the much better in leaving a large amount of white space. But can you imagine what a dominating effect the Zelda could have secured had it employed a smashing cut of Alice Brady, preferably in her role in "The Better Half" and have then taken about twice as much space and have placed this in the upper left hand corner, with a distinctive rule border breaking into it and then using a distinctive name plate in the lower right hand corner with the rule breaking the same way and then have set the body of the display is some lighter and attractive type? We'll stake a lot that if the Zelda had done this and the other theatres had held to their present type of advertising it would have done twice the business that it actually did do—even if the film had to be held over to accommodate the crowds.

The situation in Duluth appears to be the same as the situation in most cities of the same sort. The newspaper doesn't want



You have read a lot about the Broadway Theatre in these pages. Here is a photograph of the new stage setting and the orchestra at that house, with an insert of Maurice A. Kashin, the managing director, at the left and James C. Bradford, musical director, at the right

to go to the expense of buying any other type. The exhibitor possibly reads some criticism of the typing of his displays and goes to the newspaper to ask for different type, and is given a "No" and then says, "What's the use? I'll have to do the best I can with what I have on hand."

But we have already pointed out some of the things that can be done. But the main thing is for the showman to try to do everything he can before he throws up his hands.

And then let him do something for himself.

Don't conclude that you cannot afford to pay for cuts, at least along one of the plans we have suggested.

Don't hesitate to make an investment in special borders and nameplates.

Remember that it should be your object to make your theatre THE theatre of the city. Possibly you believe that it is now, but if you are not willing to invest a little in giving it a REAL chance, your confidence is not very strong and you haven't an abiding faith in the future.

Let's improve our advertising. Let's get away from what the other fellow is doing. It is so easy, so comparatively inexpensive that it can be done and every time you and your competitor and the other fellows improve your displays you are making more business all the way around. That's no theory; it has been proven wherever it has been tried.

Unusual Exploitation Aids on "Virtuous Wives"

Departure in the usual style of the press sheet is marked in the exhibitor aid that has just been issued by the First National Exhibitors Circuit on the first of the Anita Stewart pictures, "Virtuous Wives."

As usual the various styles of news-

paper stories are supplied and then the entire layout of paper available is produced.

But the chief thing that attracts attention is the varied styles of advertising ready for use in cut or mat form. Not only are the complete advertisements furnished with nothing to insert except the name of the theatre and the date of showing, but the component parts of these displays are supplied separately so that the exhibitor can largely design his own displays. Cuts of the star for either newspapers or advertising use are provided in all sizes ranging from two columns to thumbnails. There are also thumbnails of four of the chief supporting members of the cast. The exhibitor certainly has a wealth of material with which to work.

Cut-Outs Used with Fine Effect in Louisville Theatre

A SIMPLE, inexpensive and effective way of advertising Charlie Chaplin in "Shoulder Arms" was used in Louisville, Ky., during the engagement of the Chaplin picture at the Strand theatre and at B. F. Keith's National. It was devised by Joe Goldberg, assistant manager, and George Starkey, Jr., traveling representative of the Big Feature Rights Corporation.

A "cut out" from the three-sheet lithograph was backed with cardboard presenting the valiant warrior true to life, or rather to the screen. He was then fitted out with full "field equipment," including mouse trap, wash pan, grater, bake pans, tin cup and egg beater, etc.

Thus arrayed, Charlie stood guard in the lobby or in front of the theatre. The effectiveness of the exhibit was demonstrated by the comment that was heard at the theatre and by the reports that were spread about it.



With this setting Shea's Hippodrome, Buffalo, celebrated New Year's

Patriotic and Carnival Spirits Are Combined When Franklin Celebrates Opening of New Year

NEW YEAR was ushered in at Shea's Hippodrome, Buffalo, in gala form last week. The stage setting was one of patriotic as well as carnival spirit, depicting the New Year in the figure of a new-born child, in part of the uniform of Uncle Sam, crossing the globe from France to the good old U. S. A.

In back of the life-size figure hung hundreds of serpentine strings of pure white, giving the "follies" atmosphere, and on the background a series of colored light cloud effects were thrown.

Over the whole scene a revolving snow slides through its flaky drops. When the setting was unveiled, the big, 31-piece symphony orchestra played "Auld Lang Syne," giving a very striking effect. This piece was followed by the selection from "The Follies of 1918." The added man in the orchestra is a doughboy who has returned from France and has taken his old post in the Hippodrome orchestra as 'cellist.

The Sammie was in uniform the night the writer visited the Hippodrome.

The New Year's feature was "Arizona," with Douglas Fairbanks in the leading role, and for this production an elaborate musical setting was arranged by Harold B. Franklin and Conductor Moulton.

One of the noticeable features of Hippodrome music programs is that there is never any resort to hackneyed agitatos during the presentation of a feature. In dramatic moments there is always some standard work used; it is never the same old "10-20-30 Hearts and Flowers stuff." Some of the numbers noticed on the program were such little gems as "A Little Story," by Zimmerman, and "Pirouette," by Finck, and "A Curious Story," by Winkler.

The opening number was "Suite from the South." The Christmas tree which was in the center of the stage during Yuletide week was moved to one of the smaller openings in the stage New Year's week and

LET'S REVIEW IT What Was the Best Thing You Did During 1918?

OLD Father Time has chalked up another year number on the blackboard. No matter what your resolutions may be for the New Year, sit down and reflect what were the good things and what were the unprofitable ones that you did during the past year. Most of you have experienced ill luck with the war and with the influenza epidemic, but did you take time to cast up then?

How much value has the Exhibitors Service Bureau been to you during the past year? We feel sure that its value is a certain thing, but how much have you availed yourself of it? And how much in your turn have you helped other exhibitors by recording your ideas in this department? The invitations certainly have been frequent enough and certainly the MOTION PICTURE NEWS has shown its willingness to give every line of the space that has been required toward recording those ideas.

But let us forget what you failed to send and turn over the inky leaf to a nice clean one. We want more of your ideas registered here during this annal of 1919. We would like to ask you, each one of you, to sit down and write what is the best thing that you did during the past year. You have some good idea that is of value to others.

And resolve that you will send the MOTION PICTURE NEWS during this year an account of all that you do for the progress of the industry. It'll help you, too.

again illuminated with its hundreds of bulbs, enhancing the beauty of the center setting. A special trailer wishing the Hippodrome patrons a happy New Year was run at the end of the program.

This week Manager Franklin is introducing a novelty in stage settings, reproducing the first of a series of famous paintings. The center of the stage is converted into a large golden frame, and one of the Works of art has been reproduced for Hippodrome patrons. MOTION PICTURE NEWS will show its readers the setting and tell about the idea in the next issue.

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J. WARREN KERRIGAN

**In His
New Success**

**Special!
Another
Magnetic
Screen!**

First pictures
of the greatest
and most in-
creasingly light
in all history
— the suc-
cess of Ker-
rigan's first
on the British.

A Burglar for a Night

In which Kerrigan takes the part of a young fight-
ing American, who plays the limit to win. How he
played, and what he won, and the pep he puts into
the game makes this a real Kerrigan picture—none
of his best.

MAJESTIC

PLAYING NOW

**Programme
of Concert
on Our
Super-
Wardian
Today at
12.30**

**Overture,
"March",
Ballets,
Piano,
Vocalists, Ladies,
Orchestra, Male,
Chorus,
and Solo,
Jazzed Solo**

**Ernest H. Hart
Organist**

[illegible]

BY SPECIAL CONTRACT

IT'S A
GOLDWIN
PICTURE

REX BEACH

PRESENTS A PRE-RELEASE SHOWING
OF HIS COMEDY SENSATION

"TO FAT TO FIGHT"

WITH FRANK McINTYRE,
AS DINGLE DALRYMPLE U.S.A.

DINGLE'S WAS EAT. TIPPED THE SCALES AT
203 POUNDS—HAD A FAILING FOR CORN
STARCH PUDDING AND A FONDNESS FOR
THINGS RESTFUL, COUCHES AND MANS
MARKED HIS PARTICULAR ATTENTION IN

STRAND

ALL
WEEK

IT'S A STORY OF RICH HUMOR AND INTENSE APPEAL

D.W. GRIFFITH
PRESENTS HIS LATEST TRIUMPH
"THE GREATEST THING IN LIFE"

ON the fingers of one hand you can count all the motion pictures produced by D. W. Griffith in the last five years
Here's the list—check them for yourself

"Birth of a Nation" One!
"Intolerance" Two!
"Hearts of the World" Three!
"The Great Love" Four!

Now Five — "THE GREATEST THING IN LIFE."

WHAT is the greatest thing in life?
Is it the valor that runs riot throughout the picture?
Is it the love with which the story is replete?
Is it the self-sacrifice that abounds throughout?
Is it the victory that comes with a sigh well-earned?
WHAT IS IT?

**ALL THIS WEEK
NO ADVANCE IN PRICES**

MAJESTIC
"HOME OF WASHED AIR"

At the time that we printed a Special Service Section on this picture we called attention to the selling argument in the list of Griffith successes, just as they are used here. But we would have gone further and have put something more of the human appeal in the display. Now you may have the greatest orchestra in the world, but if you are content in merely giving performances and not striking the human note you are not going to have the greatest patronage. And so in this case it was perfectly right to get the Griffith idea dominant, but there is not any reason why the human element should not have left its impress. A couple of paragraphs added would have got much more effect.

Seeing Rialto and Rivoli with Rothapfel

BACK from his trip across the country, S. L. Rothapfel is putting new pep into the bills at the Rialto and Rivoli theatres this week, with the holiday element remaining dominant. Everyone ought to enjoy a "happy new year" after seeing the two presentations.

Especially striking is the arrangement at the Rivoli. Things have literally been "shaken up." As a matter of fact it might be called a bill of surprises, and if one ignored looking at the program there would be something startling happening almost every moment. But months ago we told you that audiences have been accustomed to such things at those two theatres; they expect to be surprised, but they are never jarred.

"Bacchanale," from "Samson and Delilah," is the overture at the Rivoli, and this is played with remarkable lighting effects on the new settings. These effects are pinkish, running into green for the stage curtain. The main dome is in pink with the proscenium arch in deep red, affording a pleasing contrast. There is so much color to the musical offering that it is most fitting that it should be carried out in the lighting. It is remarkable how closely lights and music are associated in their effect upon audiences.

Now, here comes Novelty No. 1. The lights are dimmed down and with the orchestra bathed in we have a few bars of "Aloe Ohe" played, and then there go up gradually on either side of the curtain slowly flaring effects, giving a red cast to the theatre, and these continue through the titles of the picture that follows, Prizma natural color photographs of "Kilauea, the Hawaiian Volcano." During the music, which includes "Salambo" played twice through and then "Orgies of the Spirit," there is a constant rumble of the drums, giving the effect of the erupting volcano. The pictures themselves are most peculiar, with the molten metal showing in the genuine colors and all of the shades in the smoke and lakes of lava. The weirdness of the music adds a great deal to the enjoyment of the pictures.

With a harp cadenza as the introduction the curtains then part, revealing one of the brilliant John Wenger settings, which represents an artist's studio with the slanting skylight and typical furnishings of a studio. There is one dim hanging light. Here Alberto Bachmann, violin soloist, plays "Souvenir."

There is a lot of novelty in the Animated this week, too. To the music of "Cleopatra March" and then "Give a Little Credit to the Navy," we have a New Year card from the Rivoli and then a birthday cake with a single candle, for this week marks the first anniversary of the newest of the Rothapfel houses. Then there follows a picture of the front of the theatre at night with the "Victory" display showing.

Then come pictures especially taken for the Rivoli, "Washington's Sky Patrol," that can claim to be among the most novel that have been produced. There are all

IN THE WOODS

Yet a Theatre is Being Put Over to Big Business

WHAT do you think of a splendid motion picture theatre literally out in the woods where there is not even a town organization, doing big business, playing many of the pictures for the first run in the section, and packing the houses with almost every performance?

It is a remarkable story that shows the possibilities of the motion picture industry for it shows how the manager of a theatre in any country town can increase his business if he is willing to spend a little money and do some hard work. This story will appear in next week's issue. It's worth watching for.

Now as further evidence of what theatres in the smaller cities can do turn to page 243 of this issue and read the story of the way that L. L. Willey put over a Rothapfel-McCormick campaign and presentation in the city of Rochester, N. H., and how he cleaned up with it.

Let's hear from more of you small city exhibitors.

sorts of peculiar effects given—for instance, the Washington Monument seeming to bend this way and that, according as to how the aeroplane inclined itself. At one time it seems that the machine is about to dash into the monument. The audience is kept constantly laughing with the antics that the landscape seems to make. "Queen of the Air" is the music during these pictures.

What great care is taken at the Rothapfel houses in seeing that every reproduction is just right, and the ingenuity that is called forth is shown here in reproducing the sounds of the aeroplane, which, of course, come from the gas explosions in the engine. Joseph La Rose, production manager, has arranged a device which produces a stream of tiny explosions which is an absolutely perfect reproduction. This device consists of an air compressor, a valve system for the rapid release of "bursts" of air and a control system by which the speed and intensity can be controlled. This shading of the sound as the airship appears to be close or in the distance, of course, is wonderful, and the device is so valuable that Mr. La Rose has patented it.

And then another novelty. It is furnished by Will Rogers, who made himself one of the favorites of the Rivoli when his picture, "Laughing Bill Hyde," appeared there. First we have a characteristic picture of Rogers and then the opening words, "I am going to try to horn in on that anniversary of Rothapfel's with a few remarks on the peace ship," and then follow a series of sentences that keep the audience in an uproar. An agitator is used here.

With an American flag flying at the front of the camera then come Gaumont pictures of the welcome to the American fleet. The ships steam immediately before the camera and the fighting men draw the frantic applause of the audiences. Then there are views of Secretary Daniels reviewing the fleet and the "Mayflower" then takes us on review of the ships. It is really better than a trip through the river, and the people all over the country may be sure that they are going to be just about as intimately acquainted with the homecoming warships as are New Yorkers themselves. "Red, White and Blue," "Jack Tar March" and "Give a Little Credit to the Navy" are the selections used during the showing of these pictures, and then comes a drum roll, and to the tune of "Semper Fidelis" we have pictures of the sailors in their parade on Fifth avenue. We saw this parade and we must admit that when we saw these pictures at the Rivoli the sailors got a whole lot more applause than they did on their actual march. It simply shows how presentations like those at the Rothapfel theatres have conduced to arousing the patriotism of audiences.

Then there enters one more of the many novelties. Current Events furnished a picture with the title "Strike Up the Band, Here Comes a Sailor," and then, with the camera operating immediately in front of them, we have a ship's company of marching "gobs." "Here Comes a Sailor" is the music used, with a trumpet solo used through it.

The lights do not come up at the end of the Animated as usually, but the sound of muted horns is heard, and with the orchestra bathed in a dim blue someone begins to sing, "When Yankee Doodle Learns to Parley Vous." It is Albert Pellaton, who is seated in the orchestra, and you should see the audience as a whole craning its neck in an effort to find out who is doing the singing. Since the number does not appear on the program it is all the more of a surprise. There is only one verse of this and then we have again the muted horns and the curtains part with another clever stage setting showing a balcony effect with a huge moon in the centre and then four girls, two attired as sailors and two as Dutch maidens, dance "March of the Toys," from "Babes in Toyland," while the orchestra renders the selection. Pupils of the Albertieri School are the clever dancers.

Then comes a screamingly funny Mutt and Jeff cartoon, "The Lion Tamer," and there are imitations from the orchestra that add greatly to the merriment. The audience is in an uproar during the showing of the picture.

This is followed by the sextette from "Lucia di Lammermoor," which is rendered by a notable group of singers—Madeleine D'Espinoy, Gertrude Eider, Martin Brefel, Francesco Tamburello, Vincente Ballester and Albert Pellaton. It is probably the most ambitious musical number

Rialto and Rivoli

ever put on in a motion picture theatre and the audiences show their appreciation with the great volume of applause. And for one of the few times in the history of the Rothapfel houses the curtains part again for the recognition from the sextette.

"Chant Sans Paroles" is the theme for the feature, "The Squaw Man." It is played first with the title, "The Girl That Marries," and then is repeated during the picture rather oftener than the theme is generally used at the two theatres. Most of the music is of the Rothapfel numbered selections, the Indian strain being heard quite often. "In the Meadows" is the closing selection.

And this winds up the presentation except for the organ solo. A fitting bill it is to mark the birthday of the Rivoli, a theatre that has set a new mark for all who want to increase the popularity of the motion picture to follow.

"Poet and Peasant" is the overture at the Rialto, which is played with the lights all in gold. Then follows one of the most wonderful scenic pictures that we have ever seen, "The Storm," an Educational Films study of seascapes. There views of warships at sea in the rough weather, then of the surf pounding on the rocks—in short, it is a poem of the sea, every inch of it delightfully pleasing. It gets unusual applause. Organ music accompanied the picture.

With the lights all gold James Harrod then comes from between the stage curtains and sings "In Dublin's Fair City" and "Dear Old Pal of Mine."

Rialto Animated opens with Gaumont pictures of San Francisco welcoming the soldiers returning from Camp Lewis, and then some Pathe scenes of the arrival of Col. Whittesley of the "Lost Battalion" in Boston, and for both of these the music is "We Are Coming." Current Events then shows some of the Christmas presents that were intended for the Kaiser, showing the big gun trials at Aberdeen, Md., during which "The Last Stand" is played. Then follows a novelty entitled "Going Some," these being pictures of one of the cars of a roller coaster taken from another one. There are all sorts of peculiar effects secured here and the audience is in a constant roar throughout. "The Vixen" is the music.

Current Events then shows views of Miss Rose Tolley, the "four-months-old athlete," and there are a lot more laughs here. "Children's Suite" is the accompaniment, and then some Rialto pictures of the latest thing in Cheyenne dances, with "Russian Rag" being played. Culled from the official war review are pictures of "soldiers of the eternal snows," the Alpini, with a mysterioso used. These are followed by Pathe pictures of the welcome to the returning fleet. There are some wonderful hits here, and "El Capitan," which is played twice through here, adds to the applause which greets the vessels and then the sailors marching on Fifth avenue. There is almost a record for enthusiasm



Here is a remarkably simple lobby display and one of the most attractive. A series of Japanese lanterns and a large framed picture of Norma Talmadge formed this for the Liberty theatre, Kansas City, when "The Forbidden City" was shown

established here, only to be broken a few seconds later when we have Current Events pictures of President Wilson in Paris and being cheered by the enthusiastic. "Here They Come" is the music.

After Miss Gladys Rice sings "My Son" we have the feature, Charles Ray in "String Beans." "Jimmy Valentine" is the theme for Ray and "Jeanette" for the girl.

Then we have "Tales from Hoffman" by the orchestra and there follows one of the funniest comedies that Mack Sennett ever made, "The Village Chestnut." The music here adds much to the enjoyment of the picture. All the scenes are laid in the village school, and at the opening we have "School Days," followed by "I Can't Do That Sum." Then come "Following the Girl," "Porcupine Patrol" and "Curse of an Aching Heart," played with an exaggerated effect that gets a lot of laughter. "Star Gazer," "When I'm Alone" and "Oh, Harry," follow with "Curse of an Aching Heart" repeated and "Over the Top" and "You Bet" winding up the showing.

It's a mighty happy bill all the way through and certainly just the sort of a one for the holiday season. And in spite of the weather during the week finding a seat at either one of the theatres was mighty hard work.

Yes, the holiday spirit is in both of the presentations, but the best thing about it is that the followers of the two theatres know that they can safely expect everything to be done just right and at the right time, and therefore they never miss occasions such as this, marking holidays or special celebrations.

There's a whole lot of getting your public in that frame of mind. That's the thing that keeps the box office busy.

Many people fail to see the cloud's silver lining because they fail to look "up" long enough.

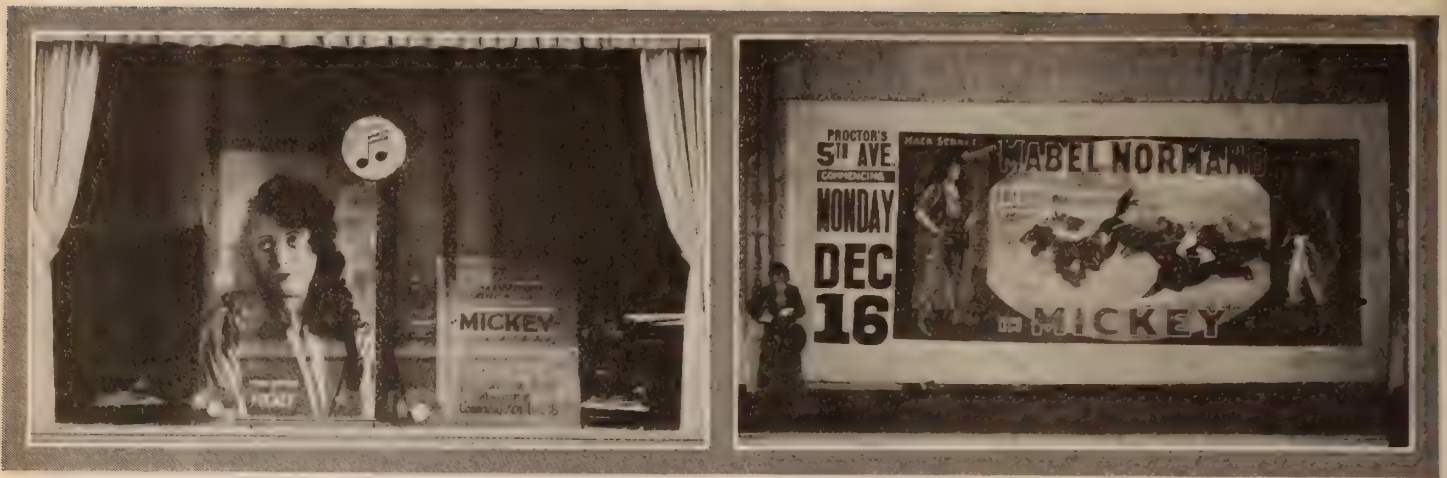
Moore Gives Theatre for U. S. Showing of "New Glory for Old"

ON Sunday morning, December 29, Moore's new Rialto theatre, Washington, the handsomest structure of its kind in the National Capital and one of the most magnificent photoplay houses in the United States, was turned over to the officials of the District of Columbia government for an exclusive first-time-in-America showing of "New Glory for Old," a cinematographic record of the activities of a fighting division of the United States Army from the time of its mobilization in this country to its review by General Pershing after months in the thick of the fighting on the western front.

The showing was under the direct personal supervision of Major Raymond Pullman, chief of the Metropolitan Police Force of Washington, with whom the officers of Moore's Theatres Corporation co-operated. The private showing was at 10:30 a. m., and was attended by all of the district department heads, their families, friends, assistants and invited guests, including many distinguished representatives of the capital's official, business and social life.

In compliment to the members of the District Government, Mr. Moore added to the program the latest Charlie Chaplin release, "Shoulder Arms," a perfect travesty on the life seriously depicted in "New Glory for Old," and the full force of the Rialto Symphony Orchestra, an organization of solo artists that has created a sensation in Washington musical circles and established new standards of musical accompaniment in the theatre.

"New Glory for Old" was filmed by official Signal Corps operators and forms one of the most valuable historical records extant.



Phonograph window display on "Mickey" and how theatre used 24 sheet on its drop curtain the preceding week

24-Sheet on Drop Curtain in Theatre Helps "Mickey" Exploitation

EVERY use was made of music in advertising "Mickey" during its recent run at Proctor's Fifth Avenue theatre, where it is said to have made a new record for a motion picture. W. H. Quaid, the manager, announces that never before in the four years that he has been the manager of the theatre has he shown a picture of more than two reels, but adds, "any time that you have another 'Mickey' call upon me and you will find a willing exhibitor."

The campaign on this picture was started a week before the showing and introduced some novel features. Use was made of the song of the same name, a slide of this being run, the orchestra playing the music and then a singer rendering the song after each performance. In addition to this a talking machine was placed in the lobby and there the records were played while a number of ushers sold copies of the song. "Mickey" was certainly impressed upon everyone for the full week before the opening of the engagement.

There was another unusual plan followed during the preceding week by the use of 24-sheet with the theatre date stand alongside on a drop curtain. This was lowered after each performance and at the same time a woman employe of the theatre appeared and made the announcement that this was one of the big scenes in the feature and that during the making of it Mabel Normand was almost killed. Directly to this use of the poster the management attributes the unusual word-of-mouth advertising that was given the picture, the lobby attendants reporting that it was almost the sole topic of conversation among those leaving the theatre.

Music stores handling the various phonograph and piano player records of "Mickey" in the neighborhood co-operated. One striking window display was afforded by the Fifth Avenue Columbia Graphophone Company. This consisted of an immense picture of Miss Normand, a number of the records of the song, and then a display card announcing the showing of the picture at the Fifth Avenue theatre.



Dayton theatre got the Christmas spirit into this display and added to the picture's drawing power

Exchange Helps Overcome Law Reducing Admissions

What co-operation of an exchange is worth has just been proven in the case of Williamsburg, Ky., where the city council recently passed an ordinance forbidding local theatre managers from charging more than ten cents admission to a motion picture show.

However, one of the managers had arranged with the Big Feature Rights Corporation of Louisville, owners of the First National Exhibitors' Circuit franchise for that territory, to show "Joan the Woman," but when this action was taken by the city council he advised Lee Goldberg, the exchange manager, that he would be unable to show the picture. Instead of arguing the matter, Mr. Goldberg wrote a letter to the council pointing out that if such a law were enforced it would result in Williamsburg failing to see the best of motion pictures, and that the exhibitors would have to show the cheaper grade film. Evidently the letter had its effect, for the next day in came the order to ship "Joan the Woman."

Dayton Theatre Shifts Bill Change to Get Benefit of Holidays

AS usual thing the Dayton theatre, Dayton, O., changes its bill on Thursdays, but, of course, this year both Christmas and New Year came on Wednesday and the management figured that it could get a greater volume of business by putting on new attractions on those days instead of waiting twenty-four hours later to make the changes. It was the only house in Dayton to fall for this idea and the result was a large increase in business.

Holiday spirit was carried through all of the advertising for that week, and the theatre used large space in the newspapers to announce this change in the bill. The three column, ten inch, display which is reproduced here on "The Greatest Thing in Life" could not have been better. None of the selling argument of the picture itself was lost and in addition the pictures of Lillian Gish and Robert Harron were placed on the Christmas tree, the whole thing surmounted by a star bearing the title and under this decorations asking other questions. D. W. Griffith was represented as a Santa Claus bringing good things to the Dayton.

It was not long ago that we urged that every theatre manager use the inspiration of special occasions to bring new business. The Dayton is surely doing intelligently.

This Manager Makes Stage Attractions Help

When Ziegfeld's "Follies" played its annual two weeks' engagement at the Detroit Opera House, Manager Phil Gleichman, of the Broadway Strand, decided to link up the production with his presentation of Billie Burke in "The Make-Believe Wife." Miss Burke being Mrs. Ziegfeld in private life. An invitation was extended to the members of the company to attend the Monday matinee, and more than sixty took advantage to see the wife of the "boss" in pictures. Announcements in the daily papers that the company would visit the theatre naturally crowded the house, and this the week before Christmas, which is usually quiet.

Here's a Big City Smash In a Little One



How Manager Willey of the Colonial, Rochester, N. H., used a 24 sheet for his big decoration and then staged a special prelude to "The Romance of Tarzan"—all in a city of 8,000

"THAT Rothapfel-McCormick stuff in MOTION PICTURE NEWS is fine reading, but it doesn't do us fellows in the small towns any good. They've got the chance in a big city like New York or Indianapolis to do things. The materials are there to work with. What have we got here? There isn't a decent twenty-four sheet stand in town. As for music, we can't afford more than two or three pieces. Besides the town wouldn't know how to appreciate any splash like a big orchestra or these here stage settings and vocal numbers that Rothapfel and McCormick are always using."

The complainant was an exhibitor in Rochester, N. H. His audience was L. L. Willey, part owner and manager of the Colonial Theatre of Rochester.

"Perhaps you're right," answered Willey. "There are eight thousand people here. I wonder what they would do if they saw something that resembled a metropolitan presentation of a special feature production. I wonder"—

"And I'll tell you," interrupted his visitor. "They'd refuse to pay the increased prices you would have to charge to get back your costs. Besides what have you got here in Rochester to work with? Gee whiz, there isn't a scene painter in town. May be Pearl Balfour, who drew that cartoon for the *Courier*, could draw pictures for a set. I said 'may be.'"

"I was thinking of that," Willey continued. "I've often wondered if we small-town exhibitors are not too much inclined to close our eyes and say 'it can't be done,' without trying to find out if it can be done. We haven't got all of the things that Rothapfel and McCormick have, but they didn't always have a staff of artists, an orchestra leader to work out special scores, a big lobby, a stage equipped with every known mechanical facility, an electrical expert to work out lighting effects, and all that sort of thing. They were 'out

in the sticks' themselves once upon a time. Say, I just said something! I'm going to try and give this town an R.-M. show."

"An R.-M. Show"

"What do you mean, an R.-M. show?"

"A real Rothapfel-McCormick presentation of a special feature."

"You'll queer yourself and spend a lot of money for nothing. There's not a thing for you to work with. You've got only six hundred seats. You couldn't begin to cover expenses with that capacity. What'd you charge?"

"I don't know. Depends upon the cost, the film rental, and what I want as a profit. I can figure that out later."

"Aw, you make me tired. Anybody would think this town was just waiting to jump when you snap your fingers. They don't appreciate any special stunts."

"All right, old timer. Perhaps your dope is correct. But any way I am going to satisfy myself. I've booked 'The Romance of Tarzan' for Thursday, December 19. I'm going to apply the R.-M. principle of showmanship to it and see what happens. And hang the expense."

The Colonial theatre is situated at the corner of Main and Arrow Streets in Rochester. Its average daily patronage is approximately the equivalent of one full house, or six hundred admissions. The town is eighteen miles northwest of Portsmouth, and has for its chief commercial activities the manufacture of woolen goods, boots, shoes and bricks.

Used Aids of the News

Willey's first move in carrying out his intention of actually "presenting" was to spend an entire morning in studying his file of MOTION PICTURE NEWS. He read carefully the "Seeing Rialto and Rivoli with Rothapfel" departments in several issues and the S. Barret McCormick "Zero Hour" articles on advertising motion pictures. He made notes as he read and studied of the things he proposed to do to

"R.-M." the Tarzan sequel. When he had finished his list contained twelve items. The following is an exact copy of the original:

"Three weeks' advance advertising.

"Special ad copy for the 'Vest Pocket' Monthly Program for the Colonial.

"A half-page smash ad on the first page of the Rochester Courier.

"An order to the First National Exhibitors' Circuit exchange in Boston for a special supply of posters, slides and photographs.

"Three home made slides to run one week in advance of showing and to be alternated with stock slides from the exchange.

"One dozen specially painted window cards for local display.

"A street parade with men dressed as sailors, a tiger, a lion and an ape.

"House to house distribution of special heralds and bills two days before the showing. Distribution in shops, factories and stores the day of the showing.

"A band concert in front of the theatre at 6:30 as the announcement of the beginning of the night show.

"A prologue at 7 o'clock, with a specially written descriptive overture to follow the dialogue and action written by myself.

"The Romance of Tarzan" with an eight-piece orchestral accompaniment.

"A twenty-four-sheet stand in front of the theatre."

That made twelve things Willey was to do to test his theory that the "R.-M." methods of presenting pictures can be adapted to small towns if the exhibitors are capable of modifications necessary to the difference in facilities available.

Got Half the Front Page

Willey's next step was to go to the office of the Rochester Courier.

"I want to run a half-page ad on the first page," he said.

"Can't be done," the advertising depart-



L. L. Willey

ment told him. "Every inch of space we can devote to advertising on the first page is under contract to the merchants. And they use it every week."

"All right," said Willey. "I'll be back in a little while and sign the order for that half-page position."

True to his word in thirty minutes he returned.

"Here's a form of space release signed by every merchant who has a contract for front-page position," he said. "They're going to loan their space to me."

"How did you do it?" gaped the advertising department.

"Told them about the fine show I was going to put on. Said I had to have this space to advertise it, or I couldn't get enough business to make it pay me. Told them I'd have to use their space or cancel the show. And they want to see the show."

With this safely arranged for, and realizing the effect it would have on the *Courier's* readers to see a half-page ad—the largest ever used in that paper with a front-page position to announce a feature production—Willey felt that things really could be done if only they were attempted. Encouraged he plunged headlong in the problem of stage setting, prologue, band concert and special music for the overture and the picture. He sought the leader of the local band.

Engaged an Orchestra

"I want to engage twelve of the twenty musicians in the band," he explained. "A dozen will make just as much noise and music as twenty, and I can save the extra cost for the entire band."

"Which ones do you want?" asked the leader.

"I want the best of the twenty. You make the selections. There's to be a band concert in front of the Colonial at 6:30 on Thursday night, December 19."

"Gee, that'll be great! Can I ask the wife and kids to come down? We haven't had a public band concert in months."

Then came the difficulties of selecting the cast for the prologue and equipping them with costumes. This looked like an impossible task.

"I'll bet Rothapfel or McCormick could

do it," Willey decided, "and there's no reason why I can't. There is some way. It's up to me to find it."

Making the Best of It

The sailors' costumes were imported from Portsmouth. The savages were garbed in woolen union suits, darkened with applications of brown paint, while the local board of censors was eliminated from consideration by the judicious use of platted grass and shredded cornstalks suspended from their waists in lieu of loin clothes.

The lion skin was an overalls and jumper cleverly sewn together and painted. The lion's head was built and painted by Willey. He also supervised the creation of the tiger and ape.

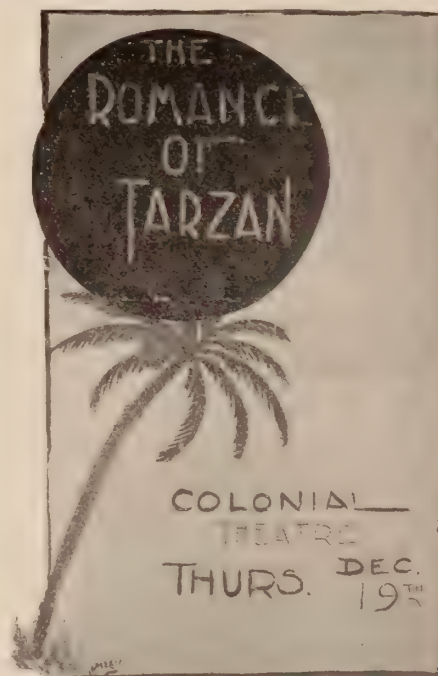
Tarzan was played by the biggest man Willey could find in town. With a lot of persevering search he unearthed a long-haired wig for the ape man, and the rest of the costume was easy. The girl was attired in modern dress.

Then came the stage setting, and with it the lighting problem. Willey had previously painted twelve special display cards which he had placed in windows of the leading retail stores. After purchasing additional brushes at a hardware store, he created a back drop, painting in a mountain range with a lake on the foreground.

"I was a little bit doubtful about the costumes for the characters in the prologue, particularly of the effect under a full lighted stage. So I decided that dimmers were not only an act of wisdom, but essential to give the proper effect. I called in a local electrician to assist me in wiring for the additional lighting effects I wanted."

What the "Talking" Did

December 19 finally arrived. The half-page ad appeared in the *Courier* for December 13. The "hoodoo" number didn't worry Willey in the least in any possible relation to the effect of the copy. The parade was held just at dusk, with the twelve-piece band in the lead in the march through the business district and principal



He used specially painted cards for the window displays

THE ROCHESTER COURIER



It had never been done before, but Willey got the merchants to release this half page space to him

residential streets. Then came the band concert at 6:30, with the streets in front of the Colonial jammed with curious people. It was a typical old-time minstrel stunt and it worked as perfectly and thoroughly as the first time it was ever tried by Lew. Dockstader or Primrose and Thatcher. The unusual costumes of the characters in the prologue helped to intensify the curiosity. Directly over the lobby, and well illuminated, was the twenty-four sheet stand.

The matinee business had returned a gross of \$89, at 11 and 15 cents. The night price had been raised from 18 cents to 28 cents. It was evident to Willey that the matinee patrons had been talking during the supper hour.

At exactly 7 o'clock every one of the six hundred seats was occupied, and there was a crowd out in front which could fill the house twice more. And then the prologue began. On the twenty-four foot stage, with twelve feet of depth, this is what Exhibitor Willey produced as the prologue:

"Stage dark; Tarzan is awakened by a lion's roar in the distance. Then a rumble of thunder, followed by lightning. Animals run about on stage as storm is at its height (use real water from a pipe perforated with small holes, catching water in an oiled cloth stretched on stage). Tarzan fights with the lion and kills him. It stops raining and the moon rises on back drop. Tarzan hears his love calling (introduced a song here sung off stage by a feminine voice). The cannibals rush across stage to right exit, seize girl and drag her to center. Tarzan fights with one of the big blacks and slays him. The second cannibal flees in terror. Two sailors enter and give chase to him. The girl runs to Tarzan's arms. Stage dims out and picture is projected. Note—By using dimmed stage it took off the crudeness of the animals."

The applause which greeted this pro-
(Continued on page 245)



Yuletide pageant at the Circle, Indianapolis

Yuletide Novelty at the Circle Put in a Quaint Old English Setting

By Davis Hampton

THE silver song of Christmas morning chimes floating out as though from lofty spires and answered by the mellow voices of a distant brass quartette softly playing "Holy Night," with a quaint, little old English setting with its wayside inn and snow-covered street and buildings, and the gently falling snow making the old fashioned street lights seem to blink was the introduction to "Ye Merry Yuletide Voices," the Circle theatre's Christmas week novelty produced by S. Barrett McCormick.

The production introduced a double quartette of mixed voices in the songs and carols of Christmas time. The old town watchman with flickering lantern making his nightly rounds, formed the opening picture as the curtain rose on the picturesque screen.

Then in the distance the voices of the first caroler was heard singing, "Good Christian Men Rejoice," and as he made his entrance lights begun to show in the tavern windows and girls peeped out to get a glimpse of the serenader, and join in the songs of gladness. Others came down the roadway.

All were costumed in the period of the latter eighteenth century, and the scene was typical of the Christmas morning carolers of that time. Assembled they sang numerous of the old Christmas songs to the accompaniment of brass quartette and orchestra, while the snow fell softly over them, then as the lights begun to show the breaking of dawn the lone caroler having gathered together a quartette, moved on down the street to continue the serenading and the curtain fell with the woman's voices singing "God Rest You Merrie Gentlemen."

YOUR HOUSE ORGAN

*We Are Anxious to See What
You Are Doing With It*

THERE is a lot of importance attached to house organs or programs and announcements, especially in the smaller cities.

We are going to write some articles about these with a view to standardizing and improving the work—in other words we are going to try to make it easier for you.

We would like to see, if possible, the program or the house organ of every theatre in the United States. Of course that is impossible for many managers will read this, conclude that it is a pretty fair idea and then fail to mail in a copy of the product that they are putting out.

Producers are now willing to do much more than they have been doing in cooperating with you, but they want to know more nearly exactly what you want. They are depending on us to tell them.

So won't you mail us in a copy of your program TODAY? Better still if you put us on your regular mailing list. You may find that it will bring you as much business as the average copy to a patron.

Saenger Amusement Company Holds Annual Banquet

Christmas night the Saenger Amusement Company held its seventh annual banquet in New Orleans, it being attended by the various officials of the company and its representatives in Louisiana, Texas, Arkansas, Mississippi and Florida, where the company controls about fifty theatres. Speeches were made by E. V. Richards, Jr., general manager, and various other officials. One sad event of the past years, the death of D. L. Cornelius, manager of the Strand in New Orleans, was recalled.

Here's a Big City Smash in a Little One

(Continued from page 244)

logue satisfied Willey that Rochesterians were mentally equipped to appreciate an R.-M. show. It had won great approbation at the matinees, but nothing to compare with the pleasure manifested by the night audience.

The eight-piece orchestra, especially selected and engaged for the occasion, played through the score which Willey had prepared.

"I used a violin, cello, flute, cornet, clarinet, trombone, piano and drums as the best combination for the musical effects I wanted," he explained.

The results of his effort are best told by Mr. Willey himself:

"The Romance of Tarzan' went on after an atmosphere had been created for it. The audiences seemed to take a deeper interest in the picture than in any I have previously shown. The orchestra played well and the novelty of eight pieces won a lot of comment.

"All in all, I have satisfied myself that an exhibitor, even in a town of eight thousand inhabitants, can put on R.-M. shows not once, but repeatedly, if only he uses a little originality and has the courage and energy to make the best of what he has to work with.

"At the bottom of my list of twelve ideas for this R.-M. performance I have added the strongest endorsement their principles of showmanship can have, whether they are practiced in New York, Indianapolis, Rochester, N. H., or Dundee, Ill.

"The thirteenth item on my list reads: 'Record breaking business. Paid admissions 1,871. Almost fifty per cent more than any average special feature day. Production splendid. Weather good. Remarks—Re—sults M—agnificent.'

"Wanted for Murder" Brings Response from Kansas

How far it is possible for a "stunt" campaign to go is shown by a story that has just been printed in the New York Herald. Readers of the MOTION PICTURE NEWS will recall that two weeks ago we printed a full account of the manner in which Maurice A. Kashin exploited "Wanted for Murder," which he showed for a week at the Broadway. A portion of this campaign consisted of posters on the order of those usually used in offering rewards for criminals, and under the caption "Wanted for Murder" there was given a description of the kaiser.

And now he has been heard from in Kansas "going south." The Herald has received this letter from J. W. Duree, rural free delivery box 74, Perry, Kan.:

"Editor of 'New York Herald':
"Dear Sir—A man answering to this description stayed all night at our house just a week before Thanksgiving. He was going through the country begging for money. And all we got out of him was that he was going South. He said he was sixty-two years old, and talked Irish. Please turn this over to the proper authorities.

"Very truly,
"MR. J. W. DUREE.
"R. F. D. Box 74, Perry, Kan."

Live News from the Producers

Goldwyn Gets "Border Legion"

Production Stars Blanche Bates and Hobart Bosworth in Zane Grey Story—Western Drama of Action

EXHIBITORS who have had success with special productions released through Goldwyn should learn with interest that Goldwyn Distributing Corporation has acquired rights to "The Border Legion," made by T. Hays Hunter from the story by Zane Grey. In it Blanche Bates, one of America's stars of the stage, makes her screen bow. The production stars her and Hobart Bosworth, long a distinguished figure on the screen.

"The Border Legion" is said to be a photoplay masterpiece of action, brilliantly done by a cast of artists of the first water. New York praised it recently on its premiere presentation at the Strand theatre, the press and public being a unit in commending "The Border Legion."

It is not a war picture, as Zane Grey's followers are aware, but a western drama that should appeal to every class of picturegoer—a true-to-life reproduction of incidents in the Rocky Mountain region when bandits held full sway. Mining camps in full swing, lairs of the bandits and the homes and ranches they prey upon—all have a place in "The Border Legion."

But through the smoke of battle between the outlaws and law-abiding citizens there runs a tale of love and romance in which Blanche Bates and Hobart Bosworth show at their best, the performance of the stage star recalling her portrayal in "The Girl of the Golden West," which first won her public approbation as a Belasco star.

Miss Bates shares honors with Bos-

worth, with Eugene Strong, Russell Simpson, Horace Morgan, all of whom show a profound knowledge of the rugged West as Zane Grey pictured it. Prominent among the scenes that make "The Border Legion" stand out is the sensational hold-up of a pony express carrying a fortune in the metal that men fought and died for in the days of '49. Nothing more realistic has ever been photographed for the screen, Goldwyn claims.

Vieing with that incident is the mad dash of Blanche Bates and the sweetheart she has redeemed to escape from the border legion, a band of outlaws which has claimed both of them as its own. In their flight on horseback Eugene Strong, the sweetheart, falls from his steed and tumbles down an embankment. Here Miss Bates performs the perilous feat of crawling down the gulch and helping her companion to clamber to the roadway, 150 feet above.

Nazimova Busy Filming "The Red Lantern"

Nazimova has finished the mission scenes in the newest Nazimova Production, "The Red Lantern," in which the Russian star is presented by Richard A. Rowland and Maxwell Karger.

The colossal Chinese production now being filmed at the Nazimova studios in Hollywood is the story of an Eurasian girl's supreme sacrifice, limned against a background of the Boxer uprising in Peking in August, 1900, which was quelled by Allied military forces.

Albert Capellani is directing the production and collaborated with June Mathis in adapting Edith Wherry's novel to the screen.

World Releases New Kinograms Series

It was announced this week by World Pictures that Kinograms, a twice-a-week news reel, will begin circulation February 1. This new screen reel, it is said, will be produced by the newly organized Kinogram Publishing Corporation and will be distributed through the exchange system of World Film Corporation.

Kinograms is announced by its producers and distributors as a reel to carry news and features of international scope and interest, built upon a policy of quality production aimed at service to the higher class theatres. The camera staff of Kinograms has representatives in all important centres and a number of men on special missions in the United States.

Important foreign connections of established trade significance are already available to Kinograms through Charles Urban, who is a director of the Kinogram Publishing Corporation. Mr. Urban has put at the disposal of the company his entire foreign organization, which is of twenty-three years' standing and reaching to every corner of the globe. The distributor is represented in the official list of the new concern by Ricord Gradwell, one of the directors.

The editorial staff of Kinograms is headed by Ray L. Hall; Terry Ramsaye is associate editor. Charles Urban, of the corporation, will, of course, contribute his skill and craftsmanship in pictures in the make-up of Kinograms. He will work in close association with Mr. Hall and Mr. Ramsaye.

"Kinograms begins with a remarkable array of film sources and an editorial staff which seems to us to be a guaranty of superior quality and consistent sustained merit," observed Mr. Gradwell, vice-president, who is especially concerned with the work of distribution and relations with the theatre customers of the new release.



William Fox Tells of Double Business

How a Series of Productions Grew Out of a Social Discussion
About the Motion Picture Industry—Nine Features
Leaped Out in the Lead

“THE best way to ascertain whether an exhibitor had a satisfactory breakfast,” said an official of the Fox Film Corporation this week to a representative of MOTION PICTURE NEWS, “is to ask: ‘How’s business?’”

The answer in nine cases out of ten, according to the Fox official, reflects more strongly the condition of digestion than of the actual business situation.

And it was this that led the Motion Picture News representative into a conversation that told how a social discussion of early successes suggested to Mr. Fox the idea of having a record compiled of his productions that had been successful at the box office.

Business Picking Up

“How’s business?” always is a question any way, of today, or this week, or this month. It does not indicate progress, or the lack of it.

To accomplish that purpose, perspective must be obtained. The way to discover whether progress is being made is to compare present conditions, for instance, with those of two or three years ago.

As applied to motion pictures, such a comparison will show that business has more than doubled. This fact has been very strikingly illustrated recently in the course of an investigation made by William Fox in connection with releases of pictures on which Mr. Fox founded his present business.

A social discussion of early successes suggested to Mr. Fox the idea of having a record compiled of his productions that had been most successful at the box office. Figures, of course, were not available on exhibitors’ profits, but there were various ways, from the producers’ books, of determining just which pictures the exhibitor had found most generally profitable.

It was the intention at the outset merely to determine accurately what type of pictures had been most profitable to every one concerned—to make a concrete analysis from business experience of the big winners—with a view to the possible establishment of definite guiding principles. Analytical work of this sort is in progress all the time, of course, in big producing organizations; and while some of it fails to develop concrete facts, a great deal of it does result in benefit both to producers and to exhibitors.

Nine in the Lead

An analysis of the data prepared for Mr. Fox showed that nine productions were manifest leaders among those released in the earlier period of his business career. These nine stood out unmistakably—every one had been a winner wherever it had been shown. Repeat bookings and extension of dates proved this conclusively.

Naturally, from this study grew the suggestion that these nine productions be revised, re-printed and again offered to exhibitors. They included some of the best dramatic work of stars who since have won international reputation. They were pictures that could not be duplicated today for less than a million dollars, but



Not a Holdup! Merely William Fox Pinning a Red Cross Button Onto William Farnum, His Star

which, because all the costly preliminary work had been done, and that cost returned with interest, could now be released at prices which would insure big profits to exhibitors.

Then, some one raised the question about the number of persons who had seen the pictures. And out of a careful study of the situation came the fact that the productions, although already big winners, would be virtually new pictures to a large part of the average audience of the exhibitor today.

The facts, as shown by careful investigation, were thus summarized in a statement which Mr. Fox issued to his associates and the managers of his branch offices:

Old Pictures Now New

“In two years motion picture audiences in this country have increased 100 per cent, so that today pictures which were released two years ago are entirely new to fifty per cent of the theatregoers.”

This estimate, of course, is conservative, because it is based on the presumption that all of those who attended motion picture theatres two years ago saw these nine productions. But exhibitors will concede that no picture ever is seen in an ordinary

engagement by 100 per cent of the theatre-going public.

Out of this study and analysis of trade conditions several years ago has come “The Great Nine,” pictures said to be the most compact and thoroughly revised series ever put on the market. A complete staff of trained workers, it is claimed, has been engaged for nearly six months in re-editing the films.

The series includes three pictures each featuring Theda Bara and William Farnum, one featuring Valeska Suratt and two having all-star casts.

The features are released weekly, but on a group basis, commencing with William Farnum in “Fighting Blood.” Second is Theda Bara in “The Serpent,” considered by many her greatest picture. Third is R. A. Walsh’s “Regeneration”; fourth, William Farnum in “The Broken Law”; fifth, Theda Bara in “Under Two Flags”; sixth, “Infidelity”; seventh, Valeska Suratt in “The Soul of Broadway”; eighth, Theda Bara in “The Darling of Paris”; ninth, William Farnum in “Hoodman Blind.”

These features are re-edited, shortened to 4,500 feet and newly printed. They are in reality, the Fox office announces, 1919 editions of the greatest demonstrated film successes. It is felt that older patrons will flock to them because of their known and recognized value, and that thousands who never have seen them will applaud their showing at this time.

Harry Garson to Shuttle Back East Again

After witnessing the premiere of the Garson-Neilan production, starring Blanche Sweet in “The Unpardonable Sin,” at Clune’s Auditorium in Los Angeles, Harry Garson will again cross the American continent for the East.

The ten-reel production of “The Unpardonable Sin” will then have its New York premiere probably early in February.

Several New York theatres have been under consideration by Mr. Garson for some time, but he has not as yet made his choice, it is said.

While in Los Angeles during January, Mr. Garson will give a great deal of his time and attention to the preliminary work of building the new studio, which is expected to be completed this spring.

May Allison Finishes Her “Peggy” Picture

May Allison has finished work in her newest starring vehicle, “Peggy Does Her Darndest,” in which she was directed by George D. Baker under the personal supervision of Maxwell Karger, director general, at Metro’s west coast studios in Hollywood.

“Peggy Does Her Darndest,” which follows “In For Thirty Days” and “Her Inspiration,” was adapted by Director Baker from the Red Book story by Royal Brown and photographed by William E. Fildew.

What the General Public Wants

William L. Sherry Gives His Opinion

WHAT is to be the future trend of motion picture production, speaking in the more or less immediate sense?

I confess a certain diffidence in discussing this aspect of the picture industry, for the more intimately one becomes associated with film production and distribution, the less inclined one becomes to dogmatic preachment concerning its whys and wherefores.

My views, therefore, as to the probable trend of public demand in pictorial drama for the coming year are given merely for what they are worth as opinions of an individual intimately associated with the industry, whose interest it is to observe the signs of the times as accurately as may be.

To begin with I think there is no dearth of good dramatic material on the market, and that the complaint we hear of a scarcity of worthy scripts is due rather to the narrowness of the channel through which such offerings are forced by preconception and prejudice on the part of producers and directors than to any general inutility of the material offered. I do not refer in this to the volunteer contributor whose name is legion and whose product is for the most part of doubtful value, but to that great and growing class of professional writers for the screen whose more intimate mixing in the councils of the producers is essential, in my belief, to the sound development of film drama.

For the present at least, and I think for a long time to come, we have done with the war plot and its inevitables of spy, diplomatic intrigue, Red Cross nurse and gunpowder. The American people have had the war brought to their own doors in severe actuality and today we have with us too many thousands of wounded and crippled men who fought the nation's battles in France, to find much glamor in fictional presentments of such great events as Cantigny, Chateau Thierry or the other bloody fields of France and Flanders on which Americans fought and died.

In fact, not only is the war drama passé but picture fans are more and more inclined to look askance at the pictorially tragic in whatever guise. The heartrending story will always maintain a certain vogue, I take it, since a large element in the population is wont to take its pleasures sadly, but if I am any judge of the immediate need of the studio it is for comedy drama of the sort that depends for its appeal upon natural strong situation and plot complication rather than upon any mechanical claptrap.

We in this country are in the throes of a tremendous nervous reaction following the Hohenzollern holocaust. We have scrimped and saved and worried and wondered at the amazing intrigues of our enemies on and off the screen. The national revulsion is toward a lighter, happier vein. We have been surfeited with sadness. Now we crave something that will set us laughing.

So it strikes me that the producer who



W. L. Sherry, of Sherry Service

is fortunate enough to procure comedy-drama, of the sort that moves in swift transition from grave to gay, will find himself for some time in a position to tickle the public palate most profitably.

The present tendency toward pictorial presentment of famous books and plays of the talking stage is one that has certain distinct drawbacks. There are so many instances in which the interest of a popular book depends almost wholly on its dialogue, and in which actual dramatic situation and climax are quite rare, at least from the pictorial viewpoint.

The resultant picture play is too often utterly alien to the book story, its connection therewith being confined to the title and author's name, which carry with them undeniable advertising value, but which do not compensate for the disappointment, not to say disgust of those, who, being familiar with the book story are quite unable to follow its pictorial version.

I am reminded, in this connection, of two recent instances in which large sums of money were paid by producing corporations for the rights to a pair of popular novels. These, having been duly done into scenarios by high-priced writers at an additional heavy cost, at last found their way into the hands of directors who began production with misgivings that proved quite justified.

These unfortunate directors found themselves confronted with the necessity for improvising practically every situation right on the studio floor—situations, forced and unnatural from the very method of their creation—having nothing to do with the book story. In fact they destroyed whatever original resemblance to the book may have existed in the scenario writer's manu-

Commerce Department Thanks Universal

Harry Levey, manager of the industrial department, Universal, is in receipt of a letter from the Department of Commerce, Washington, D. C., thanking him for his co-operation with that department in stimulating a demand in foreign countries for American-made goods. The letter in part follows:

"We will turn our entire organization over to you to help in your work of acquainting other countries with American-made goods and manufacturing methods through motion pictures." Mr. Levey pointed out that Canada had successfully employed the screen in calling attention to the Dominion's great resources and predicted that shortly after peace was officially certified the motion picture will be used by all the great manufacturing countries to promote the sale of their wares. He emphasized that the United States, the home of the motion picture, should at once take steps to exploit our export products. He said that Universal's industrial department has for months been working along these lines with this contingency in view, and replied that he would be glad to place Universal's fund of special knowledge and other resources at the disposal of Washington.

"Sis Hopkins" Rings True to Life

An old-fashioned country store plays a prominent part in "Sis Hopkins," the Goldwyn picture, starring Mabel Normand. It is such an emporium as can be found nowadays only in the smallest villages, and it is such a place that New Harmony is.

Down to the smallest detail, the store is a replica of the kind everyone knows. Hams and gingham, soap and shoes, mackerel and bay rum crowd the shelves and floor. Needless to say, a large stock of stick candy, lollipops and molasses "kisses" are in the glass showcases. Miss Normand said that not since "Joan of Plattsburg" had she enjoyed herself so much. Most people remember the army canteen, around which important scenes in the comedy-drama were played. And the same thing happened to the stock of sweets in "Sis Hopkins" that befell other candies in the former play.

Director Clarence G. Badger and his assistant had their hands full—or rather, Miss Normand had her hands full—of candy.

script. It is needless to say that both productions are foredoomed to failure in case they are ever released, which I regard as unlikely contingency, because previews have made the fact evident that they are as empty of merit as a brace of addled eggs.

To insure a greater measure of certainty in the success of film plays it seems to me that greater care must be exercised in the future in selecting vehicles. Spending large sums of money on the production of books and plays that do not possess intrinsic picturability, merely to make available the name and fame of the author, is a folly that has been too frequently perpetrated.

Jas. V. Bryson Returns to Minneapolis Universal

James V. Bryson has just returned to the Minneapolis Universal exchange as manager after an absence of several years, during which time he has been in the theatre equipment business and in the state rights field.

Mr. Bryson was Universal's first manager at Minneapolis in the days when competition in the film business was as scarce as a moderate salaried star nowadays, and there are few men who have a larger acquaintance among Northwest exhibitors than the incoming executive.

After leaving the Minneapolis exchange three years ago Mr. Bryson became manager of the Los Angeles Universal office, returning to the Flour City a year later to take over the Northwest Theatre Equipment Co., in which he had a financial interest.

After conducting this business for a year Mr. Bryson sold his interest to the United Theatre Equipment Co. and entered the state rights field with "20,000 Leagues Under the Sea."

Brabin Works on New Wm. Fox Picture

Charles Brabin, in point of service one of the oldest directors in the field today, is at present working on a Fox picture from one of his own stories. It is described as resembling in some ways his three-reel Edison picture, "The Stoning," which caused much favorable comment at the time of its release several years ago.

Mr. Brabin's long experience in the field of picture production has established him as one of the most reliable directors of the day. Critics pointed out that his two most recent features, "Buchanan's Wife," with Virginia Pearson, and "The Poor Rich Man," with Francis Bushman and Beverly Bayne, were endowed with productions of a distinctly superior order apart from whatever merit their stories possessed.



Bessie Love, winsome star of the Vitagraph forces



H. H. Hicks, Manager of the Select Offices at Cincinnati, and Albert W. Eden, appointed to the Branch at Seattle, Wash.

Select Makes Exchange Shifts

Harry H. Hicks Transferred from Seattle to Cincinnati—Albert Eden Goes to the West—Business Bigger

TWO changes in its sales force are chronicled in the announcement by Select Pictures Corporation of the transfer of Harry H. Hicks, until recently branch executive in the Seattle territory, to be manager of Select's Cincinnati's branch, and the concurrent announcement that Albert W. Eden has become Select's branch manager at Seattle.

Mr. Hicks' assumption of the management of the Cincinnati territory marks one more advance in the rapid progress which has been made by this young branch executive ever since he cast his lot with Select, at the organization of that corporation. Mr. Hicks started, at the beginning, as manager of Select's Los Angeles branch. A few months later he was in control of the more important San Francisco exchange. Last October he took another step forward and another trip northward on the Pacific Coast and established headquarters in Seattle, with control of the large Seattle territory.

Now Mr. Hicks has advanced again and has been given the administration of the large and rich territory of which Cincinnati is the administrative center. Select's business in Cincinnati is in a most promising condition, and the nomination of Mr. Hicks to be Select's manager at that post is in the nature of another promotion for this man, who in scarcely eighteen months has earned these several promotions with Select.

Pending his arrival at Cincinnati shortly after the New Year, Mr. Hicks is making a brief visit to the home office, having arrived in New York for a series of conferences with General Manager Arthur S. Kane. Select officials feel that Harry Hicks will make as brilliant a success of the Cincinnati territory as he has of the three Pacific Coast branches over which he has previously had charge.

In Albert W. Eden, who has assumed management of the Seattle office, Select feels that it has obtained one of the most valuable men who has ever specialized in Pacific Coast salesmanship. For the past four years, and up to the time of his joining the Select forces, Mr. Eden has been with Fox Film Corporation, and latterly has rolled up a splendid record as that firm's branch manager for the Pacific Northwest.

Changes Announced in Pathe Sales Forces

S. C. Jacques is now manager of the Pathe Cincinnati exchange, succeeding the late F. B. Chase, who was a victim of influenza.

Mr. Jacques was promoted from the ranks. Before his promotion he was city salesman in Pathe's Cincinnati exchange, receiving his training under both Mr. Wessling, formerly the exchange manager and now district manager, and Mr. Chase. His appointment as manager is in line with Mr. Brunet's policy of advancement for those men in the Pathe organization.

Paul H. Tessier, who started in the Pathe organization as a salesman with the Cincinnati branch and was afterward manager of the Pathe Albany office, is back with Pathe after several months with another company, and is now in the Cleveland exchange.

Third Perret-Cassinelli Picture Finished

The third Perret Production, starring Dolores Cassinelli, has just been completed and has been named "A Soul Adrift."

It was produced under the supervision of Leonce Perret and was directed by Mme. Alice Blache, who has announced that she will at once commence the cutting and titling of the production.



Moments in "The Heart of Humanity," Universal special production, that hint at the general excellence of the picture

Universal Sends James J. Corbett to Coast

JAMES J. CORBETT, Universal's new star, has started a westward movement among the big U's film players and executives by leaving for California studios Sunday, Dec. 29.

Mr. Corbett, accompanied by his wife, left New York on the Twentieth Century Sunday last and arriving at Universal City on Jan. 6 he will begin work on a serial immediately. To date the title for the Corbett serial has not been decided upon, nor has the star's director or his leading woman as yet been chosen, but these details will be completed before Mr. Corbett's arrival on the production lot.

In speaking of Mr. Corbett's serial Universal executives have secured an unusual story and have added many touches that will provide the well-known dramatic star and boxer with plenty to do for about eighteen weeks. Universalites believe that in Mr. Corbett they not only have a star whose reputation is world wide, but a man of physical fitness and dramatic talents well known, and who will have to learn but little in order to do his best work before the camera. Mr. Corbett has been a Broad-

way theatrical star for over a score of years and has had some exceptional vehicles, including George Bernard Shaw's play, "Cashiel Byron's Profession." Mr. Corbett has played in stock, in drama, light drama, comedy and musical comedy productions on the stage in addition to acting in vaudeville, and his nickname "Gentleman Jim" is as much used in Australia, Europe and Africa as it is in America, where his personal acquaintances number many thousands.

According to Mr. Corbett his one great ambition in the film field is to provide photoplay fans with some athletic stunts that are new, scientific and plausible. Universal executives maintain that the serial Mr. Corbett is to be featured in will give him ample opportunity to use the skill that has made him the greatest exponent of self-defense and of boxing the world has known.

Pathe's Patriotic Serial in Washington

"Wolves of Kultur," Pathe's patriotic serial, is doing good business in Washington, D. C., according to reports made by E. R. Champion, Pathe's branch manager there. Mr. Champion paid a visit to the New Offices of the Pathe last week and reported most encouragingly on the success of the serial in the Capital City. The thirteenth episode of "Wolves of Kultur"—"The Huns' Death Trap"—is scheduled for release January 5th.

Miss Talmadge Gets New Press Agent

Beulah Livingstone, well known in the ranks of women press agents within the motion picture industry, has succeeded Frank V. Bruner as press representative of the Norma Talmadge Company. She assumed her new duties January 1, making her headquarters at the Talmadge studio at 318 East Forty-eighth street, New York.

Miss Livingstone's most recent connection was as personal representative of Olga Petrova.

Chattanooga Books Anita Stewart Film

Frank H. Dowler, Jr., general manager of the Signal Amusement Company at Chattanooga, Tenn., has the distinction of being the first exhibitor in Kentucky and Tennessee to run "Virtuous Wives," with Anita Stewart as the star. He has secured the picture for the week of Dec. 29, the release date.

Tony Sudekum, head of the Crescent Amusement Company in Nashville, was so impressed with the "Broadside" sent out by the First National Exhibitors' Circuit to the trade, that he ordered a supply of them for his patrons.

C. C. Stewart, Manager of Octagon Films

C. C. Stewart has been appointed general manager of the Octagon Films, Inc., which is handling B. A. Rolfe's serial, "The Master Mystery," starring Houdini. Mr. Stewart has been house manager of the Rialto and Rivoli theatres, New York, since their opening. Prior to that time he was manager of the Knickerbocker and the Princess theatres.



James J. Corbett, Now a Universal Featured Player



Vivian Martin is a charming stenographer in "Jane Goes a Wooing," Paramount Feature

Hamilton Brings Films to New York

Gilbert P. Hamilton, of Hamilton and Kern, motion picture specialists of the West Coast, was in New York last week at the Hotel Astor, having brought to the metropolis two productions for the market.

One of the features is a five-reel Western, with Ben Wilson in the chief role. In the cast are Neva Gerber, Rosemary Theby, Murdock McQuarrie, George Nichols and others. It was directed by Ray Clements.

The other picture is a feature starring Neal Hart, one of the most popular of Western types. Hart is generally referred to as a "college bred cowboy" who has been through the mill from start to finish, and lives the parts for which he is cast.

An announcement concerning the star reads:

"There is hardly a man in pictures who has had a more interesting career than Neal Hart. During the Spanish-American War he served on the U. S. cruiser Panther. Later he acted as guide for the professors of the Smithsonian Institute of Washington, D. C., during the exploration of the Spanish Diggins country in Wyoming.

"Neal Hart went into the pictures for the love of the work, and, with his knowledge of the West, it wasn't long before the managers realized this very essential necessity in the production of Western pictures.

"Neal Hart is one of the really Western men who put the real West into Western pictures."

Forrest Stanley Returns to Screen

Forrest Stanley, who formerly appeared on the screen as a Paramount star in Morosco-Pallas subjects, and who portrayed the leading male role in "The Bird of Paradise" on the stage, will return to the screen under the Paramount banner. Mr. Stanley has been appearing on the stage for the past two years. He has been engaged to play opposite Shirley Mason in her second Paramount picture directed by Walter Edwards.



Norma Talmadge in "The Forbidden City,"
Select Picture

Brunet's Plans for News Reels

Paul Brunet, President of Pathe, Outlines Plans for "The Eyes of the World"—The News Reel



Helene Chadwick in Pathe's "Caleb Piper's Girl"

PAUL BRUNET, president of Pathe, gives in the following interview an interesting history of the News Reel and tells of Pathe's plans along these lines for the coming year:

"Some of the biggest chapters in the history of nations will be written in Europe during the coming year and to accurately and adequately record them Pathe has completed and has now in operation a plan which will leave no important detail unrecorded by the camera in the service of the Pathe News. Our field organization in the Orient has been augmented and some of the best men of the service have been detailed there to perfect the general plan.

"South America has been covered from the Isthmus of Panama to the Straits of Magellan. And with the exclusively organized Pathe service in the United States and Canada, there is no portion of the habitable globe the eyes of the Pathe News cameras will not see.

"When the Pathe Journal was started in France twelve years ago, wide-visioned men saw at once that here was a strong and disseminating medium that must have a tremendous influence on the future.

"Charles Pathe has taken a plaything and made it one of the great forces of the world. And I firmly advance the prophecy that, in years to come the news-cinema will be a world medium, speaking in a universal tongue and appealing to and instructing hundreds of millions of men.

"France has the Pathe Journal, England has the Gazette, Italy the Journal

and the United States and Canada the Pathe News, which started August 1, 1911, as the Pathe Weekly. When four years ago it was changed to a daily, it became the Pathe News. The first issue of the news cinema as a regular, fixed service was the Pathe Gazette in England in 1908. The Pathe Weekly, later the News, was the first organized news cinema in America and was started on August 1, 1911. No one who has talked with exhibitors in all parts of the country can fail to recognize the prestige the Pathe News has and the general recognition of its interest and high quality. The prestige that has impressed the entire business steadily has increased since the very beginning of the Pathe news cinema.

"At the outbreak of the war many of the foreign cameramen of Pathe were mobilized, including Mr. Machin, formerly photographic reporter of 'L'Illustration'; Messrs. Maes and Richman, respectively manager and assistant manager of the French Pathe Journal, and makers of the first news reel that was ever shown in the world; Mr. Stucker, who is one of the oldest professionals in the taking of pictures. It is he who photographed the first film containing sensational events that ever appeared on the market. Mr. Ercole, who, in the month of August, 1914, was sent to Russia by Pathe, and Sergeant Camille Legrand, another of the experts detailed to the Orient, who recently passed through New York on his way eastward, is on Pathe's list.

"Here in the United States and Canada the Pathe News is represented by as capable men, trained by long service in covering big happenings. The dean of them is Albert Richard, who has been with Pathe News from the beginning. The coming year to Pathe News in America will be one of both good cheer and promise and confidence of new and wider achievement."

Comedy Prevails in Goldwyn "Oh, Johnny"

Comedy and not melodrama is said to be the prevailing note of "Oh, Johnny!" the Betzwood Film Company's picture, in which Louis Bannison makes his screen debut. It is released through Goldwyn. Even the crooks are said to be not of the sort that are seen in melodrama. They are humorous crooks, who cannot resist giving vent to their comic sense even when they are playing their ubiquitous profession. In short, they are thoroughly Gilbertian thieves.

They have obtained employment at the large country house of the Van Pelt Butlers, who were once well-to-do people, but have become reduced by poverty to all sorts of parasitic devices in order to keep up appearances. They get in by blackmailing the spurious Earl of Barncastle, who is staying at the Butlers' in order to try to marry the pretty and wealthy young niece of the Butlers. In this spurious Earl the crooks recognize a former confederate of theirs, who broke jail in South Africa at the same time they did.



H. J. Klutho advances this as one argument why producers should establish themselves at Jacksonville, only a short way from New York

Florida as a Producing Centre

The Reasons Why, by H. J. Klutho

"**B**ECAUSE producers can retain their offices in New York and yet be in personal contact with their companies in 28 hours. It costs less to produce pictures in Jacksonville than anywhere else.

"Because studio rents are lower and electricity is less expensive by half than in New York or Los Angeles.

"Because props are less expensive and materials used in a studio cost less.

"As to location—Florida has not even been scratched on the surface. The beauty spots of nature are marvelous and beautiful, but must be located.

"The trouble with Jacksonville has been that most Northern companies have used it as a matter of convenience. It has been a stopping-off place only to be visited in case of emergency. When snow and ice and zero weather has the North in its grip, you producers, all of you, realize you must have outdoor scenes. You have heard of Palm Beach and New Year dips in the brim deep and of the wealth and fashion parading the walks and byways of the east coast of Florida. The director and principal actors see where a little pleasure might be mixed with work; even the "prop" man has visions of mixing with notables—and the company goes to Florida. No preparations made for accommodations of its members except probably its principals, no studio space, no locations, no props, no nothing!

"It is in just such a condition that the company lands in Jacksonville. Jacksonville is the largest city in Florida and is Florida's gateway. In order to go to the east or west coast of Florida you must go through Jacksonville. It has an atmosphere of cosmopolitan life; has fifteen-story office buildings and one-story nigger

huts and between that, mostly any kind of a background any story may require. It has large docks and a river wider than the Hudson. Its surrounding country has locations marvelous and beautiful. A clever scenario writer can adjust his story accordingly. In the winter it is crowded with visitors from the North.

"As stated above, the company lands here unprepared. The principals find accommodations at the large hotels, but the smaller fry have to look around for board during the tourist season and accept inferior accommodations. This is discouragement number one.

"Probably the sky is overcast, but it is not anywhere near the freezing point. It is clear enough for good photography. But the sun isn't shining just then—discouragement number two.

"Locations are not to be had on an hour's notice because they have not yet been explored as in Los Angeles, where every location man knows every location. You will have to look for what you want—discouragement number three.

"Extras are not as numerous as in New York or Los Angeles—discouragement number four.

"I could count up a few more, but what's the use? The company becomes discouraged because it wasn't managed right. It didn't land right. No modern business concern would handle business in such a childish manner. A lot of money is spent before the company gets down to business. That is bad isn't it?

"If a company considers coming to Florida it should send an intelligent keen observer, who will gather in all data and make all arrangements so that when the company lands it can be located with com-

fort. No individual is contented if he hasn't a comfortable place to sleep and eat after a day's labor. I have known of some well known producers and directors, principally directors, fly all to pieces because they could not be accommodated at one of the principal hotels, although no notice was given of their arrival, or if notice was given, it was at the last moment. Another "cussed" out the whole State because a few hours auto ride did not produce for him a location he desired. Another because he couldn't find an overshot water wheel in a flat country, although one could have been constructed at little expense. Another because the sky was overcast the day after he arrived and so on.

"Some few winters ago a few important companies came down and were very disappointed they could not lease an artificially lighted studio. Why should they be? Not one of the large modern companies has ever spent enough money to put up a modern studio, either in or outdoors. They haven't spent one dollar here, whereas millions have been spent in California.

"The few Northern companies that have spent a trifle here many years ago have gone out of business and the studios they did build are mere makeshifts as compared with studios in Los Angeles. We haven't had a Griffith or an Ince. The only people that have put their money in studio accommodations are Jacksonville people with a purpose of investment, of course, but also to give better accommodations to visiting companies and induce them to stay. I have put \$50,000 in a studio myself—built a large outdoor stage of unique construction and have a fully equipped Cooper-Hewitt lighted studio. But up to now it has not been appreciated by the Northern companies. Some far-sighted producer will some day realize this, bring his company down for the entire winter months and make pictures for a great deal less money than can possibly be done in New York or Los Angeles.

"Here is a bit of advice to producers. If you want to make pictures with good photography and backgrounds during the winter months, and you want to do it at the least possible expense, some three or four companies get together and spend just one-fourth the amount usually spent on the West Coast, on a few modern studios here; bring your companies down and you will find how soon prop houses, costumers and extras will follow in your trail.



Katherine Lee utilizes a Mack Sennett smile in the Fox production of "Smiles," in which Jane also appears

Pathe Salesmen Guests at Dinner

Manager W. E. Raynor and his salesmen of Pathe's New York office were the hosts recently at Reisenweber's to a number of the home office force. Dinner was served.

Branch Manager W. E. Raynor was toastmaster and short talks were given by all of the men from the home office and a number of the New York branch salesmen. The home office men who were present as the guests of the exchange were Vice-President and General Manager Paul Brunet, Sales Manager, Fred C. Quimby, Comptroller W. C. Smith, Tom North, editor of the Pathe Sun, and P. A. Parsons and Frank V. Bruner of the publicity department.

The hosts were W. E. Raynor, branch manager; William Marsh, cashier; A. S. Abeles, representing the Hodkinson Features; John Dacey, Leo Braun, R. W. Horn, Harry Lyons, J. W. Weinberg, Max Westebbe, William Westfeldt, Bert Sanford, Milton Kronacher, Jack Sokoloff and B. F. Johnson of the Pathe sales force and William Hollander and Mark Nathan of the American.

The occasion was in celebration of the success of the Pearl White serial, "The Lightning Raider."

Long Run for Theda Bara Production

M. A. Walsh, Los Angeles, manager for William Fox, reports that "When a Woman Sins," the Theda Bara super-production, has met with such success during a six days' showing at the Garden Theatre that it has been decided by the management to extend the engagement seven days.

This makes a thirteen days' run for the Theda Bara feature at this Los Angeles house.

Thirteen is going to be a mighty lucky number for the Garden, writes Mr. Walsh, with the box-office returns that he reports are piling in for this attraction.



"The Highest Trump," a Vitaphone Blue Ribbon Feature, stars Earle Williams

"The Common Cause" Registers in Chicago

BALBAN & KATZ, proprietors of the big new Riviera Theatre in Chicago have nothing but the highest praise for J. Stuart Blackton's production, "The Common Cause."

Here is their wire on results there, which reached the Vitaphone home office:

"Congratulations on your production 'Common Cause.' We opened at Riviera Theatre December 19 for four days' run. Greatest picture we have yet shown, proving to be biggest success of the season. We welcome more productions equal to this."

Booking orders since then have been pouring into the exchanges in ever-growing proportions, according to Vitaphone officials, the first week easily approximating the expected quota. But in the past week that record has been more than doubled.

The experience of every theatre showing "The Common Cause" is declared to have been similar to that of the Riviera. The

New Theatre in Baltimore is one of the many important houses that has just acquired "The Common Cause" rights for several days' showing.

Fundamentally strong in its authorship, with the story the result of collaboration by J. Hartley Manners and Ian Hay Beith, and put in scenario form by Anthony Paul Kelly, "The Common Cause" gave Mr. Blackton a big, timely theme to work with.

In Herbert Rawlinson and Sylvia Breamer the producer declares he found the ideal leads.

Rumor Speculates Upon Plans of Sherry

There are many rumors anent the forthcoming activities of William L. Sherry as the offices at 729 Seventh avenue, New York, have taken on an unusually busy appearance.

While Mr. Sherry would not give out any statements anent the plans said to be developing he intimated that he would possibly have an announcement to make within a few weeks.

The Sherry Service is now distributed through all the General Exchanges except in New York City where the Sherry offices handle their features direct.

Field Men Present Watch to A. S. Kirkpatrick

To mark his second anniversary as a member of the executive office force of the Exhibitors' Mutual Distributing Corporation, members of the field force and home office staff presented A. S. Kirkpatrick, assistant general manager, with a beautiful white-gold diamond-studded watch on December 23. The presentation was made at Mr. Kirkpatrick's home in Chicago, where he was ill, by S. J. Rollo, sales manager, S. T. Stephens, general supervisor, and O. R. Hanson, exchange supervisor. It was a testimonial of confidence from every branch in the organization.



A moment in "The Amazing Impostor," an American comedy drama with Mary Miles Minter



The super-production of "Salome," in which William Fox presents Theda Bara, was staged by J. Gordon Edwards. It is one of the most elaborate pictures in which the producer has starred Miss Bara

"Salome" Ready for Exhibitors

William Fox Will Release "Salome," Starring Theda Bara, on an Independent Basis to All Exhibitors

FROM the Fox Film Corporation comes the announcement that the big production of "Salome," starring Theda Bara, is now available to all exhibitors on an independent basis and for a rental.

The Fox statement declares that: "This pageant-drama, which we consider the greatest of Miss Bara's feature productions, was shown only last October at the Forty-fourth Street theatre in New York and by special road companies in the principal theatres of other cities.

"Its success was instant and of such proportions as to cause the Fox office to feel that it will be even a bigger gold mine for the local exhibitor than 'Cleopatra.'

"The early release of 'Salome' is due in part to the wish of William Fox to make a New Year's gift to the exhibitors of the country. Following the influenza epidemic and the closing of hostilities, these are unusual times, and Mr. Fox feels that, although a score of road companies were

still playing 'Salome' as a special attraction with remarkable returns, the exhibitors should have the advantage of the use of this feature now, rather than at a later date."

The many inquiries as to its date of release and the already fine business of "Salome" as a feature attraction, convinces the Fox office that this early release can go far to make up in box office receipts for the influenza losses of the past two months.

Other features, such as William Farnum's "Les Miserables" and the R. A. Walsh drama of prison reform, "The Honor System," went to the exhibitor after establishing their drawing power in leading dramatic houses of the country; they piled up, and still are piling up, large profits to the exhibitor, according to Fox officials.

This system proved most successful, for the country-wide prestige thus established and the great amount of special advertising it was possible to achieve with increased admission charges brought to the exhibitor capacity houses at double and sometimes triple the old box office prices, it is claimed.

Universal Sends King to Cuban Office

Charles R. King, office manager of the New York Universal exchange the past six months, will leave shortly for Havana, where he will assume charge of the Cuban exchange and theatre, succeeding Mr. Lichtig, who has been transferred to Rio de Janeiro. The need of Mr. King's immediate presence there is urgent and he will leave as soon as he is able to procure his passport and other necessary papers, for the ban on travelling has not been entirely lifted through the signing of the armistice.

The Havana exchange controls all Universal activities in Cuba and Mr. King is planning an extensive campaign in connection with his new duties. His forceful personality will be an asset in this, as will his enthusiasm for this new venture.

This will not be Mr. King's first trip to Cuba. He served in the navy during the Spanish-American war and took part in many of the stirring events which mark that epoch in American history, and to him also goes the distinction of being the first man to raise the American flag on Morro Castle, Havana.

Lumber Camp Story, Lewis' Second Select

MITCHELL LEWIS has commenced his second production as Select Series star on the Select Pictures program. "Children of Banishment" is the title of Mr. Lewis' second Select picture. It is a screen adaptation from Francis William Sullivan's novel of the great outdoors and is under the direction of Noval MacGreggor.

For the locale of "Children of Banishment," Mr. Lewis has selected the site of a lumber company in the Yosemite Valley, which is the only lumber company operating within the limits of the Yosemite National Park Reserve. The only entrance and exit to the camp leads up and down the longest and steepest incline railroad in the world. It is 8,000 feet from the base of the mountain to the camp location. The elevation is more than 3,000 feet, varying at times from 78 to 87 degrees. Before the lumber company would allow Mr. Lewis

or the members of his company to use the road they were obliged to sign slips assuming all responsibility in case of accident.

In this primitive lumber camp the actors rise at six in the morning, breakfast at seven in the company cook-house and are on location at eight, in order to make the most of the light on the shortest days of the year.

"Children of Banishment" is said to afford Mr. Lewis a part that surpasses his virile characterization of Poleon in Rex Beach's "The Barrier."

"Silver King," January 12

The Famous Players-Lasky Corporation announces that it will release the Paramount-Artcraft special, "The Silver King," on January 12 instead of Thomas H. Ince's "The False Faces," also a special, which was originally scheduled for that date. The Ince picture will be released in February.



The "youth" in the center is Viola Dana, Metro star, in "The Gold Cure"

Herbert Brenon Engages Marie Doro

Herbert Brenon, who has been in New York a few weeks completing new production arrangements, has signed Marie Doro for a series of productions, and sailed for England last week to begin work.

This arrangement is termed unique in the history of picture-making, and is due primarily to the rumor that English producers have been pessimistic concerning the possibility of entering successfully the American market, and are said to have offered Mr. Brenon unusual inducements to establish a standard for British pictures.

That Mr. Brenon was able to enlist the services of Miss Doro in the enterprise is due to the fact that she is reported as anxious to break away from the traditions which have surrounded American methods of production.

Also, it is said, she cherishes the warmest regard for England, as her stage successes there have been quite as notable as in America.

Miss Doro has appeared in such successes as "Oliver Twist," "The White Pearl" and "The Wood Nymph," and it was not until Mr. Brenon broached his plan for productions in England that she became again interested in picture art.

Dana's New Role Modern Diana of the Chase

A modern Diana of the chase is Viola Dana in her newest Metro starring vehicle, "Diana Ardway," now under production at the Metro studios in Hollywood, directed by Herbert Blache under the personal supervision of Maxwell Karger, director general.

In the case of this Diana the chase is the pursuit of a man, and Miss Dana shows what a "baby vamp" can do when it comes to winning the love of a playwright who never thought he'd love any woman.

Miss Dana's newest vehicle follows "The Gold Cure," "The Flower of Dusk" and "Opportunity."



Wm. Desmond is presented by Jesse D. Hampton in "Life's a Funny Proposition," released by Exhibitors' Mutual

Picture Pronounced Distinctive

"Made in America" in Eight One-Reel Episodes Said to Differ from All Its Predecessors



C. E. Shurtleff, of W. W. Hodkinson, Inc.

ASHLEY MILLER'S "Made in America" picture in eight one-reel instalments is declared by the W. W. Hodkinson Corporation to be decidedly different. It will be distributed by Hodkinson through the Pathe exchanges and is heralded as presenting the war incidents from an entirely new angle.

"'Made in America' is a story with no little dramatic interest and great historical value," declared a Hodkinson official. "It is the first time that the great achievement of this peace-loving nation which transformed its peaceful millions into a mighty

war machine has been shown completely and with continuity of action. We believe that it is the first authoritative motion picture review of the making of the American soldier and the creation of America's armies of liberty.

"In producing this motion picture, Mr. Miller has had the cordial endorsement and co-operation of the Government and it will be preserved at Washington as part of the Government records of the great war.

"Mr. Miller and his staff spent several weeks in one of the largest training camps in the world, where, with the co-operation of the military authorities, he was enabled to follow every phase of the training of the soldier. The special permission of Secretary Baker enabled him to go everywhere, see everything and record incidents with the camera which no motion picture director has ever before filmed.

"Nearly for million American soldiers have passed through the experiences shown so vividly in 'Made in America,' and to each of them it will be a record of his personal experiences. To many millions more of the home folks, 'Made in America' will be a revelation, presenting many angles of camp life and training of which the average civilian has little or no conception.

"'Made in America' tells a story that will never grow old, and time will only increase its value to the American people. There have been many photoplays shown, abounding in battle scenes and carnage. Diplomatic intrigue and German spies have embellished melodramatic plots.

"With 'Made in America' Ashley Miller, one of the foremost moving picture directors in this country, joins the ranks of producers. He has embellished it with his artistry and has produced a series of pictures which are remarkable as examples of the highest types of photoplay art."

Exhibitors-Mutual Offices in New York

GENERAL offices of the Exhibitors Mutual Distributing Corporation are now on Broadway, New York City.

Forty hours after desks were closed at the old "Mutual" headquarters, 220 South State Street, Chicago, they were reopened and business resumed without interruption at 1,600 Broadway, New York City.

The shift of the executive offices of one of the largest distributing organizations was effected without a hitch, and special express cars moved the office equipment in record time.

It was Saturday noon, December 28th, that business stopped at the Chicago headquarters and at nine o'clock Monday morning, December 30, the offices were reopened and in operation in New York.

Quarters had been arranged in advance on the fourth floor of the Mecca Building, 1,600 Broadway. The Broadway side of the floor will henceforth be the executive offices. The New York exchange is located on the tenth floor of the same building.

Decision to remove the headquarters of the company from Chicago to New York was reached by the new officers of the corporation soon after the reorganization of

the Mutual Film Corporation under the name of Exhibitors Mutual Distributing Corporation.

The moving of the various departments to New York was effected under the direction of A. S. Kirkpatrick, Assistant General Manager of the company. Mr. Kirkpatrick and his staff of department heads arrived in New York on Sunday.

Prizma Master Pictures Handled by World

After a premier showing at the Rivoli Theatre in New York, Prizma Master Pictures began distributing its product through the exchanges of the World Film Corporation.

S. L. Rothapfel declares that Prizma Pictures has finally reached the goal for which the public has waited. He is quoted as saying that he is gladly paying the highest price he has ever paid for a single reel to give his patrons their first view of what he considers the greatest attainment since the inception of the motion picture art.

The first release is "Eilaues Volcano, the Hell Hole of Hawaii."

Remarkable Year for Tourneur

Producing Director Created Three Special Photoplays During 1918
—Hiller and Wilk Market Productions

UNDAAUNTED by threatening and ominous war conditions, Maurice Tourneur elected early in 1918 to organize Maurice Tourneur Productions.

This was after he had first demonstrated his directing abilities through giving to the screen several productions which were depended upon to give him the proper hold upon the fancies of exhibitors and film fans.

In rapid succession he had directed Maurice Maeterlinck's "The Blue Bird"; the "Prunella" with Marguerite Clark; the four Elsie Ferguson pictures, "Barbary Sheep," "The Rise of Jenny Cushing," "Rose of the World" and "A Doll's House"; some of Mary Pickford's vehicles, including "A Poor Little Rich Girl," and that melodrama, "The Whip."

These are a few of the big photoplays Maurice Tourneur had created since he came to America early in 1914.

But Mr. Tourneur felt that only as an independent producer could he achieve his ideals. So the Maurice Tourneur Productions was organized.

He decided first to produce the famous Drury Lane melodrama, "Sporting Life." Following out his firm belief in the story and not the star, he gathered around him a cast which was essentially a non-star one. Indeed, he selected two young women, practically unknown, Constance and Faïre Binney, to play the leading feminine roles.

All of which brings to mind the statement that Mr. Tourneur discovered such stars as Vivian Martin, Doris Kenyon and Robert Warwick, and that, under his direction, Elsie Ferguson was launched upon her screen career. Mr. Tourneur is credited with possessing that quality necessary to a great director—the ability to find and develop latent talent.

"Sporting Life" proved to be a success so great that the Famous Players-Lasky

Corporation broke a precedent and purchased the production for special release. This was considered another proof of the merit of the Tourneur system. Many critics pronounced "Sporting Life" one of the greatest melodramas ever presented on the screen.

From "Sporting Life," Mr. Tourneur turned to an entirely different type of production. Witness his quick shifts from the sex analysis of "Barbary Sheep" to the poetic whimsy of "Prunella," from the symbolism of "The Blue Bird" to the out and out melodrama of "Sporting Life."

"Woman" was Mr. Tourneur's second production. Here the producer was working with an idea that had been developing in his mind for years. But none of the commercial producers had been willing to take a chance with it. Fearlessly the producer went ahead. Briefly, "Woman" traces the development of femininity through the ages, showing her destructive and constructive, her degrading and uplifting influence upon history.

The premiere of "Woman" at the New York Rivoli was declared to be one of the real triumphs of the screen year.

With the premiere of "Woman" Mr. Tourneur decided to release the offering through the open market. Hiller and Wilk treble his productions.

Mr. Tourneur turned to melodrama again and produced the late Jacques Futrelle's romance, "My Lady's Garter" as his third production. The exploitation of this big detective-mystery drama will shortly be launched. However, "My Lady's Garter" is said to be even greater than "Sporting Life."

Upon the recent completion of "My Lady's Garter," Mr. Tourneur decided to go to the coast for the winter. This to gain a bigger canvas upon which to work, for he had always felt limited in the East. Mr. Tourneur took over a portion of the Goldwyn Culver City studios, closed his Fort Lee studios, and departed for the coast with his staff.

Gold Coin M. P. Company Is Formed in New York

A company to produce features from five reels upward has just been formed and incorporated in New York state. M. Resnickoff is president and treasurer, Sidney M. Goldin is vice-president, and M. May is secretary.

The Board of Directors of the new producing corporation includes Frank M. Wandell of Wandell and Wandell, 261 Broadway, New York City, and James A. Farrell of James A. Farrell Real Estate Company, 826 Nostrand avenue, Brooklyn.

Sidney M. Goldin besides being vice-president is also the director-general, and he has produced features for Universal as early as 1913, it is said, when three-reelers were in vogue. Mr. Goldin has been associated with G. M. Anderson and Carl Laemmle, and produced "The Robbers," Schiller's masterpiece.

"Petrosino" and "Bleeding Hearts" are some of his earlier productions which many of the old-time exhibitors may recollect. He will begin his first production for the newly organized Gold Coin Company about February 1, and it is reported that a studio lease has already been secured for a period of three years.

A seven-part drama of psychological and timely interest is heralded as the first production to be offered, and it is reported that two well-known Broadway stars have already been engaged by Mr. Goldin.

President Wilson Selects 8 Bray Subjects

Charles Hart, director of the Division of Films, Committee on Public Information, cabled from France this week for eight cartoons from the Bray Studios, Inc. The shipments were ordered to be given immediate attention.

It is announced that these cartoons were ordered after selection by President Wilson, who expressed his desire of showing them to his guests as evidence of the work of America's artists in caricature work for reproduction on the screen.

J. R. Bray, president of Bray Studios, Inc., has made series of cartoons bearing upon the war, and it is said these subjects carry a powerful "punch." The President is said to have chosen eight of these subjects.

Fox to Film in Florida

William Fox announces that the next Theda Bara production will be filmed in Florida. Miss Bara, Director J. Gordon Edwards and the entire company will leave shortly for the South to start work on "Creation's Tears," as the new picture is titled.

The story is by Neje Hopkins, author of "The She-Devil," and the scenario by Adrian Johnson. It has a South Sea Island setting.

Miss Bara will play a princess of one of the islands, and the tale, said to be intensely dramatic, deals with her infatuation for a handsome young missionary.

Goldwyn Rounds Out Frederick Feature

SEVERAL surprises are said to be in store, both for the public and the profession, in the first picture made by Pauline Frederick for the Goldwyn Corporation. The title of the play is not yet announced, but the story is founded on a play by one of the best known and most experienced dramatists in America, a play that was successfully produced on Broadway last September.

The screen version was made by Willard Mack. He also acts an important role in it, the first leading character he has done with Miss Frederick since they were married. It is not the part of the hero, however, as Mr. Mack is essentially a character actor.

While the play is an unusually vivid and swiftly moving drama, full of action and excitement, it does not belong to the ordinary type of screen melodrama. It is a drama of character in that character domi-

nates plot; the most thrilling episodes happen as a direct result of the conflict of the various characters instead of the characters being twisted around mechanically to conform with the exigencies of the plot. In other words, the people in the play are real human beings and not the wire-pulled puppets that sometimes cavort on the screen.

Under the able direction of Hobart Henley work on this picture is now almost completed. The release date and the title will be announced shortly.

Belgian Baby as "Prop"

A Belgian baby is said to be the most important property used in making the story of "Life's a Funny Proposition," William Desmond's latest picture, which was made by Jesse D. Hampton for release through the Exhibitors' Mutual.



Ooh! Look what Santa Claus brought Wm. S. Hart, or is Bill playing Santa to some youngster?

Baron Dewitz Establishes Salon Cinemarama

Baron Hrolf Dewitz, Danish regisseur, has installed at 11½ West 37th Street, New York City, what he terms a "Salon Cinemarama."

The "Cinemarama" is heralded as a new type of motion picture, only one of which will be produced annually. This is a new development, according to the Baron, and differs sharply from the commercial form of motion pictures in that all the fine arts are incorporated in the making of it in contradistinction to the so-called factory made picture.

There will be no studio or plant. The Salon will take the place of both studio and plant and also serve as an office. No stars are to be exploited by Baron Dewitz, as he believes that the business of selling stars is fallacious.

The first scenario is ready and is described as a real play of dramatic force interspersed by spectacular effects of a novel and artistic order.

The announced policy of the Salon is not to offer its product for sale. Cinemarama are not made to sell. The Salon will exhibit its product in a manner adequate to its own policies and ideals, according to announcement.

Chas. A. Taylor Finishes State Rights Feature

The big feature which has been under production for several weeks at the Charles A. Taylor studios in Edendale, California, in which Mr. Taylor, the old melodrama man, is presenting a new star as yet unnamed, has been finished, and is now undergoing the final treatment in the cutting room.

It was made for the state rights market.

A national prize contest is just about to be launched, for the purpose of having the public name the "Mystery Girl" who is featured in the production.

A total of \$5,000 is to be divided among the winners of the contest.

Film Gets Library Co-operation

Unique Exploitation Among Libraries for "Little Women" Has Achieved Results Says Paramount-Artcraft

RESULTS obtained in the unique co-operative exploitation campaign, conducted by the Famous Players-Lasky Corporation on behalf of "Little Women," the Paramount-Artcraft Special have been unusually satisfactory, according to a Famous Players-Lasky official.

The thousands of special letters sent to the librarians, school teachers, ministers and others interested in motion pictures, are said to have obtained for the exhibitors showing this photoplay an unusual amount of co-operation, making it one of the most successful box-office attractions released by Paramount-Artcraft in many months.

Although no reply was requested, it is stated that many librarians have notified the Famous Players-Lasky Corporation that they would be glad to co-operate in every way possible to make the showing of "Little Women" in their community a great success.

Many of the librarians are said to be offering the use of their bulletin boards to the exhibitors in making announcements of the coming of "Little Women," and are co-operating with the exhibitors in

reaching the thousands who have read Louisa M. Alcott's famous story.

The following letter from Mary P. Wiggin, librarian of the Danbury, Conn., Public Library, is described as indicative of the co-operation the libraries are giving the exhibitors as the result of the exploitation campaign:

"We have already put in orders for some new copies of the book in order to meet the demand that the production of the film version is sure to create, and will do all that we can, as a public institution and through personal influence, to arouse interest in the picture. It is certain of success, however, on its own merits."

This letter was written after a consultation with the manager of the Empress theatre of Danbury, with whom the Danbury Library is co-operating.

Henry M. Gill, librarian of the New Orleans Public Library, is another leading librarian who is lending his support to the exploitation campaign launched for "Little Women" by the Famous Players-Lasky Corporation. His letter is as follows:

"I shall be pleased to give all the library publicity I can to the fact that 'Little Women' will soon be produced as a moving picture. I congratulate you upon the choice of such an excellent subject."

Pathe Adds Luster in St. Louis

Artistic and Commodious Quarters Installed for Exchange in Plaza Hotel Building—Branch Managed by Dustin

"THE new home of the St. Louis branch of Pathe Exchange, Inc., is a splendid Christmas and New Year present to us," remarked E. W. Dustin, chief of the branch, as he looked about the imposing quarters at No. 3308 Lindell Avenue.

"Every employe is just as proud of the office as Paul Brunet, our Vice-President and General Manager, who has sent us heartiest of greetings, and they realize fully that any other organization to outdo Pathe in equalling this exchange, will have to design a building of special structure; and then they would not have a thirty-foot ceiling.

"When completed, it will be without question, the most commodious and artistically arranged cinema centre in the United States."

The premises were originally intended for a lavishly appointed cafe, but owing to objections on the part of one of the heirs and owner it never has been occupied. The "salon," as it is called, occupies about the center of the Plaza Hotel building, is very spacious with a thirty-foot ceiling from which depend six chandeliers.

In the center of the floor space is a fountain, about thirty feet in circumference, with a double basin at the top of which is a Grecian mythological carving in marble, representing water nymphs at play. The fountain is the work of a Venetian sculptor and is a "copy" of an original by

Canova. A school of gold fish can be seen in the depths of the lower basin, and, when the fountain is illuminated presents a very beautiful sight.

One enters the main entrance on Lindell Avenue, and immediately gets the impression of a banking institution, it is said. On the left, a stairway leads up to the balcony where are located the City Salesman's desk, the Hodkinson and American representatives.

On the right is the Manager's office and the Booking Department, and, passing down the railing, one arrives at the Stenographic and Accounting Departments. Thence, on and turning to the left, the visitor arrives at the Poster Department, separated from the other portion of the building by a brass railing.

Turning to the right one can see the Shipping Department and the large especially constructed film vault,—capacity 5000 reels.

"One Woman" Shows Worth as Propaganda

Although Select Pictures' special attraction, "The One Woman," was not originally intended as official propaganda, there is every reason to believe that it will serve as a strong element in combating the dangerous influence that everywhere is tearing at the sacredness of the marriage tie, as exemplified in the recent orders of Russian Soviets establishing the so-called Bolsheviki free love bureaus throughout the former Russian Empire.



A scene which has become familiar to all since we went into the war to win. This one is in "Why Germany Must Pay," a Screen Classics film

Darmond Signs With Hampton

Grace Darmond, Former Leading Woman for Earle Williams, Leaves Vitagraph—Jesse D. Hampton to Star Her

WORD came from the Coast, this week, announcing that Grace Darmond has severed her relations with the Vitagraph Western forces and will commence work immediately in a series of special features to be produced by Jesse D. Hampton. Miss Darmond is the latest star to come under the direction of Mr. Hampton.

Miss Darmond has been leading woman for Earle Williams on the Vitagraph program. When Mr. Williams was sent to the Western studios of Vitagraph, nearly a year ago, Miss Darmond was selected from Vitagraph's leading women, then at its Eastern studios in Brooklyn, to play opposite the star. Since then she has been seen in all of Mr. Williams' pictures.

Before taking up work before the camera, Miss Darmond saw several seasons with the leading stock companies, playing the leading feminine roles in "House of a Thousand Candles," "A Black Sheep" "A Texas Steer" and others. She began her screen career with Selig, supporting Tyrone Power, Otis Harlan and Harry Mestayer in the "Black Orchid." She was later seen in Astra productions including "Absolute Black" and "The Shielding Shadow" Sanger and Jordan featured her in "When Duty Calls" and she was seen in the leading feminine role of Technicolor's "The Gulf Between." Since then Miss Darmond has been seen opposite Mr. Williams in all his Vitagraph Blue Ribbon features.

Miss Darmond is a decided blonde, one of the screen's best horsewomen and during her career on the screen has been given

the highest praise by the critics and the public for her work. Mr. Hampton with whom she has signed to appear as star in a series of special productions, is known throughout the length and breadth of movieland for his activities in the production line. His most recent production is "Life's A Funny Proposition," starring William Desmond, releasing on the Exhibitors Distributing Corporation's program. It is understood that Mr. Hampton will commence work immediately on Miss Darmond's first starring vehicle under the Hampton banner. Further announcement will be made as to the personnel of the cast, nature of story and direction.

Nat Spitzer Plans Weekly Release

Nat Spitzer, general manager of the Bull's Eye Film Corporation, who recently went to the coast and leased a studio on Gordon Street of Fred Balshofer, now has two companies at work and plans a weekly release of subjects featuring Gale Henry and a fortnightly release of comedies starring Billy West. Charles Parrott has been engaged to serve as director general of the company and William Seiter will direct one of the companies. It is the intention of Mr. Seiter to continue selling the Billy West comedies to independent exchanges, and he will also market the other comedies in the same manner.

Ovey Denies Report

The statement recently sent out that George Ovey had been engaged by Henry Lehrman to appear in Sunshine Comedies is denied by the comedian, who was formerly featured in Cub Comedies by David Horsley.

Roscoe Arbuckle Starts on Another Comedy

"Camping Out," the Paramount-Arbuckle comedy released January 5, has come up to the standard set by Arbuckle himself, according to report.

He is now comfortably located in his new studio and has already started on another comedy which he believes will show something in the way of a new and distinct novelty.

Winifred Westover, a talented ingenue, who has played with numerous companies and was seen in several Fine Arts Pictures as star, has been engaged to play the feminine lead in the new comedy.

Three Favorites in First S and L Film

S and L Productions' first picture, now under production under the direction of Ralph Ince, will present three popular stars in the leading roles—E. K. Lincoln, Clara Joel and Grace Darling. Mr. Lincoln is an old favorite, Miss Darling will be remembered for her trans-continental trip for Hearst-Selig Weekly, and Miss Joel for her "vamping" in "Business Before Pleasure." Arthur H. Sawyer and Herbert Lubin, sponsors of S and L Productions, announce that the first production will be ready for showing shortly.

First Rhodes Feature is Directed by Chaudet

"The Girl of My Dreams," starring Billie Rhodes, which was made by the National Film Corporation of America for the Affiliated Distributing Corporation, to be released through the Exhibitors' Mutual, was directed by Louis M. Chaudet.

Mr. Chaudet has long been associated with motion pictures, and for the past few years has been devoting his entire time to directing. His early career included several years with the Belasco Stock Company.



Lois Weber, Directing Anita Stewart in a Production for Distribution Through First National



Louise Glaum, in her latest screen drama, "Sahara," now completed

Two Reel U. S. A. Series Attracting Attention

The Government new two reelers, the U. S. A. Series, each dealing with some important phase of the world war in connection with the participation of the United States, is declared to be attracting widespread attention among exhibitors, and is said to be proving a box office attraction of high value.

The first of the series, "If Your Soldier's Hit," was released December 23, throughout the country. This picture illustrates the efficiency of the American Medical Detachment and the work of the Field Hospital Corps, showing the various details of how the wounded are rescued on the firing line and taken to advanced dressing stations, thence to the field hospital and finally to the base hospital.

The second picture of the series, "Wings of Victory," released January 6, is the full and complete story of the air program of the United States.

Tarzan Romance Does Well in South

The Majestic Amusement Company of Memphis, Tenn., which has taken over the Lyric Theatre, formerly the Klaw & Erlanger Theatre, in the Tennessee city, wanted a special attraction to mark the Christmas day opening of the house under its new management and system. Accordingly Mr. R. C. Tarlton, the president, and C. F. Bridges, the secretary and treasurer of the company, called up the Big Feature Rights Corporation in Louisville, Ky., over the long distance telephone and booked "The Romance of Tarzan" for five days, beginning Christmas day. This company controls the six leading picture houses of Memphis, and the success they had with "Tarzan of the Apes" causes them to feel certain of the results they will get from "The Romance of Tarzan."

At the Lyric, Messrs. Bridges and Tarlton will run pictures and stock alternately, showing only the big special productions.

Former Gaumont Man at Front

Pell Mitchell, Editor of Gaumont News, Receives Interesting Letter from Former Cameraman

PELL MITCHELL, editor of *Gaumont News and Graphic*, is in receipt of a letter from a former cameraman on the staff of the *Gaumont News Service*, now a lieutenant in the Signal Corps—Lieut. Leon H. Caverly. Lieutenant Caverly was the first American photographer to be sent to France. His letter to Mr. Mitchell follows:

"Just a few lines to wish you a Merry Christmas, in hopes it will reach you in time; now that the war is finished I find things pretty dull, not that I do not have anything to do, for so long as we keep headed for Germany there is much good material for both movies and stills. When will we get home? is the question we are all asking and find no answer. I have little hopes of seeing the good old U. S. A. before next June or July; possibly not then. At that time I will drop in on you and give you all the news covering the many months I have been away. I was the first photographer to reach France, but I certainly hope that some other holds the record when it comes to going back.

"During my stay over here I have seen the photo unit grow from a few men to

a department, having nearly five hundred men engaged in the work of recording Uncle Sam's share in the World's War. It has all been a great experience to me, besides the satisfaction of having in a very small way done my bit, so am not sorry I came over. During the drive at St. Mihiel I lost my assistant still-photographer, he being the first to be killed within the photo unit. Since then one other was blown to atoms and several injured, so you see we can claim to being soldiers as far as danger is concerned.

"How much the public at home have seen, owing to censorship, I have no way of knowing, but I do know that there is little pertaining to warfare that has not been shot by both movie and stills.

"Recently I was promoted to Corps Photographer, and as such have charge of all photo units within the corps. Have been recommended for a captaincy, so hope to return wearing two bars instead of one. It is a great game and I like it. When I get back will be in the market for an honest-to-goodness job. As I have complete outfits for both movies and stills of my own, hope to land something that will allow me to travel—Japan, India or South America preferred. Any tip you can give me will be greatly appreciated."

"Cannibals of South Seas" for Indianapolis

MARTIN JOHNSON'S picture, "Cannibals of the South Seas," will attract the attention of patrons of the well-known Circle theatre of Indianapolis for two weeks, commencing January 12.

Announcement of this unusually long booking has created no little comment among exhibitors, owing to the prestige enjoyed by S. Barret McCormick, manager of the Circle, as his selections and advertising methods have attracted considerable notice.

This present booking achievement is said

to mark a new record for the Circle, with the exception of "The Birth of a Nation," and one or two others of the same calibre, and has brought added confidence to officials of the Exhibitors' Mutual, distributors of the Cannibal feature, that they were correct in their opinion that the film would draw big.

The nature of the picture offers a special sort of advertising. When used consecutively for two weeks it raises several points. That Mr. McCormick will utilize them successively is not doubted, but the manner in which he does it will prove interesting.

He will be stimulated in putting over the final installment by the fact that these reels contain the incidents connected with the capture of Martin Johnson and his young wife by the vicious Nagapate.

Massive Sets for First S and L Film

Arthur H. Sawyer and Herbert Lubin, organizers of the S. and L. Pictures, and who have under production the first of the series of productions to be made by this organization under the direction of Ralph Ince, declare the outstanding feature of the picture is the elaborate settings which have been furnished the star, E. K. Lincoln. Charles Chapman, an expert technical director, supervised this phase of the production.

The picture is nearing completion at the Bacon-Backer studios, 38th Street. Mr. Ince is personally supervising the direction. Announcements concerning the release date will be made shortly.



This Ape, Breaking the Bars of His Cell, Has a Prominent Part in "The Lure of the Circus," Universal Serial

Kansas Society Seeks Kane as President

A UNIQUE compliment has been paid to Arthur S. Kane, who is General Manager of Select Pictures Corporation. It is not in his capacity as an executive of one of the important firms in the motion picture industry that Mr. Kane has been favored, but in his qualification as a prominent son of Kansas. For the distinction received has been conferred by the Kansas Society of New York, of which body until recently Arthur S. Kane was not a member. It was, therefore, peculiarly pleasing and gratifying to him to have a committee from the society officially inform him of its desire to number him among its members and of its intention, contingent upon his willingness, to create him its president.

There had arisen in the Kansas Society a vacancy in the president's chair due to the death of its incumbent. It was necessary to elect a president for the unexpired term, ending January 20, 1919—with an eye also to the presidency incumbent dur-

ing 1919 and ending January 29, 1920. To Mr. Kane was given a choice of the two terms. It must be explained that January 29 is the calendar date upon which the territory of Kansas was admitted into the Union as a state, and therefore the annual dinner of the Kansas Society is always celebrated upon this date. Over this dinner presides the president whose term expires with that function. Having in mind the possibilities of a dinner in this present January, when two-thirds of the world is feeling its happiest over the consummation of a peace long desired, Mr. Kane chose the unexpired term rather than the forthcoming year of presidency. He has therefore been elected president of the Kansas Society, and will preside over its annual banquet on next January 29. The banquet will be held at the Hotel McAlpin and will number among its more than one hundred guests many persons of distinction in social, business and political circles.

Will Film Exploits of "Lost Battalion"

CARLE E. CARLTON, Crest Pictures Corporation, announces that arrangements are under way for the production of a sequel to his serial, "A Romance of the Air," featuring Lieut. Bert Hall, the American Ace. The subject matter of the contemplated production will be the adventures of Col. Whittlesley's "Lost Battalion." Lieut. Hall, according to the announcement, will be featured in this production, also and Mr. Carlton expects to have the services of Lieut. Col. William Thaw, also an American Ace.

Mr. Carlton left for Chicago to make final arrangements for the production. Before leaving he said:

"There are war pictures and war pictures. By this I mean those pictures which merely portray a repetition of battle scenes, or those which show the glorification of the noble deeds of our soldiers and the brave exploits of America and her Allies. "War pictures with a real plot will re-

main as popular as ever. The more so because thousands of boys are now coming home every week and the talk in home circles for some time to come will be personal war adventures. This means added publicity for the war pictures, or better, for the pictures with a war atmosphere or a war background.

"I feel so strongly on the subject that I am arranging to have a picture made on the subject of Col. Whittlesley's "Lost Battalion." For this picture I expect again to have the co-operation and assistance of Lieut. Bert Hall and also, very likely, Lieut. Col. William Thaw.

"As for 'A Romance of the Air,' this picture at its initial showing at the Rivoli Theatre played to the biggest receipts of any feature picture shown there for the previous three months, and this fact alone should prove conclusively my assertions cited above."

Special Composition for "Stars of Glory"

LEONCE PERRET, producer of "Stars of Glory," a patriotic drama, starring E. K. Lincoln and Dolores Cassinelli, has engaged Henry S. Gerstle, prominent composer of music, to prepare a special orchestration to accompany the showing of this feature. The announcement of the initial showing of this production has been delayed on this account, Mr. Perret announces.

He announces that the complete orchestration has been completed but that he is desirous of having a composition that will be equally as effective in the smaller theatres, which haven't the facilities for putting on the complete composition.

Mr. Gerstle, the composer, whose works include some of the most successful classic selections, was inspired by the production to compose a march which he has named "The March of the Stars of Glory." He has included this in the orchestration for the film. The score will be suitable for

rendition by an orchestra composed of any number of instruments and includes a special piano and organ score for use in theatres where only the organ or piano is used. He hopes to complete the music in about a week, meanwhile Adolphe Osso is proceeding with the arrangements for the initial showing of "Stars of Glory," the details of which will be announced shortly.

"Sahara," Starring Glaum, Is Nearly Finished

"Sahara," the first of the Louise Glaum feature productions is rapidly nearing completion. According to those associated in the making of it, including the star, and C. Gardner Sullivan, "Sahara" will be the photo-dramatic sensation of the new year.

The important dramatic role opposite Miss Glaum is taken by Matt Moore, of the family of film stars.

Exhibitors Highly Praise Universal Serial

New Jersey exhibitors are enthusiastic about Eddie Polo's latest Universal serial, "The Lure of the Circus," according to reports received at the New York offices.

Among the many commendatory letters received by Joe Brandt the past week were the following:

Universal Film Mfg. Co.,
Gentlemen:

Just a few words in reference to your serial, "The Lure of the Circus." I wish to state that I am very well satisfied with same and I must say that from a box office view it certainly has got me some real money. Thanks for your advice in booking this attraction, as I have never run serials before.

Yours truly,
LOUIS BOLLINGER,
Summit-Hippodrome,
West Hoboken, N. J.

Universal Film Mfg. Co.,
Gentlemen:

We have played three episodes of "The Lure of the Circus" with Eddie Polo and have done the biggest business with it, as an attraction, we have ever done with a serial. We sincerely hope you will follow this picture up with one as great an attraction.

Yours very truly,
Fulton theatre,
Union Hill, N. J.
JOHN M. SQUIRES,
Manager.

First Run Houses Get Ford Weekly Subject

The appeal and the heavy exploitation of the Ford Educational Weekly and its previous popularity under former independent distribution in 3,000 theatres are now causing under Goldwyn distribution its installation in the largest theatres of the nation, it is announced.

Important first runs reported in the last week include Jones, Linick & Schaefer's Orpheum and Randolph theatres, Chicago; the entire Ascher Brothers' chain of twelve theatres in Chicago; Graumann's million-dollar theatre in Los Angeles, the largest picture institution on the Pacific Coast; the twenty-four metropolitan district Marcus Loew theatres in Greater New York, and the Clemmer theatre, Seattle, and several hundred other theatres whose ownerships rank at the top in the motion picture industry.

"Salome" Registers Also in Smaller Theatres

At Port Richmond, on Staten Island, the Empire theatre was one of the first to book "Salome." It played the big Theda Bara super-production two days, following which Messrs. Allen Brothers and Peyser wrote to the Fox offices in New York:

"'Salome' was a clean up from every angle; capacity houses on both days—which is unusual here—and satisfied patrons, who came to us unsolicited and told how much they enjoyed this attraction. So many are clamoring for a repeat booking that we will have to give you a return. Two-day pictures in our town are usually losing propositions, but 'Salome' was different. Our brother exhibitors who do not book this beautiful feature for any particular reason are doing themselves and their patrons an injustice."

Cecil B. De Mille Back in Los Angeles

Cecil B. De Mille, director general of the Famous Players-Lasky studios, returned to Los Angeles after a short stay in New York. He was accompanied to the Pacific Coast by William C. De Mille, the playwright, and Edgar Selwyn, producer and playwright.

"While in New York Mr. Selwyn told me of the plot of a play he was writing for the stage," said Mr. De Mille. "'You're wrong,' I said to him, 'that play is not for the stage at all—it is for my next Artcraft production.'"

"So I kidnaped Selwyn and that is why he came to Los Angeles with me. He had agreed with me that the plot was for the Artcraft program before our conversation had ended.

"He boarded the train with us, and all the way westward on the train we were engaged in making the story into a photoplay. This does not mean that Mr. Selwyn, who puts the 'wyn' in Goldwyn, has severed his relation with that concern, nor that he has given up his stage work, but merely that he has written a wonderful story which I am most anxious to produce."

Relative to the many rumors that the De Milles were about to sever their connections with the Famous Players-Lasky Company, Mr. De Mille said:

"That story was made out of whole cloth. Our relations have always been absolutely harmonious. You may brand any statements to the effect that my brother and myself are leaving the organization as absolutely false."

Concerning his activities while in the East, Mr. De Mille said he had purchased the photoplay rights to two big stage successes which will be produced for Artcraft, one of them to be produced probably following the filming of Mr. Selwyn's story.

Mr. De Mille also said that the trip East had opened his eyes to the future possibilities of the industry. "In the five years that I have been producing," he said, "I have never found conditions more satisfactory, nor promising a more brilliant future for the entire industry. I am also overjoyed to be back in sunshiny California."

Zena Keefe Star of First Arden Picture

Zena Keefe, who at the age of fourteen was playing the ingenue role opposite Earle Williams in Vitagraph pictures, is the star of Arden Photoplays, Inc., first production, "The Challenge Accepted," distributed through the W. W. Hodkinson Corporation. Edwin L. Hollywood, who received his training under James Young, directed. Chester Barnett, who has been leading man for many of the screen's best female stars, is leading man for Miss Keefe.

John Hopkins has the role of the villain. Sidney D'Albrook is given the role of the disgruntled soldier. Warren Cook, Charles Eldridge, Joel Day and Russell Simpson are others appearing in important roles in "The Challenge Accepted."

Machine-Made Versus "Special"

Sydney Garrett Says He Has Ideal "Special" for Foreign Market in S and L Series

SYDNEY GARRETT, president of J. Frank Brockliss, Inc., who purchased, recently, the exclusive foreign selling rights to the series of special productions of the S and L Productions, of which Arthur H. Sawyer and Herbert Lubin are sponsors, associates this transaction with "an auspicious beginning for the introduction abroad of big features that can be honestly referred to as 'specials,'" as he so aptly puts it.

Mr. Garrett continued:

"Directed by Ralph Ince, starring E. K. Lincoln and produced from the best available plays, books and original scenarios, I am of the opinion that 'S-L Pictures' will do much towards making motion picture audiences in foreign countries realize the vast difference between the machine-made program feature and the out-of-the-ordinary offerings. I am more than pleased at the deal recently consummated between Messrs. Sawyer and Lubin and myself which gives me an opportunity to distribute their series of 'specials' in countries exclusive of the United States and Canada, inasmuch as it comes at a time when the conditions of the foreign market are peculiar, to say the least.

"Now that England, France, Italy, and other leading foreign countries are about to resume the manufacture of their own films, a spirit of friendly competition must arise between these countries and America. From now on the efforts of producers in the United States should be concentrated in the filming of pictures which from the standpoint of author, star, director and story can be properly classed as 'specials.'

"Purchasers in foreign markets, as well as exhibitors, must look more and more to this country for the source of their film supply. Due to the peculiar circumstances existent through the war, America has made a real place for her films abroad. The popularity of her stars in certain countries equals that which they enjoy at home. America is in an enviable position as regards the foreign market for motion pictures. In order to fully understand and appreciate the requirements of the foreign market, Messrs. Sawyer and Lubin held several conferences between their organization and my own before turning the crank on the inaugural picture. It would be well for all makers of American pictures to follow out this idea when considering the necessities of foreign film buyers. They should make a special effort to give their pictures an international appeal by utilizing only those stories which will prove of interest to all nationalities."

Independent Announces Release Schedule

BACON-BACKER FILM CORPORATION announces that its production of "A Woman's Experience," starring Mary Boland, which enjoyed a prerelease showing at the Rialto in New York, will be distributed as the third attraction of the Ten-Twenty-Thirty series by the Independent Sales' Corporation through the Film Clearing House.

"Life's Greatest Problem," the J. Stuart Blackton production, written by Anthony Paul Kelly, and featuring Mitchell Lewis, was the second attraction of this series; and "The Littlest Scout," Paula Blackton's five-part story of country life, starring little Charles Blackton, is scheduled as the fourth attraction in the Ten-Twenty-Thirty series.

The placing of these productions with the Independent Sales' Corporation, which distributes through the Film Clearing

House system of offices throughout the country, is taken to indicate that J. Stuart Blackton and the Bacon-Backer Film Corporation were quick to recognize the opportunity offered independent producers to find an immediate market for their productions without burdening themselves with the tremendous expense and attendant worries of exploitation and distribution.

The first release under the "Ten-Twenty-Thirty" policy was Evelyn Nesbit and her son Russell Thaw in Julius Steger's production, "Her Mistake."

Although the Independent Sales' Corporation will confine the physical distribution of its pictures exclusively to the Film Clearing House, it by no means follows that the latter corporation will confine its operations exclusively to the attractions of the Independent Sales' Corporation.

Ford Serial Gets Advertising Campaign

LOUIS BURSTON, the producer, and Hiller & Wilk, Inc., selling agents of "The Silent Mystery," the new Francis Ford serial in fifteen episodes, are in the midst of an extensive advertising campaign in the interest of this serial.

Every city of note in the country is being "covered" with a wide variety of paper, ranging from the twenty-four sheet down to the one sheet. A generous trade paper campaign is under way, and no medium through which this serial can be brought before the exhibitors and public has been overlooked in the producer's and agent's

efforts to be convincing in narrating the possibilities of what has been termed by those who have seen it "a corking good mystery drama."

The twenty-four sheet embodies the atmosphere, tone and tempo of the serial. It transmits instantly to one the sense of mystery and creepy awe with which the picture is replete. As one big litho man put it the other day, "the stuff is there."

The critics and press praised it highly. Mr. Burstont stated, in speaking of the reviews, "that they couldn't have been more satisfactory if I had written them myself."

The Old and the New Year

As Seen by George Spoor

of Essanay Film Mfg. Co.

WHILE the past year has proved more or less unsatisfactory to the motion picture industry, yet in no way has it been fatal, and I am convinced that the trade as a whole will quickly recover from any ill effects suffered. In my estimation the coming year will bring with it a new prosperity.

The war and a national epidemic added their share of troubles to internal conditions that were in themselves in a transitory stage. But the motion picture industry was not the only one to suffer from the external causes, and I am sure that this was borne with a complete understanding and a patriotic zeal by all producers, distributors and exhibitors. It would not be seemly for us to complain at any slackening of business, with our boys fighting in France, and I believe that any sacrifices that were entailed by those in the motion picture business were cheerfully accepted.

Now that the war is over, however, I believe that the new year will open up with an excellent prospect for all concerns operating on a sound business basis. There has been no lessening in the demand of the public for good pictures, and I do not believe that there ever will be. The motion picture business is a real and distinct art, just as is that of the stage, and has come to stay for all time.

Not that I think there will not be many changes in the system of producing and distributing pictures. These changes have been going on all the time and now are still more rapidly formulating. By changes I mean the getting away from the more or less lax system of former years and down to solid business principles. The motion picture business developed so rapidly that the conditions that surrounded it were in many ways unavoidable.

Now that competition has become so keen and public taste more critical, an economy in operation must eventualize. I do not mean economy in the sense of cheaper pictures, rather the opposite. Pictures must be better and fewer. The market has been flooded with mediocre or inferior pictures and I do not believe there will be any place for these in the future. The cost of producing such pictures can be eliminated entirely.

Just as much will be spent in the making of good pictures as ever, and possibly more, but not wasted. Every manufacturer knows that there have been scores of little leakages in their studios, but these are gradually being wiped out.

This economy on broad lines will come through more carefully developed plans in all work of production, a concentration of distributing systems, and a centralization of processing work.

Personally, I am particularly interested in the latter as I know to a certainty that through the Spoor-Thompson laboratory method of processing films, I have obtained

something that the trade has been seeking for years.

The need for a centralized shipping point has long been recognized. Chicago is a terminal point for every railroad of importance in the country and what is more natural than that the distribution of positive prints should be made from this city. This opens the possibility of doing away with much of the delay and excessive cost of shipping due to congested traffic and high express rates.

Also has there been a great need for uniform and equable processing of all parts of the film. Under the old methods of processing in short lengths various parts of a reel were developed unequally, the development being dependent on the judgment of the human eye of more than one person, which was bound to vary. Under the new method of developing film in one thousand foot lengths all variance is done away with.

And when the new method of developing not only produces a higher quality of positive prints, but at the same time actually reduces the cost by a very substantial amount, it is bound to be adopted.

But in all phases of the industry economy is setting in, although as I have stated it is an economy by eliminating waste and not at all through the cheapening of the pictures.

"Lightning Raider" Serial Is Launched

AFTER months of preparation and the utilization of every method of exploitation known to the picture industry Pathe's new Serial "The Lightning Raider" with Pearl White as the star, was launched.

On January 5th the first Episode entitled "The Ebony Block" was released simultaneously in every city in the United States, and will be continued for fifteen weeks at each theatre.

Pathe Exchange, Inc., believes that "The Lightning Raider" is not only the best Serial it has ever put out but that this picture reaches the top notch of motion picture serial achievement. This opinion is said to have been voiced by experts and printed by a majority of the trade reviewers who have seen advance showings.

When Exhibitors start "The Lightning Raider" they are expected to reap the benefit of the great exploitation campaign on this Serial and the interest already aroused is said to be sufficient to crowd their theatres every day this Serial is shown.

The name of Pearl White as star of a Serial is declared to be enough in itself to pack any theatre, but Pathe claims that it has not been satisfied to sit back and depend upon the drawing power of a popular star.

The first advertising campaign for a Serial ever instituted in the Saturday Eve-

Film Biggest Troop Ship

The former "Vaterland," now the "Leviathan," is the biggest troopship in the world, and number 39 of the Gaumont News, released December 17, shows the return to New York of this monster ship with 10,000 Americans troops on board.

That number of the News also contains effective photographs of the Southern Commercial Congress Convention in Baltimore, which was featured by a great naval pageant.

Other subjects in that issue show ex-Secretary of the Treasury William G. McAdoo, turning over his office to his successor, Hon. Carter Glass; Governor Manning of South Carolina, and his charming wife, parents of six sons fighting for the Allies; the battle cruiser "North Carolina," first of our warships equipped for bringing troops home, and many other topical subjects.

Smallwood in Charge of Metro Laboratory

Ray Smallwood, chief of Metro's photographic department, has arrived in California from New York, and under Maxwell Karger, director general, has assumed charge of all the camera and laboratory work at the company's new plant in Hollywood.

He found five companies at work on the new stages, but is using the old laboratories for the present, as the new ones are not yet completed.

Mr. Smallwood will be joined by his wife after the holidays and they will take one of the justly-famed Hollywood bungalows.

ning Post with its ten million readers, is now running and backing up "The Lightning Raider" simultaneously with a tremendous billing campaign embracing every center of population in the United States.

In consequence Pathe officials assert, there is no doubt but that ready made audiences were awaiting the Exhibitor when he released the first Episode of this Serial on January 5th.

The cast of "The Lightning Raider" in addition to Miss White includes Warner Oland the screen villain who has been in many previous Pathe Serials as a bad man including "The Fatal Ring" with Pearl White and "Patria" with Mrs. Vernon Castle.

Hatch Gets Territory from Pioneer

Frank Hatch, Pittsburgh, announces that he has purchased the Pennsylvania, West Virginia and southern New Jersey rights to the Pioneer Film Corporation's production of "Wives of Men." The Pioneer Film Corporation reports good business in other territories where this picture has been shown.

Pioneer reports good sales on its production "Little Orphan Annie," adapted from the work of James Whitcomb Riley, the Hoosier poet.



The Picture of "Teddy" Presented in McClure's Special

Calvert's Fourth Keeney Release Ready

"Marriage for Convenience" is the title of Frank A. Keeney Enterprises' latest production, starring Catherine Calvert. It is now ready for release. It will be distributed in the territory composing New York, Northern New Jersey and Western Connecticut by the William L. Sherry Service exchanges in these territories, and throughout the other domestic territory through the exchanges of the General Film Company.

A recent private showing of "Marriage for Convenience" was given this week. Prominent exchange men and exhibitors from the immediate neighborhood attended, pronouncing the picture one of Miss Calvert's best. The star portrays the character of a Southern society belle. The story was written by E. Lloyd Sheldon, scenarioized by Bennet Musson and produced under the direction of Sidney Olcott. This is Miss Calvert's fourth starring vehicle under the Keeney management.

Leonce Perret Moves To Pathe Studio

"A Soul Adrift," the third of the Perret Productions to be produced by Leonce Perret, in which Dolores Cassinelli is the star, has been completed at the Metro Studio and Mr. Perret and his entire staff have moved to the Pathe Studio, where they will commence shooting "The Thirteenth Chair" immediately, with Mlle. Yvonne Delva as the star.

Cameraman Alfred Ortlieb, Technical Director John Birkel and "Utility Georgetown" as Miss Duchesne, Mr. Perret's secretary, has come to be known as "all go with Mr. Perret."

The Independent Field

United Features Play Chicago

Dustin Farnum and Kitty Gordon's First, Booked at Ziegfeld's, Chicago, for Indefinite Run

DEFINITE announcement of release dates of its star features, "The Light of Western Stars," with Dustin Farnum, and "Adele," with Kitty Gordon, is followed by the announcement from United Picture Theatres of America, Inc., that contracts for bookings on these features were signed this week by J. A. Berst Organization, whereby "The Light of Western Stars" will enter upon an indefinite run at the Ziegfeld theatre, Chicago, commencing January 28. Supplementary to the national billboard campaign of United, exploiting its stars, a billing campaign has been started in Chicago in connection with this engagement at the Ziegfeld. "A Man in the Open" will be Dustin Farnum's next picture, following "The Light of Western Stars." "It is more than the equal of any production I ever appeared in," is the star's opinion. A private presentation was given at the Brunton Studios last week. Ernest G. Warde directed. Fred Myton made the adaptation. Mr. Farnum is supported by Lamar Johnston, Claire Du Brae, Joseph Dowling, Irene Rich and Herschel Mayall in the principal roles. The lighting effects in "A Man in the Open" are said to be entirely new to the screen.

President Berst has not yet selected a main title for Kitty Gordon's feature to follow "Adele." It is stated at the Brunton Studios, Los Angeles, where the production was recently completed, that this six-reel drama is unusual as to story, acting and scenic investiture. "It is the best picture I have ever made," was the statement from Director Wallace Worsley.

Miss Gordon has the role of a woman whose sole interest lies in material things, fun and frivolity and the shallowness of her social life. How her husband leads her to a realization that love and service means more than her hitherto frivolous pursuits, and how a clergyman makes a great sacrifice to bring about the desired change of thought are incidents in this story of plot and counter-plot, love and hate and self-sacrifice.

During the action of the play Miss Gordon appears, it is reported, in twenty different gowns. William Anthony McGuire wrote the play.

Miss Gordon is supported by Mahlon Hamilton, M. Lawson Butt and Kate Price.

Florence Reed's first United feature recently completed by Tribune Productions, Inc., and which is set for release after the Gordon and Farnum initial vehicles, is in process of cutting and titling. No announcement has yet been made of the title. Concurrently with her stay on Broadway, Miss Reed has commenced work upon the second of the six super-pictures she is under contract to star in for United.

Discussing the source of supply of first-class material in the nature of strong plots and comedy-dramas suitable for Florence Reed, Dustin Farnum and Kitty Gordon, and in response to inquiries from prospective contributors, President J. A. Berst issues this statement:

"It is useless to send hackneyed plots. What we desire is material to suit our stars, original plays or book plays presenting high-class plots along new and original lines. What we want for Farnum are strong, unusual plays of the West along the lines of "The Light of Western Stars" and "A Man in the Open."

Warner Film Reports Exhibitor Success

EXHIBITOR reports on "The Kaiser's Finish" indicate that it is making big profits for theatres in representative communities in every section of the country.

A. Warner, in charge of territorial sales for the eight-part special state right's production, has a number of telegrams and letters from exhibitors describing the results of local showings.

Tony Sudekum, president of the Crescent Amusement Company of Nashville, Tenn., wired: "'The Kaiser's Finish' is a great picture. In fact it is the best war picture we have so far played."

Mr. Lytle, manager of the Empire Theatre, San Antonio, Tex., declared that for him the picture was a "clean up," playing to tremendous business during its entire engagement there.

Hendley Brothers, of the Vogue Theatre, Columbus, Ga., wrote that they used it to meet extremely strong competition, and did an exceptional business.

Mr. Depkin, manager of the Wizard Theatre, Baltimore, Md., had the front of his theatre repaired the day after it opened. Crowds fighting to get in had to be dispersed by the local police, but the lobby was wrecked before they were stopped in their efforts to rush the ticket takers.

Walter Johnson, manager of the Parkway Theatre, Roseland, Ill., wired Harry Weiss, manager of the Central Film Company, of Chicago, that "The Kaiser's Finish" paid him a big net profit on a two days' run.

Books First Nationals

Leo Keiler, president of the Arcade Theatre Company, in Paducah, who was in Louisville, Ky., recently, closed with the Big Feature Rights Corporation for practically all the pictures of the First National Exhibitors' Circuit.

Extended Runs on "Mickey"

With Big Advertising Campaign Back of It, "Mickey" Making Big Success, Reports W. H.

EXTENDED-RUN bookings and the scope of these bookings on W. H. Productions Company's "Mickey," featuring Mabel Normand, are concrete examples of the success which this picture is having throughout the sections of the country where it has been booked.

Reports from territories where "Mickey" has already been played state that it is breaking box-office records and that it is proving the greatest success and most popular picture that has ever been shown in that locality. Unsolicited letters are received daily by the exchanges handling this picture praising the splendid results "Mickey" has brought and asking for return dates.

"Mickey" has either played or been booked in some of the largest and best theatres in the country. The Loew houses in New York City have seventy days' booking. It is having a second run in the Proctor houses. The following theatres have booked it for a week's run: Regent, Paterson, N. J.; Victoria, Harrisburg, Pa.; Majestic, Erie, Pa.; Lyceum and Plaza, Bayonne, N. J.; Rialto theatre, Washington, D. C.; Trent, Trenton, N. J.; Empire New Brunswick, N. J.; Merrill, Milwaukee, Wis.; Mishler, Altoona, Pa.; Keith's Boston theatre, Boston; Strand, Hartford, Conn.; Strand, Lynn, Mass.; Orpheum, Malden, Mass.; Strand, Worcester, Mass. The Strand of Newark, N. J., ran "Mickey" for two weeks, breaking all records, it was reported.

The Wisconsin Film Corporation, of Milwaukee, which is handling "Mickey" in the Wisconsin territory, is in receipt of the following letter from the manager of the Merrill theatre, Milwaukee: "It is with great pleasure that we can inform you that we did over \$5,400 on a 15c. admission price, which is remarkable, and you know the newspapers were carrying full page ads, warning the public to keep out of the theatres on account of the 'flu.'"

The manager of the Eighty-first Street theatre wrote: "We played it ('Mickey') four days and it did a splendid business each day. On Sunday it broke all records."

The advertising campaign that has been waged in support of "Mickey" is unique in that it does not cost the exhibitor any money to take advantage of the campaign. The exhibitor has at his disposal, free of charge, window displays on the main streets of his town, by the leading five and ten cent stores, Columbia graphophone dealers, Aeolian and Vocalian dealers, and the other music dealers. Through their headquarters in this city these stores are notified when "Mickey" will be played in their locality, so that prior to the showing they arrange window displays and co-operate generally with the exhibitor.

Supplementing all their advertising matter, W. H. Productions Co. are furnishing to the salesmen and to the exhibitors, a short sales talk, outlining in detail every angle of the publicity campaign. For the second run man, and for subsequent runs, a sales talk is also furnished, pointing out the benefits to be reaped from the advertising and publicity already planted in the town as preliminary work.



Catherine Calvert, in "Marriage for Convenience," Directed by Sidney Olcott

Sawyer and Lubin Get Exclusive Scenes

Arthur H. Sawyer and Herbert Lubin, S and L Productions, are accredited with a "sure enough" photo "scoop," by S and L publicity director. These gentlemen quietly stepped into the Ritz-Carlton Hotel on the evening of December 28 and "scooped" several thousand feet of exclusive scenes of the ball given by the elite of New York for the benefit of the Free Milk For France Fund in the Grand Ballroom. Messrs. Sawyer and Lubin had made previous arrangements for the exclusive picture rights to this affair.

Six Sun-Light Arc Lights were installed in the Ritz-Carlton under the direction of Mr. Sawyer and six cameras were used to "shoot" the scenes. E. K. Lincoln, star of the S and L Productions series, Clara Joel and Grace Darling appeared in several of these scenes which will be used in the forthcoming feature, now under production, starring Mr. Lincoln.

Arrangements were made prior to the picturizing of the ball at the Ritz-Carlton by Mr. Sawyer to make a complete separate film of the event, appropriately cut and titled, to be sent as a souvenir of the occasion to Marshal Foch and his wife in France.

Fleet's Welcome "Shot" by Gaumont

Gaumont's December 26th release of Gaumont's Graphic presents a wide variety of interesting war notes, chief among which is the welcome accorded our fleet in New York harbor by Secretary of the Navy Daniels. The bluejackets are shown marching up Fifth Avenue in review before the Secretary and Admiral Mayo.

Other subjects are: Intimate views of Lafayette's birthplace, which has been turned into a home for war orphans. "With Our Boys in France" is the title which introduces scenes of the Sammies pushing on to Potsdam. King Victor Emanuel is shown reviewing American and Italian troops.

Rolfe Injects Showman's Ideas

Is Said to Have Removed Only Objection Some Exhibitors Hold Against Serials — "Master Mystery" Books Well

THE element of showmanship, which B. A. Rolfe contends must be a guiding consideration to every producer in his activities, is said to be conspicuously evident in the editing and cutting of "The Master Mystery," the Rolfe super-serial starring Houdini, the handcuff king.

Exhibitors who have objected to serial productions on the ground that the stories in them are difficult to follow will no doubt discover that "The Master Mystery" has been so intelligently put together that it can be followed as easily as the most carefully cut feature.

The first episode of "The Master Mystery" tells the basis of the plot in a brief but comprehensive foreword before the action is begun. Each episode thereafter begins with a short, illuminating synopsis of the plot already shown, followed by pictures duplicating the final action of the previous episode. Thus, if a film follower has missed two episodes, for instance, he can easily pick up not only the thread of the story from the short synopsis at the beginning of the third episode, but also understand the meaning of the big scenes

which occur in the early part of the third episode through the repetition of some of the action from the second installment.

Another instance of the element of showmanship brought into the serial is shown by the manner in which each episode is brought to a close. As an example, one episode pictures Houdini falling into the clutches of his enemy's emissaries, who, after binding him in an electric chair, leave one of their number to turn on the current while the others hurry away to capture Houdini's confederates. The action of the episode shows Houdini squirming violently in the death chair in an effort to free himself; then the scene is cut and the action changes to a close-up of the hand of the emissary slowly moving upward toward the electric switch. As the hand nears the switch the iris begins to close and only an instant before the fingers touch the switch the scene ends.

Vinnie Burns, Now

June Daye, well known as a leading woman and screen star for Lubin, Biograph, Crystal and other companies, has changed her name to Vinnie Burns, which is her legal name. Miss Burns is playing a prominent part in Doris Kenyon's latest release, "Wild Honey."

Educational Releases Its "Homecoming" Film

The educational Films Corporation of America will release on January 31 a two-reel picture entitled "Bringing the Boys Back Home." The inspiration of the picture came in a letter from Charles M. Schwab: "To keep the boys properly clothed and fed 'over there,' we need ships. To bring the boys back home, we need more ships. In helping us to build these ships now, labor has an opportunity to do its full patriotic duty by the men who offered their lives to their country."

Writing under date of November 30 Mr. Schwab's angle was his need of 50,000 more shipbuilders to construct the returning transports. More than half the American Expeditionary Forces went by foreign-owned vessels. They will come back by United States owned ships. And this supplying of the ships to bring 'em back was and is the job of the workers at Hog Island, which the picture records.

Herbert E. Hancock made it from an original scenario for the Young Men's Christian Association, and the Y. M. C. A. has chosen Educational as the medium of release. Whilst its primal inspiration was to help labor recruiting, events of the last sixty days have given it an universal interest. Mr. Hancock is the official director of the association's motion picture bureau. He is the producer of the Y. M. C. A.'s popular "Around the Clock" series.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	Buyer	Territory
Healthograms (K. W. S. Distributing Co.), N. Y.	M. H. Hoffmann, New York.	Greater New York, Northern New Jersey.
Healthograms (K. W. S. Distributing Co.), N. Y.	Sol Lesser, All Star Features, San Francisco.	California, Arizona, Nevada, Eastern Pennsylvania, Southern New Jersey.
Pyramid Comedies (Series), Pyramid Comedies, Inc.), New York	Electric Theatre Supply Co. Exhibitors Booking Company, New York.	New York State, Northern New York.
Pyramid Comedies (Series), Pyramid Comedies, Inc.), New York	Standard Film Service, Cleveland, O.	Ohio, Kentucky, Michigan.
Pyramid Comedies (Series), Pyramid Comedies, Inc.), New York	R. D. Marson Attractions Company, Boston	New England States.
Pyramid Comedies (Series), Pyramid Comedies, Inc.), New York	Savini Films, Inc., Atlanta.	Georgia, Florida, Alabama, Tennessee, South Carolina.
Pyramid Comedies (Series), Pyramid Comedies, Inc.), New York	Standard Film Exchange, Pittsburgh	Western Pennsylvania, West Virginia.
Pyramid Comedies (Series), Pyramid Comedies, Inc.), New York	Masterpiece Film Attractions, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
"Wives of Men" (Pioneer Film Corp.)	Frank Hatch, Pittsburgh.	Pennsylvania, West Virginia, Southern New Jersey.

Louisville Sees "The Kaiser's Finish"

Macauley's Theatre, Louisville, Ky., has booked "The Kaiser's Finish" for a week's run, according to Lee Goldberg, manager of the Big Feature Rights Corporation, which has purchased the territorial rights for Kentucky and Tennessee and will advertise the production to as great an extent as they would a big road attraction.

Extra twenty-four sheet stands, a number of special stunts, and an unusually large amount of paid newspaper space will be included in the campaign.

Inquiries Concerning First S and L Film

MESSRS. SAWYER AND LUBIN, organizers of the S. and L. Pictures, who have under production the first of the series of features starring E. K. Lincoln, report that exhibitors throughout the country are showing a keen interest in the star's series. Testimony to this is given by the numerous inquiries that are coming daily to the offices of S. and L. Pictures.

Announcement as to the distributing plans or the date of release of the first S. and L. feature have not been made, but Mr. Lubin gives a hint as to the interest

that is being shown in the forthcoming Lincoln feature in the following interview:

"While the E. K. Lincoln special has not been completed, innumerable inquiries from every section of the United States have been received relative to the distribution of the first production. Some of the biggest buyers of state rights in the field, together with one or two distributing organizations which handle the best features of the market, have expressed the desire to make sales arrangements before the S. and L. picture is finished. This indicates the confidence of the entire market in the recently formed organization.

"Several of the leading exhibitors of the country whose houses present only the biggest features, have written me expressing a desire to be the first to present E. K. Lincoln in the series of productions of which he is the star. They are unanimous in the belief that a feature bearing the name of Ralph Ince as director insures its excellence to the public from every angle. A detailed account of our plans as to distribution, subject matter of first production and all other details will be given soon."

"The Echo of Youth" Nears Completion

"The Echo of Youth," the new picture Ivan Abramson has written and is now directing for the Graphic Film Corporation at the Biograph studio, is forging rapidly ahead and the photographic end of it will be completed in about three weeks.



Grace Darling and E. K. Lincoln Are Co-Players in S-L Productions

Supply a Demand, Says Hiller

President of Hiller and Wilk Declares
Good Picture Material Is Scarce
—In Position to Know Public Wants

THAT with the air filled with rumors of amalgamations and combines the real test of showmanship of the industry lies in the state rights field, is the opinion of L. L. Hiller, president of Hiller and Wilk, Inc.

"It is our aim," explained Mr. Hiller, "to supply a demand, not to foist on the market a picture that the producer happens to think is good. To do this we like to begin our supervision of the picture, not when it is ready for the market, but even before it is produced. That is to say we consult with the director on the choice of his play or scenario and on the general outline of the production. By doing this we are able to advertise a picture before it is made, while it is being made, and after it is completed. As a result, the picture is 80 per cent sold before it leaves the studio. In fact by watching the public demand for certain big stories and stage successes, the word of a reliable broker will sell the picture upon the mere announcement of its title and director.

"The only reason that our business is not twice as large as it is at present is that we cannot find enough pictures of quality, pictures that we are willing to give our full endorsement.

"It is physically impossible for a director to make more than four to six good big special features a year. Motion pictures are an artistic and not a mercantile product. You cannot order them turned out by the wholesale.

"Because we are in close touch with the marketing conditions all over the country we are in a position to say what the public wants. When we undertook to handle the serial 'The Silent Mystery,' we did not set out to create a demand for a serial. We saw the opening for serials and then supplied the right pictures.

"The big special production finds its best market in the state right field. Placed on a program it is lost. It never receives proper exploitation. But to win recognition, it must be advertised and presented in a showmanship way. It must receive



L. L. Hiller, President of Hiller and Wilk, Inc.

special publicity, not to bunco the public into believing that it is good, but to draw full attention to its merits and points of interest. In other words, it must be handled pretty much the way a stage play is presented.

"The state right market has had a lot of abuse. It has been used as the 'quick clean-up' field for mediocre pictures, put out by persons who simply want to make a little money quickly and easily, without regard for their future standing in the industry. A death of worth-while productions and over-advertising of the poor ones are the two evils of the market.

"Too many pictures represent what the producers want. Too few represent what the public wants. Too many directors feel called upon to film stories that any motion picture patron could tell them are not salable. We hear a lot of talk about applying business principles to the motion picture industry. The fundamental business principle is to give the public what it wants.

Managers Named for Sales Corporation

Frank Hall, president of Independent Sales Corporation, announces that the corporation has secured the services of the following-named men as branch managers of its various units throughout the country: Carl De Seay, Atlanta, Ga.; A. L. Ehrigott, Boston, Mass.; C. P. Saunders, Buffalo, N. Y.; F. J. Flaherty, Chicago; Thornton Eckert, Cincinnati; Charles E. Sherwin, Cleveland; W. L. Merrill, Dallas, Tex.; L. E. Schaeffer, Denver, Colo.; W. A. Haynes, Detroit, Mich.; H. F. Brink, Kansas City, Mo.; H. J. Roberts, Los Angeles; R. K. Evans, Minneapolis; P. E. Meyer, New York City; J. F. Hennessy, Philadelphia; F. C. Burhans, Pittsburgh; E. S. Flynn, St. Louis, Mo.; D. J. Chatkin, San Francisco, and A. H. Huot, Seattle, Wash. Lynn S. Card is general sales manager. These men will maintain their offices in that of the Film Clearing House, located in every film centre throughout the country.

First Tom Mix Re-Issue in January

The first release of the series of sixteen Tom Mix two-reel comedy dramas to be released as re-issues by Exclusive Features, Inc., is "Twisted Trails." Following "Twisted Trails" "The Man Within" will be released on January 7th, and then for the following fourteen weeks one of the two-reelers will be placed on the market weekly. These two-reel Tom Mix comedy dramas being released by Exclusive Features were made under the direction of Col. Selig, and it is through a special arrangement with him that Exclusive has been able to place them on the market.

Miss Kenyon Completes Latest Picture

The final scenes for Doris Kenyon's latest picture on the De Luxe Pictures, Inc., program are now being taken under the direction of J. Searle Dawley at the Biograph studios. Miss Kenyon's latest story was written by Vingie E. Roe and adapted for screen presentation by Louis Joseph Vance. The story appeared in the October issue of the Metropolitan Magazine.

FOR SALE

3—Duplex Printers
3—Bell & Howell Perforators
all in first-class condition.

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PRINTER

M. P. News

Directory of New Theatres

ALABAMA

A new \$40,000 theatre will be erected in Florence by D. M. Pixley of Little Rock, Ark., according to announcement. Another theatre is also scheduled for Florence by M. A. Lightman.

CALIFORNIA

A concrete foundation 75 x 200 feet is already under way for the new theatre at Long Beach. The house will be two story and seat 1,300.

Another new theatre is announced for Los Angeles by D. J. Grauman. It will be erected in the heart of the city and seat 3,500.

ILLINOIS

Hence Johnson is erecting a theatre on a 27 x 70 foot site at Cisne, to be leased to M. E. Long.

Features---Current and Coming

Bluebird Photoplays

Dec. 2.	Tongues of Flame (Walcamp).....	5
Dec. 9.	Set Free (Edith Roberts).....	5
Dec. 16.	She Hired a Husband (Priscilla Dean).....	5
Dec. 23.	The Sea Flower (Juanita Hansen).....	5
Dec. 30.	The Cabaret Girl (Ruth Clifford)...	5
Jan. 6.	The Nature Girl (Mersereau).....	5

Exhibitors' Mutual

Dec. 15.	Martin Johnson's "Cannibals of the South Seas".....	5
Dec. 22.	The Girl of My Dreams (Billie Rhodes).....	5
Dec. 29.	And a Still, Small Voice (Walthall).....	5
Jan. 5.	All of a Sudden Norma (Barriscale).....	5
Jan. 12.	Life's a Funny Proposition (Wm. Desmond).....	5
Jan. 19.	Bonds of Honor (Sessue Hayakawa).....	5

Famous Players-Lasky Corp.

Dec. 1.	Sporting Life (Paramount-Artcraft Special).....	5
Dec. 1.	Under the Greenwood Tree (Ferguson-Artcraft).....	5
Dec. 1.	Fuss and Feathers (Bennett-Ince-Paramount).....	5
Dec. 8.	The Greatest Thing in Life (Griffith-Artcraft).....	5
Dec. 8.	Arizona (Fairbanks-Artcraft).....	5
Dec. 8.	Too Many Millions (Wallace Reid-Paramount).....	5
Dec. 15.	Branding Broadway (Hart-Artcraft).....	5
Dec. 15.	The Squaw Man (De Mille's).....	5
Dec. 15.	Good Bye Bill (Shirley Mason-Paramount).....	5
Dec. 22.	String Beans (Charles Ray-Paramount).....	5
Dec. 22.	Quicksand (Dorothy Dalton-Paramount).....	5
Dec. 22.	The Mystery Girl (Ethel Clayton-Paramount).....	5
Dec. 29.	Little Miss Hoover (Marguerite Clark-Paramount).....	5
Dec. 29.	The Hope Chest (Dorothy Gish-Paramount).....	5
Dec. 29.	The Way of a Man with a Maid (Bryant Washburn-Paramount).....	5
Dec. 1.	Caprice (Mary Pickford).....	5
Dec. 8.	The Goose Girl (Marguerite Clark).....	5
Dec. 15.	The Eternal City (Pauline Frederick).....	5
Dec. 22.	The Old Homestead (Special).....	5
Dec. 29.	The Virginian (Dustin Farnum).....	5

First National Exhibitors' Circuit,

Ambassador Gerard's "My Four Years in Germany,"	
"Italy's Flaming Front" (Italian Official War Pictures)	
"Pershing's Crusaders,"	
"Shoulder Arms" (Charlie Chaplin).	
"The Romance of Tarzan."	
Nov. 25.	"The Panther Woman" (Petrova) 5

Fox Film Corporation

Nov. 17.	Fan Fan.....	5
Nov. 24.	Ali Baba and the Forty Thieves.....	5
Dec. 15.	Every Mother's Son.....	5
Dec. 15.	Why I Would Not Marry?.....	5
Dec. 15.	FOX STANDARD PICTURES.....	5
Dec. 15.	The She Devil (Theda Bara).....	5
Dec. 29.	I Want to Forget (Evelyn Nesbit).....	5
Dec. 29.	For Freedom (William Farnum).....	5
Jan. 12.	The Light (Theda Bara).....	5
Jan. 26.	Woman! Woman! (Evelyn Nesbit).....	5
Feb. 9.	The Man Hunter (William Farnum).....	5
Feb. 23.	The Siren's Song (Theda Bara).....	5
Dec. 1.	PRODUCTIONS EXTRAORDINARY.....	5
Dec. 1.	Theda Bara in "Cleopatra".....	5
Dec. 1.	William Farnum in "Les Miserables".....	5
Dec. 1.	Annette Kellerman in "A Daughter of the Gods".....	5
Dec. 8.	VICTORY PICTURES.....	5
Dec. 8.	The Strange Woman (Gladys Brockwell).....	5
Dec. 22.	I'll Say So (George Walsh).....	5
Jan. 5.	Treat 'Em Rough (Tom Mix).....	5
Jan. 19.	The Call of the Soul (Brockwell).....	5
Feb. 2.	Luck and Pluck (Geo. Walsh).....	5
Feb. 16.	The Coming of the Law (Tom Mix).....	5
Mar. 16.	Tough Luck Jones (Geo. Walsh).....	5
Dec. 1.	EXCEL PICTURES.....	5
Dec. 1.	Virginia Pearson in "Buchanan's Wife".....	5
Dec. 15.	Caught in the Act (Peggy Hyland).....	5
Dec. 29.	The Danger Zone (Madeline Travers).....	5
Jan. 12.	Smiles (Jane and Katherine Lee).....	5
Jan. 26.	The Girl with no Regrets (Peggy Hyland).....	5

Feb. 9. The Love Auction (Virginia Pearson)

THE GREAT NINE

Dec. 29.	William Farnum in "Fighting Blood."	5
Jan. 5.	Theda Bara in "The Serpent."	5
Jan. 12.	"The Regeneration."	5
Jan. 19.	William Farnum in "The Broken Law."	5
Jan. 26.	Theda Bara in "Under Two Flags."	5
Feb. 2.	"Infidelity" (Dr. Rameau).	5
Feb. 9.	Valeska Suratt in "The Soul of Broadway."	5
Feb. 16.	Theda Bara in "The Darling of Paris."	5
Feb. 23.	William Farnum in "Hoodman Blind."	5

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....	7 D
HANOVER FILM COMPANY.....	6 D
Camille (Helen Hesperia).....	6 D
The Marvelous Maciste.....	6 D
Monster of Fate.....	6 D
DUPLEX FILMS, INC.	7 D
Shame (Zena Keefe).....	7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....	6 D
EXPORT AND IMPORT FILM CO. (Inc.).....	5 D
Why—The Bolsheviks.....	5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....	5 D
No Children Wanted (Gloria Joy).....	5 D
Miss Mischief-Maker (Gloria Joy).....	5 D
The Midnight Burglar (Gloria Joy).....	5 D
Little Miss Grown-Up (Gloria Joy).....	5 D
Wanted, a Brother (Gloria Joy).....	5 D
COSMOFOTOFILM, INC.	6 D

AM. FEAT. FILM CORP.

Hearts of Love.....	6 D
MAXWELL PRODUCTIONS.....	7 D
The Married Virgin.....	7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Dec. 1.	The Hell Cat (Geraldine Farrar).....	5
Dec. 8.	A Perfect Lady (Madge Kennedy).....	5 C D
Dec. 15.	Too Fat to Fight (by Rex Beach).....	6
Dec. 22.	The Racing Strain (Mae Marsh).....	5
Dec. 29.	Go West, Young Man (Tom Moore).....	5
Jan. 12.	Day Dreams (Madge Kennedy).....	5

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood).....	7 D
Rex Beach's Heart of the Sunset.....	7 D
Blue Blood.....	6 D
Honor's Cross.....	7 D
Social Ambition.....	7
The Manx-Man.....	7
For the Freedom of the World.....	7

BENNISON STAR SERIES

Dec. 22.	Oh, Johnny (Louis Bennison).....	5
Jan. —.	High Pockets (Louis Bennison).....	5

W. W. Hodkinson Corporation

(Paralta Plays)		
Oct. 7.	Whatever the Cost (King).....	—
	(J. D. Hampton)	
Nov. 25.	Three X Gordon (Kerrigan).....	—
	The Drifters (J. Warren Kerrigan).....	—
	(Lillian Walker)	
Sept. 23.	Embarrassment of Riches (Walker).....	—
	(Bessie Barriscale)	
Sept. 30.	The Heart of Rachael (Barriscale).....	—
	Two-Gun Betty (Bessie Barriscale).....	—
	(Louise Glaum)	
Dec. 2.	Goddess of Lost Lake (Glaum).....	—
	(Arden)	
Dec. 23.	The Challenge Accepted (Zena Keefe).....	5 D

Jewel Productions, Inc.

The Price of a Good Time.	
The Grand Passion.	
The Doctor and the Woman.	
The Kaiser, the Beast of Berlin.	
A Soul for Sale.	
For Husbands Only.	
Nov. 4.	The Yellow Dog..... 6
Nov. 18.	Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. —.	Conquered Hearts.....	—
Sept. —.	Behind the Lines in Italy.....	—
Aug. 26.	Triple Trouble" (Chaplin).....	—

Metro Pictures Corporation

Dec. 2.	The Testing of Mildred Vane (May Allison).....	5
Dec. 9.	Hitting the High Spots (Bert Lytell).....	5
Dec. 16.	Sylvia on a Spree (Emmy Wehlen).....	5

Dec. 23.	The Poor Rich Man (Bushman and Bayne).....	5
Dec. 30.	Her Inspiration (May Allison).....	5
Jan. 6.	The Spender (Lytell).....	5
Jan. 13.	The Gold Cure (Dana).....	5
Jan. 20.	The Divorcee (Ethel Barrymore).....	5
Jan. 27.	In For Thirty Days (Allison).....	5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman.....	8
The Million Dollar Dollies (Dolly Sisters), Emerald.....	5
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....	5
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....	5

NAZIMOVA'S PRODUCTIONS

Revelation (Nazimova).....	7
Toys of Fate (Nazimova).....	7
Eye for Eye (Nazimova).....	7

Pathe Exchange, Inc.

Dec. 1.	Milady o' the Beanstalk (Baby Marie Osborne-Diando).....	5 C D
Dec. 1.	Intatuation (Gaby Deslys).....	6 D
Dec. 1.	All the World to Nothing (Russell).....	5
Dec. —.	Wives and Other Wives (Mary Miles Minter) American.....	5
Dec. —.	Fair Enough (Margarita Fisher) American.....	5
Dec. —.	When a Man Rides Alone (William Russell) American.....	5 D
Dec. 15.	The Narrow Path (Fannie Ward-Astra).....	5 D
Dec. 29.	Dolly's Vacation (Baby Marie Osborne) Diando.....	5 C D
Jan. 12.	The Midnight Stage (Frank Keenan).....	5 D

Select Pictures

Dec. —.	A Lady's Name (Constance Talmadge).....	5
Dec. —.	Heart of Wetona (Norma Talmadge).....	5
Dec. —.	In the Hollow of Her Hand (Alice Brady).....	5
Dec. —.	Code of the Yukon (Mitchell Lewis).....	5
Dec. —.	The Midnight Patrol (Special).....	5

William L. Sherry Service

Aug. 11.	Out of the Night.....	6
Aug. 18.	Inn of the Blue Moon.....	6
Nov. 18.	Marriage.....	5

Triangle Distributing Corporation

(Subject to change without notice)

Dec. 1.	Love's Pay Day (Rosemary Theby).....	5
Dec. 8.	The Silent Rider (Roy Stewart).....	5
Dec. 15.	Irish Eyes (Pauline Starke).....	5
Dec. 22.	Crown Jewels (Claire Anderson).....	5
Dec. 29.	Wife or Country (Gloria Swanson).....	5

United Picture Theatres

Jan. 5.	The Light of Western Stars (Dustin Farnum).....	5
Jan. 26.	Adele (Kitty Gordon).....	5

Universal Productions

Dec. 2.	Vanity Pool (Mary MacLaren).....	5
Dec. 16.	Danger, Go Slow (Mae Murray).....	6
Dec. 30.	The Wildcat of Paris (Priscilla Dean).....	6

Vitagraph

Jan. 27.	The Enchanted Barn (Bessie Love).....	5
Feb. 3.	The Highest Trump (Earle Williams).....	5
Feb. 10.	Fortune's Child (Gladys Leslie).....	5
Feb. 17.	Silent Strength (Harry T. Morey).....	5
Feb. 24.	The Lion and the Mouse (Special—Alice Joyce).....	5
Mar. 3.	The Girl Question (Corinne Griffith).....	5
Mar. 10.	The Wishing Ring Man (Bessie Love).....	5

World Pictures

Dec. 2.	Hitting the Trail (Blackwell-Greeley).....	5
Dec. 9.	The Man of Bronze (Stone).....	5
Dec. 16.	The Zero Hour (Elvidge).....	5
Dec. 23.	The Love Net (Madge Evans).....	5
Dec. 30.	The Sea Wait (Louise Huff).....	5
Jan. 6.	What Love Forgives (Castleton).....	5
Jan. 6.	Under Four Flags (Official U. S.).....	5
Jan. 13.	Love in a Hurry (Blackwell-Greeley).....	5
Jan. 20.	The Bluffer (Elvidge).....	5
Jan. 27.	Mandarin's Gold (Kitty Gordon).....	5
Feb. 3.	The Rough Neck (Montagu Love).....	5
Feb. 10.	Heart of Gold (Louise Huff).....	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Nov. 25. Two's Company.
Dec. 2. All Mixed Up.
Dec. 9. Johnny-Go-Get-'Em.
Dec. 16. Peggy Mixes In.
Dec. 23. Pearls and a Peach.
Dec. 30. Know Thy Wife.
Jan. 6. Five Hundred or Bust.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
His Vindication.....5 reels
The Hypocrites.....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slackers Heart.....7 acts
Cleopatra.....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT

Gaumont "News" released every Tuesday.
Gaumont "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivolous Finance.....2 acts

M. S. Epstein

Raymond L. Ditmars' "The Depths of the Sea." in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviks?

Film Market, Inc.

(CORRA BEACH PICTURES)
What Becomes of the Children.
(M. H. HOFFMAN PRODUCTION)
Suspicion.

(W. N. SELIG PRODUCTIONS)

The City of Purple Dreams.
Who Shall Take My Life?
Beware of Strangers.
The Garden of Allah.
The Spoilers (reissue).

(GATHEM FILM NOVELTIES)

The Star-Spangled Banner

(Illustrates the song)....500 ft.

Columbia, the Gem of the Ocean

(Illustrates the song)....500 ft.

The Battle Cry of Freedom

(Illustrates the song)....500 ft.

Home, Sweet Home

The Girl I Left Behind Me } Two subjects same reel

Future Productions—One reel every four weeks,

two subjects.

(CAPT. BESLEY EXPEDITION)

The Amazon Jungle.

The Wonderland of Peru.

(CAPT. SCOTT ANTARCTIC EXPEDITION)

The Undying Story of Captain Scott.

Animal Life in the Antarctic.

(TOM BRET COMEDIES)

His Vinegar Bath (one reel).

Twin Bed Rooms (one reel).

Why Not Marry (one reel).

In Preparation—one every other week.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Brace, Reine Davies).

The Bar Sinister (Edgar Lewis's production).

Her Fighting Chance (Jane Grey).

Madame Sherry (Gertrude McCoy).

The Silent Witness (Gertrude McCoy).

The Great White Trail (Doris Kenyon).

One Hour (Zena Keefe and Alan Hale).

A Trip Through China.

The Fringe of Society (Milton Sills, Ruth Roland).

The Cast-Off (Bessie Barriscale).

The Submarine Eye.

Whither Thou Goest.

Should She Obey?

Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connors).....6 reels

Conquest of Canaan.....5 reels

God's Man.....9 reels

My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....6 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts

The Warrior (Maciste) (McClure).....7 parts

The Liar (Jane Gail, Stanley Walpole).....6 parts

Jesse J. Goldberg

SCRANTON PHOTOPLAY VORP.

May 6. Cheerful Liars.

May 13. Fate and Fortune.

May 20. Parson Pepp.

May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."

"The Battle of Gettysburg."

"The Wrath of the Gods."

"Sporting Life."

"Woman."

"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Patriot.

Captive God.

The Dawnmaker.

The Return of Draw Egan.

The Devil's Double.

Truthful Tulliver.

The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.

Reggie Mixes In.

Flirting with Fate.

The Half Breed.

Manhattan Madness

American Aristocracy.

The Matrimoniac.

The Americano.

Frank Keenan

The Thoroughbred.

Jim Grimsby's Boy.

The Sins Ye Do.

Bride of Hate.

The Drab.

Norma Talmadge

Children in the House.

Going Straight.

The Devil's Needle.

The Social Secretary.

Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels

Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels

Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....7 reels

Human Clay (Mollie King).....5 reels

Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey).....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts

April—His Golden Romance (Twede Dan) 2 parts

May — All "Fur" Her (Twede Dan).....2 parts

June — The Wrong Flat (Twede Dan).....2 parts

July — It's a Great Life (Twede Dan).....2 parts

Aug. — Oh What a Day (Twede Dan).....2 parts

Oct. — Ain't It So? (Twede Dan).....2 parts

Nov. — Camouflage (Twede Dan).....2 parts

Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels

Naked Hands.....5 reels

Mother Love and the Law.....7 reels

In Treason's Grasp.....5 reels

Should She Obey?.....7 reels

Frank J. Seng

Parentage.....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).

The Crucible of Life (Grace D'Armond).

Men (Charlotte Walker, Anna Lehr, Robert Cain, etc.).

Those Who Pay (Bessie Barriscale).

The Belgian (Walker Whiteside, Valentine Grant).

The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts

The first of the Al Jennings Outlaw Stories.

The Crime of the Hour.....6 parts

Produced by United Films Corporation.

Mother, I Need You.....6 parts

First Release of the Lloyd Carleton Productions.

The Isle of Intrigue.....6 parts

Second Francis Ford Release.

The Coast Guard Patrol.....7 parts

By Nell Shipman.

A Nugget in the Rough.....5 parts

The Tiger of the Sea.....6 parts

By Nell Shipman.

The Haunted House.....2 parts

First Release of Edwin Frazee Comedies—Monthly Franchise.

Jim's Folks.....1 reel

Bill Stinger Patriotic Poem Plays—Monthly Franchise.

Berlin Via. America.....6 parts

Starring Francis Ford.

The Daughter of the Don.....6 parts

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

July — Freda's Fighting Father.....2 reels

Aug. — Fatty's Fast Flivver.....2 reels

Sen' — Fatty's Frivolous Fiancee.....2 reels

(More Independent releases on page 270)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919

1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES

- Dec. 4. Dan Cupid, M. D. 1
- Dec. 11. Beans for Two. 1
- Dec. 29. They Did and They Didn't (Elinor Field) 1
- Jan. 5. Accidental Heroes (Elinor Field) 1
- Dec. 1. Peaks, Parks and Pines. 1
- Dec. 8. A Maori Romance. 1
- Dec. 15. Vacation Land. 1
- Dec. 29. High and Hungry. 1
- Jan. 5. Teetotalers, Tea and Totem Poles. 1

Famous Players-Lasky Corp.

PARAMOUNT FLAG COMEDIES

- Dec. 8. Independence B' Gosh. 2 C
- Dec. 22. Perfectly Fiendish Flanagan. 2 C

PARAMOUNT BRAY PICTOGRAPHS

- Dec. 1. Industries of Our New Possessions.
- Dec. 8. Faithfulness of the Fourfooters.
- Dec. 15. How Museum Groups Are Made.
- Dec. 22. Silent Gun of the Future.
- Dec. 29. The Vanishing Skirts.

PARAMOUNT BURTON HOLMES

TRAVELOGUES

- Dec. 1. Inson.
- Dec. 8. Two Ends of the Rope.
- Dec. 15. Turbaned Tommies.
- Dec. 22. Gorge of Pagsangen.
- Dec. 29. Two Cities of Old Cathay.

PARAMOUNT ARBUCKLE COMEDIES

- Nov. 24. The Sheriff.
- PARAMOUNT MACK SENNETT COMEDIES
- Dec. 1. Her First Mistake, 2.
- Dec. 15. Hide and Seek, Detectives, 2.
- Dec. 29. The Village Chestnut.

Greiver Distributing Corp.

FORD EDUCATIONAL WEEKLY

One Reel Each

115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Film Corporation

SUNSHINE AND TOM MIX COMEDIES

- Sept. 22. Roaring Lions on the Midnight Express.

- Nov. 17. Mongrels. 2 C
- Dec. 15. The Fatal Marriage. 2
- Dec. 29. The Son of a Hun. 2
- Jan. 12. Tom Mix in Hearts and Saddles. 2
- Jan. 19. Oh, What a Knight. 2
- Jan. 26. Tom Mix in A Roman Cowboy. 2
- Feb. 2. A Lady Bell-Hop's Secret. 2
- Feb. 9. Tom Mix in Six-Cylinder Love. 2
- Feb. 16. His Musical Sneeze. 2
- Feb. 23. Tom Mix in A Soft Tenderfoot. 2
- Mar. 9. Tom Mix in Tom and Jerry Mix. 2

MUTT AND JEFF ANIMATED CARTOONS

- Dec. 1. Pot Luck in the Army. 2
- Dec. 8. The New Champion. 2
- Dec. 15. Hitting the High Spots. 2
- Dec. 22. The Draft Board. 2
- Dec. 29. Throwing the Bull. 2
- Jan. 5. The Lion Tamer. 2
- Jan. 12. Here and There. 2
- Jan. 19. The Hula Cabaret. 2
- Jan. 26. Dog-gone Tough Luck. 2

- Feb. 2. Landing an Heiress. 2
- Feb. 9. The Bearded Lady. 2
- Feb. 16. 5,000 Miles on a Gallon of Gas. 2

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

- The Marquis and Miss Sally (Patricia Palmer, William Lester) 2 D
- Springtime a la Carte (Agnes Ayres, Edward Earle) 2 D
- A Bird of Bagdad (Agnes Ayres, Edward Earle) 2 D
- Transients in Arcadia (Agnes Ayres, Edward Earle) 2 D
- Tobin's Palm (Agnes Ayres, Edward Earle) 2 C
- A Ramble in Aphasia (Edward Earle, Agnes Ayres) 2 C

(WOLFVILLE TALES)

- Faro Nell, Lookout (Patricia Palmer, Bob Burns) 2 D
- Dismissal of Silver Phil (Patricia Palmer, Bob Burns) 2 D
- The Coming of Faro Nell (Patricia Palmer, Bob Burns) 2 D
- Winning of the Mocking Bird (Carol Holloway, Robert Burns) 2 D
- The Jest of Talky Jones (Carol Holloway, William Lester) 2 D
- The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns) 2 D
- The Wooing of Riley (Kate Price, Otto Lederer) 2 D
- The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) 2 D
- The Rose of Wolfville (Patricia Palmer, C. E. N. Hatton) 2 D

BLUE RIDGE DRAMAS

(Ned Finley)

- The Return of O'Garry. 2 D
- Mountain Law. 2 D
- The Raiders of Sunset Gap. 2 D
- O'Garry Rides Alone. 2 D
- The Man from Nowhere. 2 D

ESSANAY

GEORGE ADE FABLES

- Our Little Nell. 1 C
- Check Your Hat, Sir. 1 C
- Wild Algy of Piccadilly. 1 C
- All Struck Up. 1 C
- The Lie That Failed. 1 C
- The Jarbo Sheriff. 1 C

SNAKEVILLE COMEDIES

(One reel each)

- Sophie's Legacy.
- Sophie Gets Stung.
- Slippery Slim, Diplomat.
- Slippery Slim and the Claim Agent.
- Slippery Slim's Stratagem.
- A Hot Time in Snakeville.
- A Snakeville Epidemic.
- Snapville's New Sheriff.
- Sophie's Birthday Party.

ESSANAY SCENICS

- How Canada and the Farmer Co-operate in Grain Raising. 1 Sc.
- Agricultural Opportunities in Western Canada. 1 Sc.
- Water Powers of Eastern Canada. 1 Sc.
- A Romance of Rails and Power. 1 Sc.
- Grand Canyon of Arizona and Canyon de Chelly. 1 Sc.

CHAPLIN COMEDIES

- By the Sea. 1 C
- In the Park. 1 C
- Work. 2 C
- A Woman. 2 C
- The Tramp. 2 C
- His New Job. 2 C
- A Night Out. 2 C

JAXON FILM CORP.

- "A DAUGHTER OF UNCLE SAM"
- SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes 1 D

JAXON COMEDIES

- What Occurred on the Beach. 1 C
- An All-Fools' Day Affair. 1 C
- Beating Him to It. 1 C
- Forced Into Matrimony. 1 C

JUDGE BROWN STORIES

- Love of Bob. 2 C-D
- Dog vs. Dog. 2 C-D
- A Boy Built City. 2 C-D
- The Three Fives. 2 C-D
- Kid Politics. 2 C-D
- A Boy Built City. 2 C-D
- The Case of Bennie. 1 C-D

CLOVER COMEDIES

- From Caterpillar to Butterfly. 1 C
- A Widow's Camouflage. 1 C
- Love's Lucky Day. 1 C

EBONY COMEDIES

- Rusted Romance. 1 C
- Snooks. 1 C
- The Bully. 1 C
- The Janitor. 1 C

- Mercy, the Mummy Mumbled. 1 C
- A Reckless Rover. 1 C
- Are Working Girls Safe? 1 C
- The Comeback of Barnacle Bill. 1 C
- Some Baby. 1 C
- Good Luck in Old Clothes. 1 C
- When You Hit, Hit Hard. 1 C
- A Black-and-Tan Mix-up. 1 C
- Fixing the Fakir. 1 C
- When You're Scared, Run. 1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) 2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) 1 reel

CRYSTAL FILM CO.

Romeo and Juliet. 2 C

CRYSTAL COMEDIES

- (Pearl White, Estelle Deland, Don Barclay, William Browning)
- What She Did to Her Husband, Almost Lucky. 1 C
- What's in the Trunk? 1 C
- Reuben's Romance. 1 C
- The Lady Detective, His Wedding Day. 1 C
- Troubled Waters. 1 C
- Her Necklace, His Hoodoo Day. 1 C

HIGRADE FILM ENTERPRISES, INC.

- Billie in Society (Ray Hughes) 2 C
- Bunco Billy (Billy West) 2 C
- Billy in Harness (Billy West) 2 C
- Bombs and Bull (Billy West) 2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships. 2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp. 1 C

Fang's Fate and Fortune. 1 C

AMERICAN RED CROSS

- The Historic Fourth of July in Paris. 1 Sc.
- Soothing the Heart of Italy. 1 Patr.
- Of No Use to Germany. 1 Patr.
- Kiddies of No Man's Land. 1 Patr.
- The Helping Hand of Sicily. 1 Patr.
- Rebuilding Broken Lives. 1 Patr.
- First Aid on the Piave. 1 Patr.
- Victorious Serbia. 1 Patr.

RAINBOW COMEDIES

- Nearly a Slacker (Lillian Vera-Eddie Boulden) 1 C
- My Lady's Slipper (Lillian Vera-Eddie Boulden) 1 C
- Some Judge (Lillian Vera-Eddie Boulden) 1 C
- How She Hated Men (Lillian Vera-Eddie Boulden) 1 C
- The Camouflaged Baby (Lillian Vera-Boulden) 1 C
- The Pipe of Peace (Lillian Vera-Eddie Boulden) 1 C
- Hooverizing (Lillian Vera-Eddie Boulden) 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

- Dec. 1. Proposing Bill. 2 reels
- Dec. 15. The Jelly Fish. 2 reels
- Dec. 29. Poor Innocent. 2 reels
- Jan. 12. You Know What I Mean. 2 reels
- Jan. 26. The Big Idea. 2 reels
- Feb. 9. Have Another. 2 reels
- FORD EDUCATIONAL WEEKLY
- Jan. 13. What Uncle Sam Will Do For Two Cents. 2
- Jan. 20. The Truth About the Liberty Motor. 2
- Jan. 27. Hang it All. 2
- Feb. 3. Carrying Old Glory to the Seven Seas. 2
- Feb. 10. Canada's Mountain of Tears. 2
- Feb. 17. Where "The Spirit That Won" was Born. 2
- Feb. 24. Rough Stuff. 2

King Bee Comedies

- June 1. Bright and Early. 2 reels
- June 15. Straight and Narrow. 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

ESSANAY

- June 7. Broncho Billy's Grit.
- June 14. Broncho Billy's True Love.
- June 21. Broncho Billy and the Western Girls.
- June 28. Broncho Billy Wins Out.
- July 5. Broncho Billy Trapped.
- July 12. Broncho Billy Rewarded.
- Sept. 1. Broncho Billy and the Claim Jumper.
- Sept. 8. Broncho Billy and the Sheriff's Office.
- Sept. 15. Broncho Billy, Outlaw.
- Sept. 22. The Accusation of Broncho Billy.
- Sept. 29. Broncho Billy's Double Escape.
- LINCOLN-PARKER WORLD TRAVELOGUE
- Mar. 1. Peru, The Land of Incas, No. 1.
- Mar. 8. Peru, The Land of Incas, No. 2.
- Mar. 15. Peru, The Land of Incas, No. 3.
- Mar. 22. Peru, The Land of Incas, No. 4.
- Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday

Official War Review released every Monday
 Pathe Review (Educational) released every Sunday
 Sept. 29. Getaway (Chadwick-Astra), 2d...
 Oct. 6. Triumph of Transportation (Leggett Gruen).....1 Ed.
 Dec. 22. The Fortunes of Corinne (Gloria Joy).....2 C.D.
 Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.
 Jan. 19. Corinne Come Here (Gloria Joy) 2 C.D.

ROLIN COMEDIES

One Reel a Week

Nov. 24. An Enemy of Soap (Toto).....
 Dec. 1. Hear 'Em Rave (Lloyd).....
 Dec. 8. Just Rambling Along (Laurel).....
 Dec. 15. Take a Chance (Lloyd).....
 Dec. 22. Check Your Baggage (Toto).....
 Dec. 29. She Loves Me Not (Lloyd).....
 Jan. 5. Do You Love Your Wife? (Laurel)
 Jan. 12. Wanted 5,000 (Lloyd).....
 Jan. 19. Love's Young Scream (Goulding)...

POST TRAVEL SERIES

Nov. 24. Sumatra.....
 Dec. 1. Java.....
 Dec. 8. Celebes.....
 Dec. 15. Borneo.....
 Dec. 22. Singapore.....
 Dec. 29. Japan of Today.....
 Jan. 5. Japan of Today (2).....
 Jan. 12. Shanghai.....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture.....
 Oct. 6. French Colonial Troops.....
 Oct. 13. Far Flying Battle Line.....
 Oct. 20. France's Dusky Warriors.....
 Oct. 27. Britain's Naval Air Power.....
 Nov. 3. Polish Troops in France.....
 Nov. 10. British Troops in Italy.....
 Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
 Dec. 8. Feeding Our Fighters.....1 Topical
 Dec. 15. Liberty's Triumph.....(War Special)

"HANDS UP" (ASTRA)

(Serial) Two and three reels each

(Featuring Ruth Roland and George Cheseboro).
 Oct. 6. Eighth Episode, The Fatal Jewels.
 Oct. 13. Ninth Episode, A Leap Through Space.
 Oct. 20. Tenth Episode, The Sun Message.
 Oct. 27. Eleventh Episode, The Stranger from the Sea.
 Nov. 3. Twelfth Episode, The Silver Book.
 Nov. 10. Thirteenth Episode, Third and Last Warning.
 Nov. 17. Fourteenth Episode, The Orach's Decree.
 Nov. 24. Fifteenth Episode, The Celestial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)

(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.
 Oct. 13. First Episode, The Torture Trap.
 Oct. 20. Second Episode, The Iron Chair.
 Oct. 27. Third Episode, Trapping Traitors.
 Nov. 3. Fourth Episode, The Ride to Death.
 Nov. 10. Fifth Episode, Through the Flames.
 Nov. 17. Sixth Episode, Trails of Treachery.
 Nov. 24. Seventh Episode, The Leap of Despair.
 Dec. 1. Eighth Episode, In the Hands of the Huns.
 Dec. 8. Ninth Episode, The Precipice of Death.
 Dec. 15. Tenth Episode, When Woman Wars.
 Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
 Dec. 29. Twelfth Episode, The Tower of Tears.
 Jan. 12. Fourteenth Episode, The Code of Hate.
 Jan. 19. Fifteenth Episode, The Reward of Patriotism.

THE LIGHTNING RAIDER

(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gsell)
 Jan. 5. First Episode, The Ebony Block... 3
 Jan. 12. Second Episode, The Counterplot.
 Jan. 19. Third Episode, Underworld Terrors.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discard in A Flat.....1 C
 Mar. 3. His Hidden Shame.....1 C
 Mar. 10. Wives and Worries.....1 C
 Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson).....2 C
 May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
 June 2. The Poor Fish (Ed Brady, Claire Anderson).....2 C
 June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
 June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
 June 23. Cupid and the Cop.....2 C
 June 30. Pearls Without Price.....2 C

Universal Film Company

Jan. 8. A Kaiser There Was (all star cast) Master Comedy.....2
 Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES

Two Reels

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
 Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
 Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
 Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
 Nov. 27. Painless Love (Babe Hardy).
 Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
 Dec. 11. Rough on Husbands (Sterling-Mann).
 Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
 Dec. 25. Work or Fight (Gribbon-Novak).
 Jan. 1. Klever Kiddies.

NESTOR COMEDIES

(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney).
 Sept. 23. The Slow Express (Victor Potel).
 Sept. 30. Parted from His Bride (Kerrigan).
 Oct. 7. His Royal Nibs (Comedy Cast).
 Nov. 18. The Love Craze (Florence Lawrence).
 Nov. 25. The Fickle Blacksmith (Sedgwick).
 Dec. 2. There and Back (comedy cast).
 Dec. 9. Let's Fight (Wilson-Gerber).
 Dec. 16. The Beautiful Lie (Wilson-Gerber).
 Dec. 30. It's Great to Be Crazy.
 Jan. 6. Them Eyes (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison).....2 D
 Sept. 14. Danger Ahead (Helen Gibson).....2 D
 Sept. 21. The Human Tiger (Eileen Sedgwick).....2 D
 Sept. 23. Under False Pretenses (Helen Gibson).....1 D
 Sept. 30. All for Gold (Eileen Sedgwick).....2 D
 Oct. 12. The Fast Mail (Helen Gibson).....2 D
 Nov. 18. The Husband Hunter (Neal Hart).....2 C
 Nov. 30. The Dead Shot (Helen Gibson).....2 C
 Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
 Dec. 14. Captured Alive (Helen Gibson).....
 Dec. 21. The Robber (Helen Gibson).....
 Dec. 28. Wolves of the Range (Helen Gibson)
 Jan. 4. The Secret Peril (Helen Gibson).
 Jan. 11. Rosalind at the Gate (Stonehouse).

HEARST NEWS

Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

SCREEN TELEGRAM

Released Every Thursday

UNIVERSAL SCREEN MAGAZINE

Released Every Saturday

UNIVERSAL CURRENT EVENTS

Released Every Sunday

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot.....
 Aug. 12. Give Her Gas.....
 Aug. 19. Damaged Goods.....
 Aug. 26. Housecleaning Horrors.....
 Sept. 2. The Extra Bridegroom.....
 Sept. 16. Nearly a Chaparrone.....
 Sept. 23. Please Hit Me.....
 Sept. 30. Frenzied Film.....
 Oct. 7. The Price of a Rotten time.....
 Oct. 14. Nailed at the Plate.....
 Nov. 18. Why Worry?.....
 Nov. 25. Maid Wanted.....
 Dec. 2. Guilty.....
 Dec. 9. Don't Weaken.....
 Dec. 16. Camping Out.....
 Dec. 23. Swat the Flirt.....
 Dec. 30. Straight Crooks.....
 Jan. 6. How's Your Husband?.....

SERIALS

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
 July 22. Seventeenth Episode (The Danger Pit).
 July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)
 Aug. 19. Third Episode (Locked in the Tower).
 Aug. 26. Fourth Episode (Smoked Out).
 Sept. 2. Fifth Episode (The Mock Bride).
 Sept. 9. Sixth Episode (A Dangerous Honey-moon).
 Sept. 16. Seventh Episode (The Depth Bomb).
 Sept. 23. Eighth Episode (The Magnetic Bug).
 Sept. 30. Ninth Episode (The Room of Flame).
 Oct. 7. Tenth Episode (A New Peril).
 Oct. 14. Eleventh Episode (Evil Waters).
 Oct. 21. Twelfth Episode (Caught by Wireless).
 Oct. 28. Thirteenth Episode (\$500 Reward).
 Nov. 4. Fourteenth Episode (On Trial for His Life).
 Nov. 11. Fifteenth Episode (On the Shadow).
 Nov. 18. Sixteenth Episode (The Noose).
 Nov. 25. Seventeenth Episode (The Avenger).
 Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
 Nov. 25. Second Episode (The Giant's Leap).
 Dec. 2. Third Episode (Beaten Back).
 Dec. 9. Fourth Episode (The Message on the Cuff).
 Dec. 16. Fifth Episode (The Lip Reader).
 Dec. 23. Sixth Episode (The Aerial Disaster).
 Dec. 30. Seventh Episode (The Charge of the Elephant).

Jan. 6. Eighth Episode (The Human Ladder).
 FIGHTING FOR FREEDOM (ONE REEL)

EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
 Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
 Nov. 25. Fifth Episode (Repairing War's Ravages).
 Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
 Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
 Aug. 12. Shines and Monkey-Shines.
 Aug. 19. Dukes and Dollars.
 Aug. 26. Flappers and Friskies.
 Sept. 2. Mutt and Motors.
 Sept. 9. Capers and Crooks.
 Sept. 16. Wild Women and Wild Waves.
 Sept. 23. Stripes and Stars.
 Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
 Sept. 30. Roofs and Riots.....
 Oct. 7. Bears and Bad Men.....
 Oct. 14. Chumps and Cops.....2 C
 Nov. 18. Frauds and Frenzies.....2 C
 Nov. 25. Submarine and Simps.....2 C
 Dec. 2. Humbugs and Husbands.....2 C
 Dec. 9. Daring and Dynamite.....2 C
 Dec. 16. Farns and Fumbles.....2 C
 Dec. 23. Pluck and Plotters.....2 C
 Dec. 30. Bums and Borders.....2 C
 Jan. 6. Beauty and Booty.....2 C

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)
 July 15. The Snare (First Episode).
 July 22. Flames of Peril (Second Episode).
 July 29. The Secret Stockade (Third Episode).
 Aug. 5. The Precipice of Horror (Fourth Episode).

Aug. 12. The Path of Thrills (Fifth Episode).
 Aug. 19. The Spell of Evil (Sixth Episode).
 Aug. 26. The Gorge of Destruction (Seventh Episode).

Sept. 2. In the Clutches (Eighth Episode).
 Sept. 9. The Escape (Ninth Episode).
 Sept. 16. The Secret Tunnel (Tenth Episode).
 Sept. 23. The Noose of Death (Eleventh Episode).
 Sept. 30. The Tide of Disaster (Twelfth Episode).
 Oct. 7. The Engine of Terror (Thirteenth Episode).

Oct. 14. The Decoy (Fourteenth Episode).
 Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)
 Oct. 21. The Ring of Fire (First Episode).
 Oct. 28. The Van of Disaster (Second Episode).
 Nov. 4. The Blade of Hate (Third Episode).
 Nov. 11. The Noose (Fourth Episode).
 Nov. 18. The Tide of Death (Fifth Episode).
 Nov. 25. Fiery Fate (Sixth Episode).
 Dec. 2. The Whirling Trap (Seventh Episode).
 Dec. 9. The Man Eater (Eighth Episode).
 Dec. 16. The Pit of Lost Hope (Ninth Episode).
 Dec. 23. In the Coils (Tenth Episode).
 Dec. 30. The Red Mask's Prey (Eleventh Episode).

Jan. 6. The Span of Terror (Twelfth Episode).
 Jan. 13. Hanging Peril (Thirteenth Episode).
 Jan. 20. Desperate Odds (Fourteenth Episode).
 Jan. 27. Riding with Death (Fifteenth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
 July 29. Their Agreement.....
 Aug. 5. Miss Sticky-Moude-Kiss.....
 Aug. 12. Diplomatic Henry.....
 Aug. 19. By Might of His Right.....
 Aug. 26. The Professional Patient.....
 Sept. 2. Mr. Blink of Bohemia.....
 Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 268)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels
 UNITED FILM CORPORATION
 Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 reels
 William S. Hart in "The Bandit and the Preacher".....5 reels
 William S. Hart in "The Hell Hound of Alaska".....5 reels
 Also Series of two-reel W. H. Hart productions Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.
 Souls Redeemed.
 Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

**"THE HEART
OF
HUMANITY"**

*"Conceived with a skill
and intelligence that lift
it high above its contem-
poraries. So stupendous
that it claims a distinction
all its own."*

—New York Evening Mail

**"THE HEART
OF
HUMANITY"**

***"A distinct achievement
in motion picture creation."***

—New York Times

***"Our advice is, go see
'The Heart of Humanity'."***

—New York Tribune

***"Panoramas unsurpassed
on the screen."***

—New York Evening Sun



"THE HEART OF HUMANITY"

"One of the most stirring films ever presented in New York. One of the most graphic pieces of filming ever seen on the screen."

—New York Evening World

"Vivid presentation—beautifully done. Its intense story will hold you to the end. The Authors are to be congratulated upon the success of their achievement."

—New York Evening Telegram

**"THE HEART
OF
HUMANITY"**

***"Spectators thrilled to it
with enthusiasm."***

—New York Herald

***"The Broadway Theatre
was packed to overflow-
ing by an audience that
never missed a thrill nor
skipped a dramatic sen-
sation."***

—New York Morning Telegraph

"Of the utmost interest."

—New York World

Special Service Section on

"The Heart of Humanity"

THIS picture would not have been understandable without the great war that has just come to an end. In that sense it is a war picture. It is a war picture in the sense that it includes many battle scenes, that it pictures the suffering from the desire of the Hun for world domination. But with that said "The Heart of Humanity" ceases to be a war picture and comes the great idyllic picture poem of the spirit that made nations sacrifice their hundreds of sons that a better world might be born.

You have all the elements here to gain the sympathy of every person in your entire sections, for it is a great love that dominates the whole picture, the love of mother for her sons and theirs for her, of the love for country, of the love for little children, of the love of men for women—the purest, best elements in life standing out as its great theme. We have remarked that this picture could not have been understood without the conflict, for now we have seen things that we have never dreamed of happening and we have emotions laid bare that were before only half suspected.

Therefore you want to first thoroughly understand what "The Heart of Humanity" is about and then if you want to get the most possible out of it you want to go to it with a big splash, but at the same time with the dignified, human energy that will carry it through for you. *If you are simply content to treat this as an ordinary war picture you will lose an opportunity to not only get new dollars into your box office, but to make new patrons.*

WE are calling especial attention in this Special Service Section to the musical score. It is one of the things that you want to watch. When you have a feature that is gripping at the heartstrings all the time a great deal of the power of your presentation will rest in your music. And therefore we advise you, as the first thing that you do after arranging your booking is to start your orchestra, your organist or whatever musicians you have to work on their rehearsals. The better the music with this offering, the greater impression you are going to leave on your audiences, the greater investment this production is going to prove in bringing new patrons to your house.

Put everything that you do with this picture on the very highest plane. Go out and do things with it that you have never done with any other picture and we believe that the result will be that you will do more with all pictures hereafter.

Keep away from anything that is cheap and trite.

New
York
Says—

"Great!"

"Not many cinema attractions are sufficiently alluring to induce hard working people to stay up till after midnight, but 'THE HEART OF HUMANITY' must have been the exceptional picture, for the Broadway Theatre was packed to overflowing by an audience that never missed a thrill nor skipped a dramatic situation."—NEW YORK TELEGRAPH.

"The Heart of Humanity"

"THE HEART OF HUMANITY" thrills."
—N. Y. JOURNAL.

"Spectators thrilled to it."—N. Y. HERALD.

"A distinct achievement of motion picture creation."—NEW YORK TIMES.

"Panoramas unsurpassed on the screen."
—N. Y. WORLD.

"Our advice is GO SEE 'THE HEART OF HUMANITY'."—NEW YORK TRIBUNE.

BROADWAY

Theatre—BROADWAY at 41st St.
CONTINUOUS 10 A. M. to Midnight.

Broadway advertises newspaper verdicts

Let the "stunt" stay at the other fellow's house. Don't let it come near yours.

Talk the picture, frankly, sincerely. Tell as much about it as you can. You need not be afraid of giving anything away or losing anything of the pulling power. In fact the more heart interest that you get into your exploitation means a great deal not only for the opening business, but for the acceleration of word of mouth advertising.

And why?

POSSIBLY they haven't gotten to your city yet, but they are here in New York, men walking the streets, hobbling about in uniform, with a leg missing or an arm gone or a Hun sabre wound across their faces. Men and women rush forward to greet them—for they are our heroes. And there are other heroes who have paid the supreme price and who are dreaming under the poppy fields of Flanders and the devastated lands of France.

And there are thousands of mothers and brothers and fathers and sweethearts and sisters in this country who grieve for them, but not without a thrill in the heart, not without something better coming into their souls, not without a thankfulness that, after all, we have been permitted to have a part in the Glorious Victory of the God of Hosts.

This picture tells you and your folk who have a golden star on their service flag they can smile up at the heavens knowing that you have given a sacrifice that means enduring life—that they have died that the

heart of humanity might beat on.

You are appealing to the love of those that will never be seen here again. You will be appealing to our love and admiration of those who have come back maimed. In short you will be appealing to the best in every heart, and so your exploitation should be built on the level of nobility.

WHILE it is no province of these Special Service Sections to pass on the quality of the pictures themselves, but rather to show you how to make the most out of them, you have a remarkable opportunity in the wonderful notices that have been accorded "The Heart of Humanity" in the New York daily papers. In fact, they have been so strong that the advertising section in this issue has been practically confined to what these papers have said.

After the preliminary advertising at the Broadway theatre the campaign was practically confined to quoting extracts from the local papers, and we would strongly advise you to use these in some of your advertising, though we would first get over the actual appeal of the offering. Then make an especial effort to get the newspapers to review this and use these opinions for your later displays.

Use a line:

"Sweetwater agrees with New York. Here's what the New York papers said:"

Then quote some of them, and follow this with:

"And Sweetwater says:"

With your local opinions following.

MOST of you exhibitors know the appeal that Dorothy Phillips has in your communities. Her name should be used very prominently in your displays, but you should not be content with merely her name and the title of the picture.

Some of the New York papers have declared that this picture places Alan Holubar in the first rank of the producers of the country, but we wouldn't bank too much on the meaning of the simple name of any director in your own section.

There is a very strong cast, including well known names, and there are thousands and thousands of people used in this offering, with spectacular effects, striking battle scenes and some of the most striking night fighting and aeroplane shots that have been shown in pictures.

All of these things are points to be brought out, but remember that all about you in your own home town there is humanity.

So appeal to its HEART.



Scene where Nanette stabs herself on the entrance of her husband, whom she believes to be the Hun who had sought to attack her, and her decoration by a French general

Love Appeal of a New Sort In This Picture

BEFORE you start in to exploit this picture we would advise you very strongly to put yourself into the "after the war" spirit. We really believe that the fact hostilities have stopped will give you a better grip on the story and will aid you in doing more intelligent advertising than if you were content to treat this merely as a war production.

We repeat that the war is only the setting for this offering, even though it would have been impossible without our realization of the great conflict and its meaning. It is not an excuse for the war, but a typification of the spirit that made Belgium resist the Huns at Liege and Namur, that sent every son of France into the fight, that inspired Britain to her every resource and that brought us into the field with nothing to fight for but—HUMANITY.

Before we were in the war the greater part of your audiences applauded the soldiers of the Allied countries who were shown in the news weeklies and in such other pictures that were being produced at that time. When the American eagle spread her wings to sail at the Boches the spirit grew to one of frantic enthusiasm. We gloried in the deeds that they were performing, we thrilled with martial pride, we gloated with the heroes.

But the war is over and it has been left for that relaxation to bring out the reason for it, to tune our hearts to the throbs of them, to realize that we have not won a mere material victory, a conquering of a people, a transcendent battle flag, but that we and our allies have given the blood of our peoples for HUMANITY.

AND the story of this picture is as simple as the faith that knew no hesi-

In a village in the heart of the Canadian forests lived the Widow Patricia and her five sons, one of them away from her at the time. And there was Nanette, the beautiful young American niece and ward of the good Father Michael, beloved of all the parish, whose living saint he was.

We are shown the simple lives of these

people, the sons going about their work, the Angelus, the faith in God, and the happiness of them. And back from his trip to the bigger world comes John, the oldest of the five brothers and betrothed to Nanette. But with him is a traveler whom he has met, Oscar Strang, apparently a young naturalist, but of the sensuous German type, whom we will meet later. There is a touch of the spirit of him revealed when Nanette is praying at her little shrine in the forest and Strang comes, with lust writ on him, and tells her that there is no power but might.

Spring comes and John claims Nanette as his bride, but she is still in her wedding gown and the villagers are celebrating when a courier dashes in with the news that Britain has gone to war to defend the sanctity of Belgium. But there is nothing of the slacker among the sons of the Widow Patricia. Paul, Jules and Maurice rush forward to enlist. John holds for a time his bride in his arms and then goes to do his duty, Nanette's smiles of encouragement yielding only now and then to her tears. Louis, the youngest, is persuaded much against his will to remain at home with his mother to protect her.

AT the beginning of the second week's run of "Heart of Humanity" at the Broadway the New York Times devoted its Sunday column on the motion picture to comment on the few titles and the splendid manner in which Director Holubar had set incident against incident without any necessity of explanation. And so now we are taken to the battlefields of France. We see Maurice dying in a shell hole where he is serving with his brother, but the grief is assuaged to a degree when there comes a child to Nanette to replace the son. The mother's heart of humanity is beating with the spirit of the higher things. Then Louis, the lad, goes not that he may avenge the death of his brother, but that he may take his place—for humanity.

In the snow-clad mountains of Italy this youngster gets his fatal wound and a little

later Jules is killed and with each one of these notices to the mother we see the heart growing stronger under her wonderful sacrifices. But Nanette in hearing from her husband the story of "the refugee children shattered in mind and body," she hears the call of humanity from the fields of Belgium and France. Her heart is torn between the duty to her child and to the children of the world, and we are shown by a deft piece of direction—the mere scene of her own child nursing eagerly at a bottle—that she is able to leave him to the care of her grandmother.

And "over there," after a brief meeting with her husband, we are shown her as a Red Cross worker inspiring scenes that bring the handkerchiefs out of the woman in front of you and the man next to you.

Just after her arrival, though unknown to her, John, who is an aviator, is brought down by the Germans and placed in a prison just at the rear of the trenches. In the meantime Louis, the fourth of the brothers to pay the supreme sacrifice, falls through a treacherous "kamerad" trick of the Huns.

THEN starts the great Hun advance—*Nach Paris*. They shell the village in which Nanette is working with the lonely children. The town is caught in a barrage. There are dramatic scenes as she seeks to rescue the children, and as the most of them are driven away to safety she remembers that one has been forgotten and goes into the shattered building for the baby. Then the Huns come and with them Strang, who has meantime been revealed to us as a Prussian, Lieut. von Eberhard. He finds Nanette alone with the child and sees an opportunity to satiate the lust aroused when he saw the girl in the Canadian woods. A terrific struggle follows. He is annoyed by the crying of the child that Nanette has come back to rescue and hurls it to its death.

"Like the string of a fine violin," Nanette's reason suddenly snaps, but she has the cunning to elude the Prussian for the



At the left Nanette as a Red Cross worker, in the center accosted by the Hun at her shrine in the forest and at the right her return to Canada and her little son

moment, though he is battering at the door, and while she is praying to the Mother Mary he sees a danger which she holds in readiness to kill herself to prevent dishonor when the door shall have been burst through.

But in the meantime John has escaped. Arrayed in German uniform and armed with a slain Hun's rifle he arrives just in time to be sent by a dying Red Cross nurse to the relief of her sister, whom John does not know to be Nanette. There follows a bitter fight with the Germans. He wins, comes upon the Prussian trying to break the door through, and himself smashes the entrance only to have Nanette, thinking him the loathed Prussian, drive the dagger into her bosom.

But she recovers. As she lies in the hospital being decorated by a French officer the Americans come. Back to her Canadian home she goes. She is greeted by the cheering natives, but they fade from her eyes, for the sight of her own—her boy—is before her. And then comes peace and victory. The great heart of humanity has gone out to the stricken world and has won. There is an allegorical scene where we see the Christmas feast, and the four dead brothers in their flag-bedecked seats of honor at the table—just a moment of it—and the old mother.

We have devoted much space here to the telling of the story, because the understanding of it is essential, but we would strongly recommend that the exhibitors who are to show this picture read the full story published in the special plan book issued by Jewel Productions.

THERE are many striking scene pictures with this offering that bring out the spirit of it, and we would especially recommend the use of those in which Miss Phillips appears. But to get the most out of the offering we believe that more ought to be said. In fact, this is a picture with which you can afford to take twice your

PLAY IT STRONG

WE would advise the exhibitor to go to unusual advertising both in the newspapers and on billboards with this picture, but the straight legitimate sort of advertising, and none of the "stunt" stuff.

There is press book issued on this production which we especially recommend to every exhibitor because it gives a complete idea of the way to bill this.

Accessories include half, one, three six and 24 sheets and window cards, herald, slides, etc. There are special ads in one, two and three column sizes, a stock cut of the star and sets of 11 x 14 and 22 x 28 scene pictures from the production.

Every exhibitor intending to show this should get in touch with his exchange at once.

ordinary space—use a striking half tone and then employ a somewhat extended selling talk.

One striking one is contained in one of the few titles in the offering. It reads:

"Love can never lose its own.

"Love is the mentor of all creation.

"Love is that golden link which unites the sweethearts of the world.

"Love sends the soldier to fight and die for his country.

"Love of the mother for her children binds the throne of God to his footstool upon the earth.

"These and greater loves than these are centered in

"The Heart of Humanity."

Here is another selling talk that we would recommend:

"Do you know that the story of the great war is not merely the story of the bursting shells, the gallant charges over the top, or

even the sufferings of the victims of the Hun?"

"It is a story of LOVE—of the love of the mother who was willing to give all of her sons.

"Of love of the boys who died with a smile on their faces with the thought that they had paid their duty to their country and that they had done honor to her that bore them—

"Of the love that persuaded a bride to give her husband to the conflict and then to hear the call of the children of all humanity crying aloud and go to them that she might cheer their persecuted little soul and wipe away their tears with smiles—

"Of a love that moved all true men, that stirred the heart of motherhood, that gave the nobleness of our women—

"You have an idea of how the war was won, for your heart, too, has beaten to the noble strain. You have an idea, but you have yet to see it pictured—

"In 'the Heart of Humanity.'"

RIGHT now there are a lot of pictures that you are told to play as victory pictures. We wouldn't advise that direct angle on this one. We would prefer to play it as showing the reason why victory had to come to our arms—because we fought for humanity.

We wouldn't say that this as a heart-appealing picture, for the title should carry that; but we would outline it enough to show that fact without the bald statement. Here are some shorter lines that carry the same meaning:

"'It is God who calls my sons to save humanity,' said the Canadian mother, and four of them gave their lives. And yet her heart was glad because she knew that they still lived, that they had fallen on the battlefield, but that they lived forever in the heart of humanity."

(Continued on next page)



At the left is a three-sheet, in the center a six-sheet and at the right design for both a one-sheet and window cards

Music and Dignity Are Highly Important Here

UNQUESTIONABLY one of the biggest things in putting over a great picture is the music. At the Rialto and the Rivoli, S. L. Rothapfel never puts on an unusual production until hours have been spent in the orchestration. D. W. Griffith never lets one of his pictures go out without a carefully prepared score. And the same man who prepared the music for "The Greatest Thing in Life" has not only arranged that for "The Heart of Humanity," but he has himself conducted the orchestra with it at the Broadway theatre. He is James C. Bradford. Exhibitors will do well to put emphasis on this score printed on another page. *It's worth while engaging extra men for your orchestra with this production. We can strongly recommend this as one of the best scores that we have heard played.*

As a prelude Victor Herbert's "Love Theme" is used running into the introduction of the picture. From thence on the first thousand feet had Canada as the local, and here the musical setting is principally French-Canadian. Walton's "Call of the Angelus" is effectively used during the Angelus scenes. There is a tragic number, with mystery predominating for the scene at the shrine between Nanette and the German, the intermezzo from "Goyescas." With the announcement of the war the orchestra crashed into the andanto grandioso movement from the "Il Guarany" overture.

SUCCESSFUL scenes leading up to the actual battle called for much skill in the musical setting, and there is an intricate series of descriptive numbers used. Most of this music is of the very militant character, but it has been so carefully arranged that we would advise the exhibitor from changing any of the selections.

One of the most effective numbers in the

whole score is the one used each time the news comes to the mother of the death of one of her sons. Here the dirge from "Robespierre" is used, and on the third bar a trumpet, muted, sounds "Taps," and at the same moment a bell tolls. It is an effect that brings tears to every eye.

For the mother theme H. T. Burleigh's "Little Mother of Mine," which was introduced in this country by John McCormack. There is a large amount of clever child stuff in the picture, and here we have such selections as "The Slumber Boat," "Sleep, Little Baby of Mine," Brahms' "Lullaby" and "Poupee Valsante." For the lighter war scenes there are some of the best-known selections that have come out of the war. One original composition played is "Roses of Memory," by Barnard Hamblen, which is used as the eldest son is seen looking at the photograph of his wife and baby.

Among the final numbers is "March of the Allies," by Mr. Bradford.

KEEP anything of the freakish out of your lobby. You do not need anything of this sort to get the business. Use pictures of Miss Phillips, cut-outs of the 24 sheets and striking pictures of this sort. In the January 4 issue we printed the complete lobby display that is being used at the Broadway theatres and we could suggest none more in keeping with the picture than this one. Here the love idea was kept dominant with Cupid effects and pictures of Miss Phillips with her arms outstretched and hosts of little children coming to her through the poppy fields of Flanders. Rich hangings were used at the sides. *These give "class" to the display.*

If you use the circular letter plan write a dignified letter to the patrons, telling them what this picture is about. Do not

use the question form asking "what you would do," but go ahead and outline the story. The people will appreciate your calling attention to this special offering. You don't have to make the slightest attempt to take them.

Put this offering on a high plane and then go to it as a real special.

(Continued from page 277)

You will know that there is a greater call in the world than self, mere glory, or even the pride in country—the call of Humanity that moved the world's heart to battle, and to VICTORY."

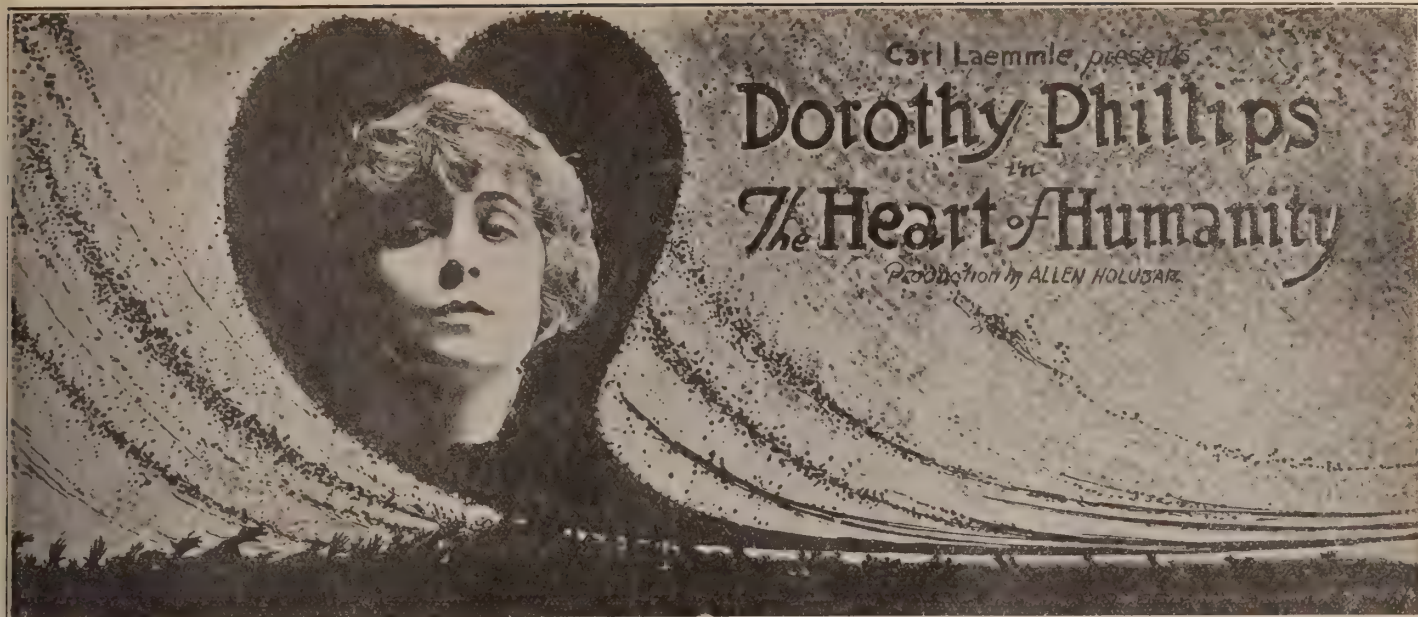
WE wouldn't do anything that is likely to confuse this production with any other picture that has come out of the war or with the war as a background. We would make the point stand out exactly what it is. And we would take advantage of the fact that the advertising that will come after you have shown this for the first time will probably be most powerful advertising—the word of mouth. Hit it a big wallop at first and then follow up with the opinions.

For the shorter matter call this:

"The love story of the war."

"If you do not know why mothers gave their sons willingly, why wives sent their men into battle with a blessing, why the brave men met death with a grin, you will know after seeing this picture."

"The war was the chant of civilization, the victory the triumph song of humanity. You will understand why after you have seen this picture."



This striking twenty-four-sheet can be used for cut-outs for the lobby

Music Cue Sheet on "The Heart of Humanity" By Jas. C. Bradford

(As played at the Broadway theatre under the personal conductorship of Mr. Bradford.)

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
1		At Screening	4/4 Allegro con fuoco	The "Love Theme"—Herbert (From Beginning)
2	T.	The Heart of Canada	4/4 Allegro deciso	Laurentian Echoes—Laurendeau
3	T.	The Hour of the Angelus	2/4 Lento espressivo	Call of the Angelus—Walton (With Chimes)
4	D.	Angelus Stops Ringing	6/8 Allegro assai	Tarentella—Bohm
5	D.	Canoe Appears on Lake	6/8 Allegretto grazioso	Au Bois D'Un Ruisseau—Boisdeffre
6	D.	John Leaves Canoe	4/4 Moderato	By the Saskatchewan—Caryll (Stop for Grace, then continue)
7	D.	John and Nanette Meet at Tree	4/4 Lento espressivo	The "Love Theme"—Herbert (From Lento espressivo)
8	T.	To the Little Shrine	4/4 Moderato	Adeste Fideles—Hymn (Organ and Chimes Solo)
9	T.	Strength Needs No	4/4 Moderato	An Undersea Tragedy—Lake
10	T.	The Birds Sang Out	4/4 Allegretto	French Canadian Airs—Harris
11	D.	Rider Appears on Horse	2/4 Allegro vivo	Dans Des Serpents—Arends (20 measures)
12	T.	War	1/4 Andante grandioso, marcato	Il Guarany—Gomes (10 measures)
13	D.	Call for Volunteers	2/4 Tempo di Marcia	Laurentian March—Laurendeau (Play trio in 4/4 Lento)
14	T.	You Should Use Your Influence	2/4 Tempo di March	Land of the Maole—Laurendeau (Play trio in 4/4 Lento)
15	T.	Maidens Gave Their Sweethearts	4/4 Moderato	God Bring You Safely to Our Arms Again—Shaw (Con Sordini)
16	T.	Through the Whole Course	4/4 Allegro moderato	Battle of the Marne—Borch
17	T.	While Loved Ones at Home	3/4 Andantino	Marche Heroique—Saint Saens (Start with Andantino)
18	D.	Battle Continues Again	4/4 Allegro	Battle Agitato—Borch
19	T.	And Through Guidance and Love	6/8 Lullaby	The Slumber Boat—Gaynor
20	D.	Mother Receives Letter	4/4 Lento	Traps—Tolling Bell—Muffled Drum
21	D.	Mother Leans Against Door	3/4 Andante	*Little Mother of Mine—Burleigh (Con Sordini)
22	T.	A Year Passed	4/4 Marcia	Fanfare E Marcia Reale—Italian (16 measures)
23	D.	Interior of Home	6/8 Moderato espressivo	Boy of Mine—Ball (Drummer follow action)
24	D.	Boy in Mud Trench	4/4 Moderato	Indianola—Henry (Fox-Trot)
25	D.	John Writing Letter to Wife	4/4 Andante moderato	Roses of Memory—Hamblen
26	T.	Louder and Louder	4/4 Moderato	Joan of Arc—Berlin
27	T.	Into a Chaos of Sorrow	4/4 Andantino	Premier Amour—Benoist
28	T.	Idle Moments	6/8 Tempo di Marcia	Take Me Back to Dear Old Blighty—Godfrey
29	D.	Child Riding Broom	3/4 Tempo di Valse	Poupee Valsante—Poldini (Dolly dances)
30	D.	Mother Receives Letter	3/4 Andante	*Little Mother of Mine—Burleigh
31	D.	Flash Back to Trench	2/4 Tempo di Marcia	Pack Up Your Troubles—Powell
32	T.	Even in Turmoil of War	4/4 Lento espressivo	*The "Love Theme"—Herbert
33	T.	And to the Call of Humanity	2/4 Tempo di Marcia	For the Freedom of the World—Zamecnik
34	T.	East Sunday	4/4 Allegro Vivace	Furioso—Rollinson
35	T.	To a Young Irish American	6/8 Tempo di Marcia	Military Scene—O'Hara
36	T.	The Allied Artillery	6/4 Allegro con brio	The Flying Dutchman—Wagner
37	T.	Called by the Wounded	4/4 Moderato	Chanson Triste—Tchaikowsky
38	D.	German Attacks Annette	4/4 Allegro	Furioso No. 1—Langev
39	T.	And Into the Night	2/2 Allegro	Le Roi D'ys—Lalo
40	D.	Boy Bayonneted	3/4 Andante	*Little Mother of Mine—Burleigh (Con sordini)
41	D.	Battle Continues	2/2 Allegro Moderato	Battle of Ypres—Borch
42	T.	Through the Dark Days	6/8 Lullaby	Sleep Little Baby of Mine—Dence
43	D.	Mother Received Letter	4/4 Lento	Taps—Tolling Bell—Muffled Drum
44	T.	And in a German Prison	4/4 Andante serioso	Kunihild—Kistler
45	T.	Then Came Last Big Drive	4/4 Maestoso	Exhibitors' March—Andino
46	T.	The Slender Line	4/4 Allegro	Hurry No. 4—Minot (Battle)
47	D.	Boy Shot by Prince	3/4 Andante	*Little Mother of Mine—Burleigh (Con sordini)
48	D.	Battle Continues	4/4 Agitato	Battle Music—Reisenfeld
49	D.	Prince Attacks Annette	6/8 Allegro	Francesca Di Rimini—Tchaikowsky
50	T.	Snapped Like a String	3/4 Lento	Valse Triste—Sibelius (Start at Letter C)
51	D.	Doll Shot from Annette's Hand	4/4 Allegro molto appassionato	Prometheus—Beethoven
52	T.	Then Came Yanks	4/4 Allegro impetuoso	Robespierre—Litoff
53	D.	Mother Knitting	3/4 Andante	*Little Mother of Mine—Burleigh
54	T.	Home! Home! Home!	2/4 Allegretto	Air De Ballet—Borch
55	T.	Christmas	4/4 Allegro Moderato	Hark, the Herald Angels Sing—Mendelssohn
56	D.	Officers' Quarters	2/4 Marcia	We'll Never Let the Old Flag Fall—Kelly (Refrain)
57	D.	Officer Goes to Piano	6/8 Marcia	Good Luck Sam—Merrill (Piano Solo)
58	D.	Flags Appear	2/4 Marcia	a. Italy (Garibaldi, 8 measures) b. France (Marsellaise, 4 measures) c. Canada (Maple Leaf, 8 measures) d. U. S. (Yankee Doodle, all)
59	D.	John and Annette Home	4/4 Lento espressivo	*The "Love Theme"—Herbert

* Repeated selections. Note—The love theme is from "The Fall of a Nation," by Victor Herbert.

Coming Program Offerings

Greene Names January Films

Month Brings Two Paramount-Artcraft Specials and One Each from DeMille and Griffith—

Brady Film Included

IN announcing the January release schedule of Paramount and Artcraft features Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, calls attention to the release of two Paramount-Artcraft Specials, a D. W. Griffith Artcraft production and a Cecil B. DeMille Artcraft production and declares that this makes it one of the most notable single month's outputs in the history of the organization.

William A. Brady's picturization of Louisa M. Alcott's "Little Women," directed by Harley Knoles and filmed in and about the old Alcott home at Concord, Mass., was released as a Paramount-Artcraft Special January 5. Before its purchase by the Famous Players-Lasky Corporation this picture had already enjoyed a week's run at the Strand Theatre, New York, and was reported as enthusiastically received.

The same day Pauline Frederick reappeared on the Paramount schedule in "Out of the Shadow," adapted from Ernest W. Hornung's story, "The Shadow of the Rope." Eve Unsell wrote the scenario and the picture was directed by Emile Chautard.

The third picture released on the 5th was "Jane Goes A-Wooing," a Paramount production with Vivian Martin as the star. The story and scenario are by Edith Kennedy and George Melford directed.

On January 12 Fred Stone will be seen in his second Artcraft picture, "Under the Top," a story of circus life by John Emerson and Anita Loos with scenario by Gardner Hunting. Donald Crisp was the director.

"The Silver King," the Paramount-Artcraft Special in which William Faversham is starred, with Barbara Castleton as leading woman, is also released on that date. This production, directed by George Irving, is a picturization of the famous melodrama by Henry Arthur Jones and Henry Herman in which Wilson Barrett was the original star. The scenario is the work of Burns Mantle. The same day is scheduled "The Secret Garden," Lila Lee's third Paramount picture which is an adaptation by Marion Fairfax of Frances Hodgson Burnett's novel. G. Butler Clonbough was the director.

"His Parisian Wife," Elsie Ferguson's newest Artcraft picture, by Eve Unsell, is scheduled for January 19. Emile Chautard directed. "The Dub," by Edgar Franklin, with scenario by Will M. Ritchey, is Wallace Reid's new Paramount vehicle scheduled for the same day. The direction was by James Cruze. John Barrymore, in the second of his present series of Paramount pictures, also appears the same day. The picture was directed by John S. Robertson



Lila Lee is next presented by Paramount in "The Secret Garden"

and is an adaptation by Charles Whittaker of Max Marcin and Roy Atwell's play, "Here Comes the Bride."

The 26th witnesses the release of D. W. Griffith's Artcraft production, "A Romance of Happy Valley," described by the producer as "a page from the book of life." A cast including Lillian Gish, Robert Haron and George Fawcett, is featured. The same day Cecil B. DeMille's Artcraft picture, "Don't Change Your Husband," is released. This is by Jeanie Macpherson and is a sequel to "Old Wives for New," and presents an all-star cast. Wallace Irwin's Saturday Evening Post story, "Venus in the East," scenarioized by Gardner Hunting and directed by Donald Crisp, is the other release for the 26th. Bryant Washburn is the star of this Paramount picture and the support includes Anna Q. Nilsson and Margery Wilson.

Hodkinson Changes Name of Picture

"Fighting Through," it is announced by the W. W. Hodkinson Corporation, is the new title given "The American Spirit," starring E. K. Lincoln and produced, directed and written by William Christy Cabanne. "Fighting Through" will be released on Hodkinson Service through Pathe Exchange, Inc., on January 27th.

The story is that of a young Southerner who has been taught by his Confederate grandfather to hate the North as an enemy country. This attitude is disapproved of, but tolerated, by his friends until a certain episode in his life that makes him appear in the role of a coward before his fiancée. He then faces social ostracism, but manfully fights through overwhelming difficulties and gloriously redeems himself.

Goldwyn Names Seven Ford Weeklies

Prints of the first five releases of the Ford Educational Weekly are in all Goldwyn offices and are ready for trade showings and for pre-releases wherever desired. These releases, at the rate of one each week, are as follows: January 13, "What Uncle Sam Will Do For Two Cents," the fascinating story of the Post Office Department; January 20, "The Truth About the Liberty Motor," a pictorial record of the production of the Government's war-time airplane engines; January 27, "Hang It All!" the unusual picturization of the making of wall paper; February 3, "Carrying Old Glory to the Seven Seas," showing the work of the great Hog Island shipyards; February 10, "Canada's Mountain of Tears," a picturization of Mt. Edith Cavell; February 17, "Where 'The Spirit That Won' Was Born," a Washington's Birthday release, showing historic Philadelphia, Valley Forge and Mt. Vernon; February 24, "Rough Stuff," a picturization of the carborundum industry.

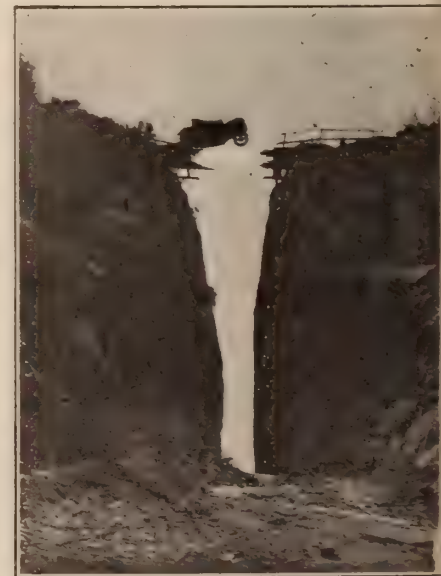
"Fighting Through" Is Scheduled

"Fighting Through" is a William Christy Cabanne production starring E. K. Lincoln and for distribution on January 27 by the W. W. Hodkinson Corporation through Pathe Exchange, Inc. Mr. Cabanne is also responsible for the direction and story of "Fighting Through," which is a red-blooded story of love and adventure.

Lots Have Read It

Famous Players-Lasky estimate that ten million persons have read "The Hope Chest" in the United States alone. Mark Lee Luther was the author and in the Paramount production released December 29 Dorothy Gish is the star.

A big patronage for the picture is anticipated by the New Art Film Company.



A Scene from "The Man of Might," the New Vitagraph Serial Starring William Duncan

Paramount Names Current Short Subjects

Famous Players-Lasky Corporation's schedule of short subject releases for the month of January includes a wide variety.

January 5 includes the newest Paramount-Arbuckle comedy, "Camping Out," and also the Paramount-Bray Pictograph, the subjects being "Training War Birds," "A Trip to the Leeward Islands" and a "Bobby Bumps" cartoon by Earl Hurd. The Paramount-Burton Holmes Travelogue is "In a Manila Wrapper."

January 12 the Mack-Sennett's "Cupid's Day Off," with Ben Turpin, Charlie Lynn and Alice Lake. The Paramount-Bray Pictograph has "Sugar Growing in the West Indies," "Individual Oil Wells" and a cartoon. The subject of the Travelogue is "In the Cane Fields of Calamba."

January 17 there is a Paramount-James Montgomery Flagg comedy "Impropaganda," Olin Howland and Eleanor Masters being featured. On this date Burton Holmes introduces "Celestial Contrasts," while the Pictograph offers more "Travels in the West Indies," and another subject in the series of "Perilous Occupations."

Charlie Murray, Bert Roach, Marie Prevost and Phyllis Haver are the featured players in the Paramount-Mack Sennett comedy, "Never Too Old," which is released January 26. "Canning Scenery" is the Burton Holmes Travelogue subject for that date, while the Paramount-Bray Pictograph will feature "The Passing of the Cannibal," "Training Women for Canteen Work" and a Hurd cartoon.

In addition to these short subjects the following features will be released in the Success series: January 5, "The Traveling Salesman," with Frank McIntyre and Doris Kenyon in the leading role; William Farnum in "The Sign of the Cross;" Dustin Farnum in "Captain Courtesy," and Mary Pickford in "The Dawn of a Tomorrow."

New Year's Schedule on Vitagraph Program

Vitagraph announces its releases for the week of December 30th, as follows: The Blue Ribbon features, in five parts, are "The Captain's Captain," featuring Alice Joyce, from the story, "Cap'n Abe, Storekeeper," by James A. Cooper; Tom Terriss directed. The second episode of "The Iron Test," "The Red Mask's Prey," featuring Antonio Moreno and Carol Holloway, and a Big "V" special comedy, in two parts. "Bums and Boarders," featuring Earl Montgomery and Joe Rock.

"Smiling" George Walsh in "I'll Say So"

William Fox's current Victory Picture, starring George Walsh, is titled "I'll Say So"; and, it is said, that in this offering "Smiling" George interpolates more pep and enthusiasm than in any other work of his for the screen. The author, George Spence, has provided a script, brim full of typical Walsh stunts, and the former college athlete hits the high spots of daredevilry before the camera.



Bert Lytell in a scene from Metro's "The Spender," heralded as one of the best comedy dramas of the season

Metro Names First 1919 Screen Classics

"WHY GERMANY MUST PAY," a historical novel of the screen, with an all-star cast, is Screen Classics, Inc.'s latest announced patriotic feature to be completed, following "The Great Victory," "Wilson or the Kaiser," "The Fall of the Hohenzollerns."

It will be exclusively distributed by Metro Pictures Corporation, starting some time in January.

The picture is described as a depiction of the crimes of Prussianism against humanity, Maxwell Karger's story being adapted by June Mathis and A. S. Le Veno. Charles Miller, who had the direction of "The Great Victory," directed the latest production.

Accuracy as to costuming, the events screened and the likenesses of world famous statesmen, soldiers and other celebrated men who have figured in the war has been carried out in the smallest detail and incident in this spectacle, according to its sponsors.

The story of "Why Germany Must Pay" is based on indemnity, the background of the war being used to bring home to every one what is uppermost in the mind of the world today.

A young Alsatian, Conrad Le Brett, is forced to fight at the beginning of the war on the side of Germany, though his soul

revolts at the hideous acts of brutality of the Huns.

Wounded, he is sent to the Brussels hospital, where that noble soul, Nurse Cavell, tries to save the lives of the men of all nations. She is shot by the command of Von Bissing for aiding an American girl to escape from his advances.

Conrad goes home on furlough, to find that his little sister, Vilma, has suffered at the hands of a Prussian officer in the enforcement of the Kaiser's proclamation. He escapes to America, and returns with the lads in khaki to avenge his sister and assist in the glorious fight against might. The climax of the story is described as unexpected and thrilling.

Creighton Hale plays the young Alsatian. Vilma, his sister in the play, is played by Florence Billings, a talented ingenue. E. J. Connelly, the character actor, who starred in George Ade's "Colonel Covington" and other Broadway plays, gives the interpretation of Le Brett's grandfather. Frank Currier, Henry Kolker, Joseph Kilgour, Earl Schenck, Margaret McWade and H. C. Carvill are seen in the roles particularly adapted to their talents.

The picture is said to not merely chronicle past events of the war, with its moving fiction skilfully interwoven, but fore-shadows what they expect will take place at the Peace Conference.

Serial Heads Pathe Program for New Year

THE outstanding feature of Pathe's program for January 5th is its serial, "The Lightning Raider," featuring Pearl White. The episode serving as the New Year's offering is titled "The Ebony Block." Paul Brunet, vice-president and general manager of Pathe, describes it to be "the culmination of all that is best in serial drama on the screen." Warner Oland is in chief support of Miss White in the serial.

During the same week Pathe offers the little comedienne, Gloria Joy, in one of her two-reel comedies, "I Want To Be a

Lady." In this offering little Miss Joy impersonates a mature liliputian.

The Rolin comedy presented during New Year's week shows Stan Laurel, the English comedian, in "Do You Love Your Wife?" The comedy has been endorsed by the National Association of American Housewives.

The Post Travel Series No. 26 gives intimate views of modern Japan. The Official War Review No. 28 deals with the activities of the American, French, English and Italian armies.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Jimmy Aubrey, one of the first stars to appear in Vitagraph Big-V comedies in the Los Angeles studios of the Vitagraph company, has returned and will resume his work with Vitagraph. He will produce under the direction of J. A. Howe. With the arrival of Aubrey on the Pacific coast, three Big-V companies will soon be at work at the Vitagraph studios.

"The Enchanted Barn," a Bessie Love subject for Vitagraph, was finished under the direction of David Smith. J. Frank Glendon is her leading man. Work will be started immediately on her next picture, it is said, which will be titled, "Her Wishing Ring Man." It will be a comedy drama, the nature of which has not been made public, except from what one may infer from the title.

William Duncan has begun production on the eighth episode of the "Man of Might," the big serial he is filming for Vitagraph, and incidentally in which he is the star. Also R. M. Bradbury has reached the thirteenth episode of "The Iron Test," another Vitagraph serial, starring Antonio Moreno and Carol Holloway.

Earle Williams has completed his newest picture for Vitagraph under the direction of James Young. It was originally called "The Aviator's Honeymoon," but its releasing title will be "The American Ace." Grace Darmond was his leading lady. Director Young announces that it is one of the best pictures he has produced.

At the Ince Plant

The new Ince studios at Culver City will be formally opened on Jan. 1, according to announcement this week by Thomas H. Ince. On Jan. 4 a special opening ceremony will be held, in which the mayors of four adjacent cities—that is, including Culver City, Los Angeles, Santa Monica and Venice—will take a part. Mr. Ince will be master of ceremonies. Following the formal opening, which will take place in the afternoon, a big dance will be held on the new studio's floors on the night of Jan. 4, which are 75 feet by 180 feet.

In connection with the day's events one of the streets near the studios will be rechristened, it is announced, and will thereafter be known as Ince boulevard.

Lieut. Al Wilson, aviator stationed at the Government Balloon School at Arcadia, will fly to the studios from the balloon camp and during the afternoon he will describe circles in the air over Culver City, spelling out the name Ince. The city officials of

THEY'RE OFF AGAIN!

Production Work Slows Down to Hail Holidays

IN the general preparations for holidays production work at the various studios was not so brisk. "The Coming of the Law," with Tom Mix in the leading role, was completed at the Fox studios.

Madge Kennedy, who arrived recently in Los Angeles, began production of her first picture for Goldwyn in the west during her present trip to the coast. Reginald Barker has begun the filming of Rex Beach's latest story, "The Brand," and Tom Moore started production on a new play that is yet unnamed.

Jimmy Aubrey arrived from the East and will begin immediately the production of Vitagraph-Big V comedies. "The Enchanted Barn," with Bessie Love, was completed, and Miss Love will soon begin production on a new picture called "Her Wishing Ring Man."

The producing forces at the Lasky studios reported more or less inactivity, and no new productions were begun or old ones finished at the Universal plant.

The approaching holidays caused a slackening of production at other smaller studios, it was reported.

Culver City have fashioned a huge key, and this will be presented to Mr. Ince some time during the day. It will represent the keys to the city and a welcome from the city to Mr. Ince to once more return to the vicinity to produce his pictures.

Charles Ray has finished production on his new picture for Thomas H. Ince, titled temporarily "The Busher," and he will be one of the Ince players to begin a new picture when the Ince working forces begin production at the new Culver City studios. The play just finished by Ray is a baseball story, and while it is now called "The Busher" the title may be changed when the subject is released to the exhibitor.

Dorothy Dalton, Ince star, has finished her latest picture, "The Accursed Town," under the direction of Victory Schertzinger. The story is a heavy drama and was written by C. Gardner Sullivan. Miss Dalton also plans to start a new production at the Ince Culver City studios.

Additional Coast Studio
News on Page 310

Fox Studio Doings

Winfield Sheehan, general manager for William Fox, who has been in Los Angeles about ten days, announced this week that he will return to New York the first of the New Year. He plans to leave Los Angeles on Jan. 1. Before departing for the East Mr. Sheehan said he would doubtless make some important announcements.

"The Coming of the Law," a Tom Mix production for William Fox, which was directed by Mix, was finished this week. In one of the final scenes Mix leaped from a horse and badly sprained a leg. This makes the third or fourth time that Mix has figured in an accident this year.

Information that William Farnum will return to Los Angeles in February was received at the Fox studios in Hollywood this week. Mr. Farnum is in Florida working on his present production.

Here and There

The rumor that has been in circulation in Los Angeles that Olive Thomas, former Triangle star, had signed a contract with Select, was confirmed by Jack Pickford, her husband, who is now producing at the Brunton studios. Mr. Pickford said that Miss Thomas' new contract stipulated a salary of \$2,500 a month. He said further that she will in all probability produce her pictures for Select in the west. At the present time she is in New York seriously ill with influenza.

The first picture that Alma Rubens will produce under her new Roberts-Cole contract will be "Diana of the Green Van." This is said to be the \$10,000 prize story written by Leona Dalrymple. Miss Rubens recently left the hospital.

S. L. Rothapfel, of the Rialto and Rivoli of New York, has returned to the eastern metropolis. He came west with Samuel Goldfish, president of Goldwyn, and was here about a week.

The D. W. Griffith production, "The Fall of Babylon," one of his superproductions, will be shown at Clune's Auditorium at the conclusion of his present play, "The Greatest Thing in Life," according to announcement from the Griffith studios. In the meantime the master producer is mapping plans for a new production on which he will begin work at an early date.

Production on "Boots," the latest vehicle in which Dorothy Gish is being starred, continues and the play is now about half finished. Richard Barthelmess plays the male lead.

Equipment Service

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NEW YORK CITY

Dear Mr. Operator:

We are glad to hear that you are enjoying the articles which Mr. Cory is running in the Projection Department for you and we are glad that you are benefiting by them.

The only thing which we want to impress upon you, however, is the fact that this Department is yours and that you must all act as associate editors.

Suggestions for an article or a series of articles, are sought and desired. Your suggestions will be followed.

Are you having trouble with wiring? Are your current regulating devices working correctly? Are your projectors giving the proper results? What is wrong or what could be improved in your projection room, and can we help you straighten it out? How is your screen?

Awaiting your reply, we are

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New Year,

MOTION PICTURE NEWS

per

E. K. Gillett

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E. KENDALL GILLET.....Editor

ALFRED S. CORY.....Technical Editor

What About Your Projection Room?

THE following questions were asked of me a day or two ago by a man of broad experience in the equipment end of the motion picture industry. He had read Mr. O'Brien's letter published in this page in the January 4, 1918, issue and had been much interested:

"Do you realize the true situation and the actual conditions which exist throughout the territories which I have been covering for the past few years? Do you realize that the projectionist is not the only man who will not stay in the projection room any longer than is absolutely necessary? Do you realize that in a large percentage of the theatres the managers absolutely refuse to even enter the projection rooms under any circumstances? saying, 'Jim has entire charge; see him. I'm too busy.' This is a pure case of shame—passing the buck to a man whom he is hiring to produce that which he sells to the public and yet he is ignorant, or claims to be, of the conditions under which this man, Jim, works."

This is a shame, yet the lack of ventilation, the lack of conveniences, the overlooking of repairs, the cramped space in which to work and the thousands and one other things which should be taken care of by our theatre men are overlooked with a shrug of the shoulders and a—"Ask Jim." This is not the case in the majority of houses, but the percentage in which it is, is large enough to make us, and should make the industry as a whole, sit up and take notice.

In certain cities the conditions under which a man is allowed to work have been laid down, so that the extreme disadvantages are not possible, yet, even with these local laws they could be entirely eliminated. The projectionist knows that he must work for a certain number of hours each day for the house in order to draw his money. When the last film is off the projector and ready to go back to the exchange he is through. He has absolutely no desire to stay around and experiment on improvements or clean up

the "coop" in which he has been caged. Fresh air is what he wants and nothing can hold him.

What does all this mean?

1. It means the exhibitor is not getting efficiency.
2. The results on the screen are not what they should be.
3. His equipment is not being properly cared for.
4. He has a disgruntled member of his staff who may cause trouble.

5. He is losing patronage. His receipts are falling off. "Spend money to get money"—is the motto which these members of our industry should tack up on the wall opposite their favorite resting place. It is not a case of "throwing good money after bad," for equipment which is worth while in the first place is worth keeping up at all times. A theatre which is capable of making money can only be at its best when the result on the screen is the best possible.

On the same basis a man to do his best cannot be continually bothered with indigestion or some other ailment equally wearing on the nerves. This means that a projectionist in order to do his best must have air, cleanliness, good tools and encouragement from the man for which he works and this can not be given if the theatre man does not take pride in his projection room.

Don't misunderstand me—I do not mean that the small house with from seven hundred seats down should have a "double room and bath" for the operator. I do mean, however, that the projection room which is in the house, whether it is reached by a ladder or a carpeted stairway, should be in the very best condition possible. It is said that certain dimensions should be a minimum, but in old houses this is impossible and should not cause any worry. There are two things, however, which should be in every projection room no matter how large or how small, how old or how new if good screen results are desired:

1. Complete and modern equipment or at least thoroughly repaired and renovated mechanisms.
2. An up-to-date and adequate ventilating plant.

The first should be the pride of the theatre man. It means his bread and butter. It can be bragged about. It can be advertised. It will bring the people into the house. It may mean purchases. It may mean merely repairs and replacements. Ask your projectionist today what he needs to make his projection room an up-to-date work shop where he can turn out the results.

In the second place, a ventilating system should be enforced by law. No theatre man has the right to ask a human being to work in a room where he refuses to go himself. It may be hot—you can't eliminate heat, but the authorities can eliminate the drawing into the projection room of stale air from the auditorium. They can force the theatre man to draw out the dust, smoke and gases which emanate from most projectors and is kicked up from the floor of projection rooms. They can force cleanliness by inspecting and they should do it and every theatre man in the country knows they should.

I went into a moderate size house not long ago where the projection room was small—almost cramped—two projectors, a motor generator set, rewind and other devices. The walls had two coats of paint, battleship gray. The cement floor was painted. The tools were hung on the wall in a rack. Smoke stacks had been set in the lamp house and ran into the ventilating pipe with a fan continually sucking out the vitiated air. An air inlet entered the room at one corner continually blowing in fresh air, which was drawn from the roof by a suction fan. Glass was placed over the ports to keep out the auditorium air. The room was warm, but a pleasant place in which to work and the projectionist was happy, and what is more the picture on the screen was elegant. The theatre was and is prosperous.

How is your projection?

E. K. GILLET.

Equipment
Operating

Projection

Questions
Answered

Motor Generators for Series Arc Operation

THE direct current arc is more efficient for projection purposes than the alternating current arc; it is steadier (has less tendency to flicker) and is practically noiseless. It is unquestionably the best arc for projection purposes in those theatres having large seating capacity with the more difficult problems of projection to solve.

Investigation shows that sixty per cent of the moving picture theatres are so located that only alternating current is available. Therefore, in order that these theatres may have direct current for the projection lamps, apparatus for changing the alternating current to direct current is necessary. The improvement in the picture resulting from the use of the direct current arc warrants the additional investment necessary to effect the change.

The change to direct current is not only desirable but should be made in such a manner that the losses will be reduced to a minimum. An arc operating from a constant voltage source of direct current requires a steadying resistance in series with it, and the use of a steadying resistance, no matter how small, results in a dead loss.

What is commonly known as a motor-generator set is two machines, a generator and a motor, coupled together and mounted on a common base.

The sets are shipped completely assembled and require only proper installation, filling of the bearings with oil and proper motor generator connection to the supply and lamp circuits before putting in service. It should be understood that these are special machines, for use only on picture projection arcs, and cannot be used for ordinary constant voltage purposes.

The complete equipment consists of the motor generator proper, two short circuiting switches, one for each picture machine, and the panel on which is mounted the instruments and field control rheostat. All single phase outfits are equipped with proper starter; for the larger multi-phase outfits a starting compensator is furnished.

INSTALLATION

The motor generator should be installed in a clean, dry, well ventilated location, and, if possible, near to the lamps which it is to operate. Oftentimes a small room adjoining the projection room is provided for the motor generator, but in some cases where such arrangement cannot be made the machine is installed in the basement of the theatre. Inaccessible locations should be avoided, as such locations will result in the machines being neglected, allowed to become dirty and perhaps damaged.

It is not necessary to provide foundations for these motor generators, but the floor on which they are placed should be firm and free from vibration.

The machines are shipped clamped to a pair of wooden

skids which form a foundation for the boxing. The machine should, if possible, be left attached to these skids until it has been conveyed to the location which it is to finally occupy. It is preferable that all wiring should be done before the boxing is removed from the machine as the boxing will be effective in keeping the machine clean.

As soon as the machine is unboxed the name-plate should be inspected to see that the volts, cycles and phases marked on the name-plate of the motor agree with those of the circuit on which the machine is used. The name-plate of the generator marking also indicates the volts and amperes which the generator is designed to deliver, and this rating should agree with that specified in the order. It should be remembered that the direct current arc for motion picture projection requires less current than the alternating current arc, 25 to 35 amperes at 55 volts being usual for the direct current arc corresponding to 40 to 60 amperes at 35 volts for the alternating current arc.

The motor generator should be run only on circuits where the variation of either frequency or voltage from normal does not exceed 5 per cent. Where both frequency and voltage vary, the sum of the variations must not exceed 8 per cent.

If for any reason the generator or motor must be taken from the base in order to install the motor generator, great care must be exercised that the machines are properly lined up to give a uniform air gap when the motor generator is reassembled. If this is not done bearing trouble will occur, due to the set being out of line. Dowel pins are provided on the generator end. To remove these hold the squared head of the pin with a wrench and tighten up the nut, which will pull out the pin. Be careful that any liners found under the feet are carefully replaced in their proper place. Should the coupling be taken apart, it must be assembled carefully, making sure that the halves fit properly.

WIRING

The wiring should be sufficient size so that the line drop from the machine to the lamp will not exceed one volt, or 2 per cent of the voltage when the machine is delivering full load current to the lamp. If too small a wire is used the lamp will be robbed of some of its voltage and give poor light.

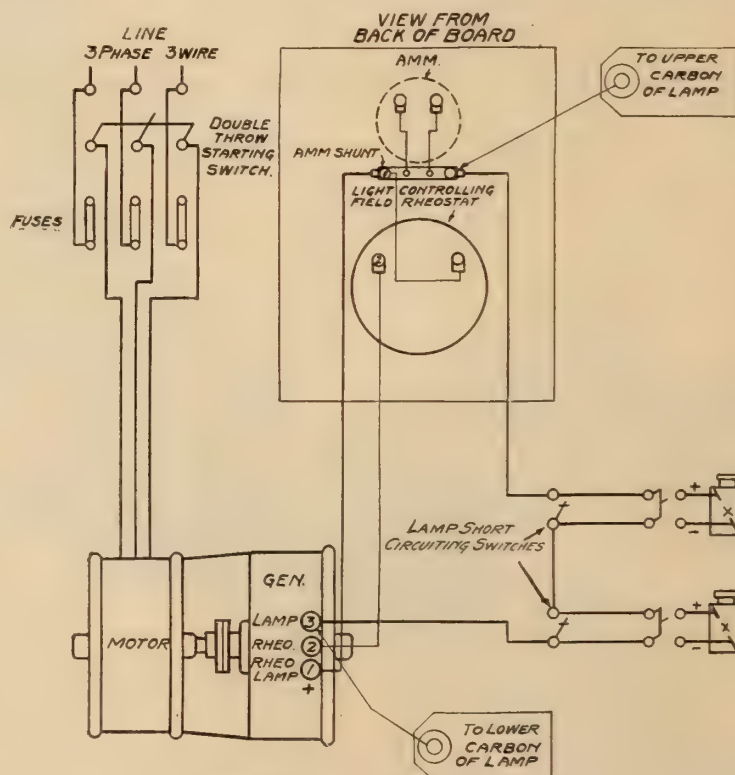
FUSES

The lamp side of these machine does not require fuses, as the generators are so constructed that they will protect themselves against overload current when the arcs are short circuited.

INITIAL STARTING

Before starting the set see that it is perfectly clean and that the brushes move freely in their holders and make good contact with the commutator. In case of ball bearing or ring type bearing, oil according to instruction tag on mechanism.

Be sure that the oil wells are clean and filled. These machines have overflow gauges with hinged caps. The oil wells should be filled



Wiring Diagram for Series Arc

through the overflow gauges rather than through the hinged covers in the bearings. This method will prevent waste and annoyance from overfilling of the oil reservoirs.

The thin oil furnished for the moving picture machines, sewing machine oil and similar light oil are not heavy enough. It is better to purchase a can of "light dynamo oil" and keep it for the motor generator.

See that the armature turns freely in the bearings, and that the machine is level.

Make sure that all connections are tight and agree with the diagram of connections for the outfit supplied.

When starting up see that the armature starts to rotate in the direction marked on the coupling. The direction of rotation of two-phase motors can be reversed by interchanging to line leads of the same phase.

In the case of single and three-phase motors it is only necessary to interchange any two line leads of the motor.

Immediately after starting, see that the oil rings revolve freely and carry the oil up to the shaft. Always keep the oil at the proper level in the well—that is, nearly to the lip of the overflow gauge.



No. 2—Horizontal Type Motor General Series Arc. Made by General Electric Company

OPERATION

In starting up the motor generator have the switches at the lamps open. If a single-phase outfit, close the main-line switch and move the starting arm on the starting box from the "off" position to the split segment, which will introduce the necessary starting coils to cause armature to start to rotate. When the armature has attained nearly full speed, the starting arm should be moved quickly over to the last segment, where it is held by a latch controlled by a relay magnet. If the voltage fails the relay magnet will release the latch, allowing the starting arm to automatically return to the "off" position, stopping the motor.

The arm of the starting box should never be left in starting position longer than one minute; usually much less time will suffice.

When the power companies do not require the use of starting compensators in connection with the two and three-phase outfits they should be equipped with double throw starting switches, which have only one side fused. When starting up, the switch should first be closed to the unfused side. When the speed of the armature is up to normal the switch should be quickly changed to the running side (fused side).

To start up a motor generator where a starting compensator is used see that compensator arm is in the "off" position and close the main switch; the compensator arm should be thrown into the starting position with a quick, firm thrust and held there until the machine comes up to speed (about 20 or 30 seconds), and then, with one quick, firm movement, the arm should be pulled over into the running position, where it is held by a lever engaging with the low-voltage release mechanism.

Never in any case should the motor be started by "touching"—that is, by throwing the starting arm into the starting position and quickly pulling it out a number of times. Such plan of "touching" does not make the rush of current at starting less, but, on the contrary, it produces a number of successive rushes in place of the one which it has been attempted to avoid and, what is often a

more serious matter, causes the contact fingers to be so badly burned that it is necessary to replace them.

To stop the machine open the main switch. The compensator arm should automatically return to the "off" position on the opening of the main switch. If it does not, throw it over to the "off" position by hand.

STARTING FIRST LAMP

When the speed of the machines is up to normal and the starting box or switch is in running position and the rheostat handle set as marked by the white arrow, short circuit the one lamp by means of its short circuiting switch. Then close the lamp switch and bring the carbons together so that they barely touch; then separate them about $\frac{1}{8}$ of an inch, gradually increasing the separation as carbons heat up until proper length of arc is reached. The direct current arc should be from $\frac{1}{8}$ to $\frac{3}{8}$ of an inch long, or about twice as long as an alternating current arc. Adjust the generator field rheostat until the proper amount of current is flowing.

If carbons are held together too long the machine voltage will be automatically reduced to zero, so that the arc will not have sufficient voltage and will therefore break when carbons are separated. Should this occur, keep carbons apart about 10 seconds until machine voltage can automatically build up again; then strike the arc as directed above.

The switchboard panel, having instruments mounted on it along with the field rheostat, is very useful and the proper current can at all times be accurately maintained. As the machine warms up, the handle of the rheostat may have to be moved one or two buttons from the mark to maintain the desired voltage and current.

If the circuits are all connected as shown in the diagram, the polarity should be indicated, the upper carbon being positive. Should the upper carbon be negative and the instrument on the panel read backward, the trouble must be corrected. See that all connections are made as indicated on the diagram.

The polarity must come correct if the connections are made in accordance with the diagram of connections and the armature of the set rotates in the direction marked on the coupling.

STARTING THE SECOND LAMP

To start the second lamp bring the carbons together to close the circuit, close the lamp switch and open the short-circuiting switch. This puts the two lamps in series, the current from the first lamp flowing through the second lamp. The arc at the second lamp is adjusted in the regular manner while both lamps are burning.

When ready to change over from one lamp to the other bring the carbons of the first lamp together and close its short-circuiting switch, continuing the projection on the second lamp.

It has been found in practice that the following scheme gives the most satisfactory results.

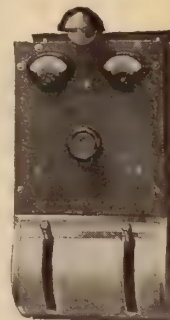
A minute or two before the end of a reel of film is reached bring the carbons of the second lamp together, close its line switch and open its short-circuiting switch. The current for the first lamp flowing through the carbons of the second lamp causes the tips of the carbons of the second lamp to heat up to a white heat at the tips without actually drawing an arc. Since the tips of the car-



No. 4—Vertical Type Motor Generator Series Arc. Made by Hertner Electric Co.



No. 3—Control Panel for Horizontal Type



No. 5—Control Panel Vertical Type

bons are heated up by this scheme, a normal arc is easily and quickly secured when it is time to change over to this second lamp.

Care must be taken that the two lamps are not both burning any longer than is necessary, as the motor generator is not intended to carry both lamps continuously. The ammeter on the panel will show the current flowing through the arc when either one or both lamps are burning; the voltage is automatically increased by the machine to compensate for the increased drop due to the second lamp, and the current is held practically constant.

CARE AND CLEANLINESS

It is important that all parts of the machine be kept scrupulously clean. Oil should not be allowed to collect either on the machine or on the floor about it, and the machine should, as far as possible, be kept free from dust. When the coils of a machine are allowed to become dirty and oil soaked it reduces their insulation strength and eventually causes them to burn out. A small hand bellows will be found convenient for removing dust from the armature windings.

BEARINGS

The oil wells should occasionally be cleaned and new oil supplied. They should be filled through the side filling hole and not through the top of the bearing, for if filled from the top the oil is likely to flow out through the ends of the bearings into the windings.

Only good grades of oil, free from dust and sediment, should be used, for poor oil containing sediment will greatly shorten the life of the bearings. Immediately after starting see that the oil rings revolve freely and carry the oil up to the top of the shaft. Keep the oil at the proper level in the well—that is, nearly to the lip of the overflow gauge. As soon as the bearing linings become so worn that the rotor is in danger of rubbing against the stator, a new set of linings should be inserted. To remove the bearings, take out the set screws in the bearing housing, lift the oil rings and drive out the bearings with a wooden block of the same diameter as the bearings. The bearings are a light driving fit in the housing and must be handled carefully. When repair bearings are supplied for the alternating current motor the set screw depression is already in the bearing, but the direct current generator bearings, which regulate the end play, are supplied without being previously spotted. They must be spotted before being put in place, using a $\frac{1}{8}$ -inch drill, and spot drilling for the tip of the set screw the same distance from the end of the bearing as in the bearing replaced.

COMMUTATOR AND BRUSHES

It is very important that the brushes make perfect contact with the commutator, and to secure good contact it is important that both brushes and commutator be kept clean and free from carbon dust and dirt.

To secure proper commutation and proper operation the brushes

must occupy the correct position on the commutator. This proper position of the brush yoke has been determined at the factory while the machine was on test and is indicated by corresponding chisel marks on brush yoke and frame. It is very important that these marks, indicated by white lead, should be in line to secure satisfactory operation of the machine.

If the brush-holders should become loosened or moved in any way, they must be carefully reset so that they make the proper angle with the commutator. They must also be spaced around the commutator so that the distance from tip to tip of the brushes is exactly the same. Care should be taken that the brush-holders are securely fastened at an even height $\frac{1}{8}$ inch above the commutator.

When replacing worn down brushes the new ones should be fitted to the commutator by means of fine sandpaper, carefully pulled under the brush in the direction of rotation, being held tight to the contour of the commutator. It is recommended that one extra set of brushes be kept on hand to save time in replacing. They will, however, not be needed until the original brushes have worn down to approximately $\frac{3}{4}$ inch long.

The brushes furnished on the motor generator are of the proper grade to give the best results, and only brushes furnished by this company should be used.

If brushes are inspected once a week and all gum cleaned away from the brushes so that they move freely in the brush-holders, much longer life of brushes and commutator will result. If the pressure is too heavy the wear of both commutator and brushes is excessive. If the pressure is too light the contact is not properly made between brushes and commutator and sparking may result. The proper pressure of the springs on the brushes is sufficient to insure good contact between brushes and commutator.

A dirty commutator can be best cleaned by rubbing with a clean cloth saturated with kerosene or machine oil. To keep the commutator in good condition wipe it from time to time with a piece of canvas lightly coated with sperm or machine oil. Lubricant of any kind should be used sparingly.

If the commutator begins to cause trouble at any time due to roughness it should be given immediate attention. Any delay will aggravate the case and may result in undue sparking, heating and consequent troubles. The roughness may be removed by polishing the commutator with a piece of very fine sandpaper by pressing it against the surface of the commutator with a block of wood shaped to the curvature of the commutator face. In using the sandpaper (emery cloth should never be used) it should be moved back and forth along the surface parallel to the shaft to prevent grooving the face of commutator. When sanding is finished, the commutator surface and brush faces must be wiped carefully to remove any copper dust and grit which may have adhered to them.

If the commutator has been allowed to become very rough, it may be necessary to grind it down to a true surface, using a small piece of fine sandstone. In using this it should be steadied against the brush-holder (properly protected) or other steady rest. Brushes should be lifted from the commutator while grinding it. After grinding, polish with fine sandpaper.

If the above treatment does not remedy the trouble it will be necessary to tighten the commutator segments and turn down the commutator. The commutator should be trued by taking off the lightest cut possible, using a sharp tool and high cutting speed. Following the operation of turning down the commutator, the mica between the bars should be carefully cut below the surface bars. Next remove the tool marks from the surface of the commutator with a very fine sandpaper and then blow all the copper dust and chips from in and round the commutator bars, making a final inspection to see that in no place does the copper dust or chips bridge over the mica from one bar to the next.

The truing of the commutator should be required only after a long period of service if the machine has been properly cared for and should be done only by some one familiar with such work.

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The Picture Making Department of MOTION PICTURE NEWS is absent this week, owing to the illness of Alfred S. Cory, who edits the department.

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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M u s i c,

Musical
Equipment*The American Organ in the Motion Picture Theatre*

AN American organ is a free-reed instrument similar in its general construction to the harmonium, but with some important differences. In the first place the reeds in the American organ are considerably smaller and more curved and twisted than in the harmonium, and there is a wider space left at the side of the reed for it to vibrate, the result being that the tone is more uniform in power, and that the expression stop when used produces much less effect. The curvature of the reeds also makes the tone softer. In the American organ moreover the wind-channel or cavity under which the vibrators are fixed is always the exact length of the reed, whereas in the harmonium it is varied according to the quality of tone required, being shorter for a more reedy tone and longer for a more fluty one. Another point of difference in the two instruments is that in the harmonium the wind is forced outward through the reeds, whereas in the American organ, by reversing the action of the bellows, it is drawn inwards. The advantages of the American organ as compared with the harmonium are that the blowing is easier, the expression stop not being generally used, and that the tone is of a more organ-like quality, and therefore peculiarly adapted for sacred music; on the other hand, it is inferior in having much less variety of tone, and not nearly so much power of expression.

These instruments are sometimes made with two manuals; in the most complete specimens the upper manual is usually furnished with one set of reeds of eight-feet and one of four-feet pitch, and the lower manual with one of eight- and one of sixteen-feet, those on the upper manual being also voiced more softly for the purposes of accompaniment. A mechanical coupling action is also provided by which the whole power of the instrument can be obtained from the lower row of keys. Pedals, similar to organ pedals, are also occasionally added and provided with reeds of sixteen- and eight-feet pitch. The names given to the stops vary with different makers; the plan most usually adopted being to

call them by the names of the organ stops which they are intended to imitate; e. g. diapason, principal, hautboy, gamba, flute, etc.

Two recent improvements in the American organ should be mentioned—the automatic swell, and the vox humana. The former consists of a pneumatic lever which gradually opens shutters placed above the reeds, the lever being set in motion by the pressure of wind from the bellows. The greater the pressure, the wider the shutters open, and when the pressure is decreased they close again by their own weight. In this way an effect is produced somewhat similar, though far inferior, to that of the expression stop on the harmonium. The vox humana is another mechanical contrivance. In this a fan is placed just behind the sound-board of the instrument, and being made to revolve rapidly by means of the pressure of wind, its revolutions meet the waves of sound coming from the reeds, and impart to them a slightly tremulous, or vibrating quality.

The principle of the American organ was first discovered about 1835 by a workman in the factory of M. Alexandre, the most celebrated harmonium-maker of Paris. M. Alexandre constructed a few instruments on this plan, but being dissatisfied with them because of their want of expressive power, he soon ceased to make them. The workman subsequently went to America, carrying his invention with him. The instruments first made in America were known as "Melodeons," or "Melodiums," and with various improvements suggested by experience, was first introduced by Messrs. Mason and Hamlin of Boston, about the year 1860. Since that time, it has obtained considerable popularity both in American and in this country.

A variety of the American organ was introduced in 1874 by Messrs. Alexandre under the name of the "Alexandre Organ." In this instrument, instead of the single channel placed above the reeds there are two, one opening out of the other. The effect of this alteration is to give a quality of tone like flute-stops.

Review of Latest Compositions

1—"Waters of Venice," by Albert Von Tilzer. It is acknowledged as the most remarkable dance and concert waltz of the decade and is unique in its adaptability to dance or concert work. (Artmusic Co., 145 W. 45th St., New York.)

2—"Belgium Waltz" (Valse Belge), by Michael Massart. A dance master work from the pen of this gifted foreign composer. A tribute to plucky little Belgium. (Chappell & Co., 185 Madison Ave., New York.)

3—"No Conversation Fox-Trot," by Charles Previn. Dance with phenomenal success into "The Girl Behind the Gun" by Donald Brian and Cissy Sewell. Already a New York hit. This Fox-Trot will be the joy of the jazz-hound and a treat to trotters. It's a ripping dancing number with perfect rhythm. Will be to fox-trots what "Missouri Waltz" is to waltzes. (Chappell & Co.)

4—"I've Got the Blue Ridge Blues"—Fox-Trot. One of the greatest dance numbers ever published. (J. C. Remick, 227 W. 46th St., New York.)

5—"Valse Pathétique," by M. L. Lake. A ravishing slow waltz containing every melodic and effective qualification necessary for achieving thorough and complete popular success. The number consists of a languid, dreamy, first strain, splendidly contrasted by a bright and catchy second theme, and a plaintive trio, developing a stirring climax, together with the recurrence of the earlier pathetic strain, bringing the waltz to a very effective close. (Carl Fischer, Cooper Square, New York.)

6—"A Balkan Episode"—Characteristic, by R. Gruenwald. Mr. Gruenwald has no superior as a composer of char-

acteristic music; and, besides, it is exceedingly practical. This also is a good photoplay number. (Oliver Ditson Co., Boston, Mass.)

7—"Victory Waltz," by Sidney Baynes, composer of "Destiny." This famous composer's name if affixed to any composition immediately leaves no doubt as to its merit. (Boston Music Co., 26 West St., Boston.)

8—"Dream of the Ball"—a new "Joyce" waltz. Valse intermezzo by Archibald Joyce, composer of the celebrated "Dreaming," "Charming," "Passing of Salome." (Leo. Feist, 237 W. 40th St., New York.)

9—"I Ain't Got Weary Yet"—Fox-Trot by Percy Wenrich. The new gang song by the authors of "Where Do We Go from Here, Boys?" (Feist Edition.)

10—"Birds and Butterflies," by Paul Vely. A dainty intermezzo capriccioso, depicting the very essence of spring-time and flowers, with the delightful humming of the birds of the air. (Belwin, Inc., 701 Seventh Ave., New York.)

11—"Hunkatin"—the only characteristic original and amusing Half-Tone Intermezzo One-Step ever published. Written by that well-known and reputable musician, Sol P. Levy. (Belwin, Inc.)

12—"Watch, Hope and Wait, Little Girl"—is one of the biggest Fox-Trot hits of the day and all leaders will be featuring it shortly. (Broadway Music Corp., 145 W. 45th St., New York.)

13—"My Pavo Real Girl"—Fox-Trot by Ben Black. That beautiful melody with the Spanish flavor just off the press, in new dance arrangement. (Feist edition.)

Schirmer Novelties

THE house of G. Schirmer, whose publications are well known all over the world, have just issued a series of new numbers for piano solo which are original and are of great value to all those who are striving to musically interpret the film correctly.

1. "Aubade Printaniere," a molto allegro composition of a light character, portraying the spring morning with the chattering of birds.

2. "Danse Gracieuse," a moderato grazioso movement, exceptionally well written and most appropriate for scenes of a light character.

3. "Mountain Mood," by Christiaan Kriens. A composition by this composer always means a novelty of exceptional musical merit. The number is slightly difficult but a very interesting and clever one for the pianoforte.

4. "From My Garden," a suite of five summer idyls, by Rudolf Friml, entitled "Muriel," "Memories," "Lotus-Blossoms," "Fire-flies" and "Solitude."

5. "Courtships," another interesting composition by Rudolf Friml which even surpasses his famous "Melody" and "Intermezzo." The first movement is a moderato grazioso of a light character, the second being an andante of a melodious character.

6. "Scattering Leaves," an allegro giocoso portraying the rustle of scattering leaves of an Autumn forest.

7. "Jeannette," by Hugo Riesenfeld. It is beyond any doubt that Hugo Riesenfeld, the musical director of the Rialto and Rivoli orchestras of New York City, is a musician who is capable of writing a good number and who has experience enough to write only such numbers as would be in demand by every motion picture piano player in the world. The number is a characteristic caprice and exceptionally well arranged, embodying a wealth of music.

8. "Meditation," by George Drumm. A large introduction followed by an andante cantabile of exceptional tonal beauty, the third movement being a three-fourths larghetto, finishing with an andante climax, is a number which is of great value to organists in portraying scenes of sacred or pathetic character.

New Vandersloot Publications

THE editor of these columns is in receipt of several new publications by Vandersloot Music Company, and after trying them out, finds that they are of exceptional value to the motion picture musician. As the purpose of this department is to help leaders in acquiring the most appropriate music for their use, the editor considers it his duty to inform all musicians of the following excellent compositions:

1. "SLIDING SID."—An excellent one-step of comedy character with original trombone work.

2. "WHEN I DREAM ABOUT THAT SOUTHERN HOME OF MINE."—A song most appropriate for love scenes and for creating an atmosphere around the old Southern plantations.

3. "YANKEE BOY."—An up-to-date patriotic composition which gives evidence of becoming one of the most popular songs issued during the war.

4. "COMMANDER-IN-CHIEF."—A 6/8 military march of brilliant rhythm written by a composer of international reputation, Mr. F. H. Losey.

5. "IN THE SHADOW OF THE DESERT PALM."—A typical Oriental ballad, composed by Mr. Will E. Dulmage and words by E. J. Meyers.

6. "NONA."—A melodious waltz song most appropriate for garden and reception scenes.

7. "GENERAL PERSHING."—A march song composed by Carl D. Vandersloot; a composition of brilliant military snap portraying the vim of our famous General.

8. "THE FIGHT IS ON."—A 6/8 march of military character with a very snappy and well arranged trio, most appropriate for military scenes, weeklies and tropical reviews.

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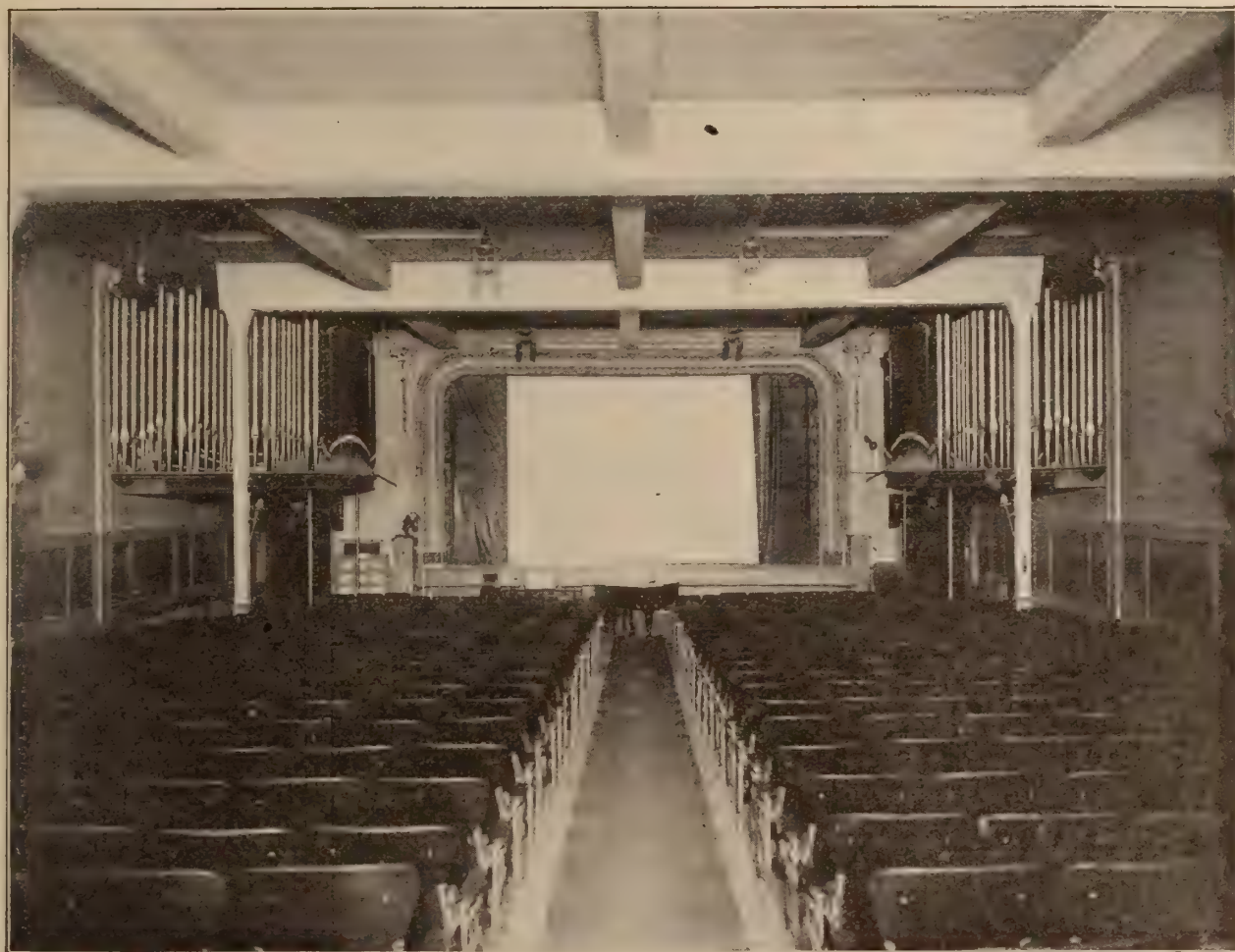
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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Babillage" (Characteristic Allegretto Intermezzo) by Castillo

- 1—"Melody" (Moderato), by Friml (2 minutes and 30 seconds), until—T: "Come with us to the."
- 2—"A La Mode" (Popular One-step), by Rosey (1 minute and 30 seconds), until—T: "Dimples loved sweet things."
- 3—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (1 minute and 35 seconds), until—T: "When I think of what."
- 4—Continue pp (1 minute and 40 seconds), until—T: "There was always."
- 5—Continue ff (45 seconds), until—S: Close-up of phonograph record.
- 6—"I Didn't Raise My Boy to Be a Soldier" (Popular Song) (2 minutes), until—T: "It's the worst moment."
- Note—To be played on phonograph.
- 7—"Aces High" (Characteristic Aeroplane March), by Roberts (40 seconds), until—T: "And on the other side."
- 8—Continue ff (1 minute and 5 seconds), until—T: "It makes my blood boil."
- 9—"I Didn't Raise My Boy to Be a Soldier" (Popular Song) (35 seconds), until—S: The dance is stopped.
- Note—To be played on phonograph.
- 10—Continue to action (45 seconds), until—S: Man stops phonograph.
- 11—Tacet (20 seconds), until—T: "The day had come."
- 12—"Slimy Viper" (Mysterious Tone Picture), by Borch (30 seconds), until—T: "Dared us to come in."
- 13—"Over the Top, Boys" (American Patriotic March), by Berg (1 minute and 30 seconds), until—T: "Like his country, Dimples."
- 14—Popular March to action (2 minutes and 35 seconds), until—T: "I've joined the Red Cross."
- 15—Theme (1 minute and 5 seconds), until—S: Dimples on scale.
- 16—"Sliding Jim" (A Comic Trombone Sneeze) (1 minute and 20 seconds), until—T: "Freddy found a way."
- 17—"Military Tactics" (Popular One-step), by Rosey (30 seconds), until—T: "But malicious nature."
- 18—"Phyllis" (Concert Waltz), by Deppen (2 minutes and 50 seconds), until—S: Dimples leaves restaurant.
- 19—"Sparklets" (Moderato Intermezzo), by Miles (1 minute and 20 seconds), until—S: Close-up of Pershing's portrait.
- 20—"Melody" (Moderato), by Kretschmer (4 minutes and 10 seconds), until—T: "Mr. Brewster came home."
- 21—Theme (4 minutes), until—T: "War had lately banished."
- 22—"Frills and Furbelows" (Rondo Rocooco), by Crespi (1 minute and 5 seconds), until—S: Interior of Y. M. C. A. office.
- 23—Intermezzo (Characteristic), by Pierne (2 minutes and 35 seconds), until—S: Girl talking to young officer.
- 24—"Chanson D'Amour" (Melodious Moderato), by Saar (2 minutes and 35 seconds), until—T: "The Pots Dam Gang."
- 25—"Over There" (Popular Song), (25 seconds), until—T: "The soil of France."
- 26—Continue to action (35 seconds), until—T: "Untouched as yet by—"
- 27—"Last Spring" (Dramatic-Pathetic), by Grieg (2 minutes and 35 seconds), until—T: "To the 'Y' man."
- 28—"Oh, How I Hate to Get Up in the Morning" (Popular Song), (45 seconds), until—T: "Anything wrong at home."
- 29—"Quiétude" (Melody), by Gregh (35 seconds), until—T: "At the front there are."
- 30—"Joyous Allegro," by Gaston Borch (2 minutes and 40 seconds), until—S: Scene of French village.
- 31—"Tragic Theme," by Vely (1 minute and 35 seconds), until—S: Exterior of Y. M. C. A.
- 32—Continue pp. (35 seconds), until—S: Battle scene.
- 33—"Military Hurry," by Levy (2 minutes and 15 seconds), until—T: "By morning the advanced."
- Note—Battle effects.
- 34—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 55 seconds), until—T: "It was several days."
- 35—"Tears" (Andante), by Zamecnik (1 minute and 10 seconds), until—T: "Hospital hunting."
- 36—Tacet (1 minute and 35 seconds), until—T: "Hail, Hail, the Gang's."
- Note—Just produce effect of aeroplane propellers and watch explosions.
- 37—"Hail, Hail, the Gang's All Here" (1 minute and 20 seconds), until—T: "For conspicuous gallantry."
- Note—Effects of aeroplane propellers and explosions.
- 38—"Over the Top Boys," by Berg (50 seconds), until—T: "Oh, Dimples, I never knew."
- 39—Theme ff (45 seconds), until * * * * * END.

Sousa's New March

JOHN PHILIP SOUSA has just written a new march, "When the Boys Come Sailing Home," the lyric of which was written by his daughter Helen. There is a saucy humor in the song and the kind of graceful melody which only Lieutenant Sousa knows how to make popular. There is every assurance that all the bands in the Fifth Avenue parades will soon be playing it as a step-quickener, and it is likely to become a dangerous rival to the famous and much-loved "Stars and Stripes Forever."

Harold Flammer, the publisher, has dressed the piano score in becoming garments of Victory.

"HER MISTAKE"

Theme: "Bleeding Hearts" (Andantino Sentimento), by Sol. P. Levy

- 1—"Whispering Flowers" (Characteristic), by Blon (55 seconds), until—T: "Rose Hale, Evelyn Nesbit."
- 2—Continue to action (2 minutes and 5 seconds), until—T: "Ralph Van Cort on his vacation."
- 3—"Forest Whispers" (Characteristic Moderato), by Losey (4 minutes and 50 seconds), until—T: "Who's your swell friend?"
- 4—"Dramatic Recitative," by Levy (1 minute and 5 seconds), until—T: "Mind your business."
- 5—"Hurry" (Half-Reel Hurry), by Levy (55 seconds), until—S: After the fight.
- 6—Continue pp (2 minutes), until—T: "Good-hearted just like."
- 7—Theme (50 seconds), until—T: "The Van Cort summer home."
- 8—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes), until—T: "Rose, believing herself."
- 9—Theme (35 seconds), until—T: "Ralph's prolonged absence."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 35 seconds), until—T: "Within a few weeks."
- 11—"Gondoliera" (Melodious Moderato), by Saar (2 minutes and 5 seconds), until—T: "The supreme tie of friendship."
- 12—Theme (3 minutes and 40 seconds), until—T: "Ralph has returned."
- 13—"Valse Moderne," by Rosey (1 minute and 35 seconds), until—T: "And the poet."
- 14—"Melody" (Moderato), by Friml (3 minutes and 15 seconds), until—T: "Ralph preferred the solitude."
- 15—Theme (2 minutes and 10 seconds), until—T: "That golden day."
- 16—"Last Spring" (Dramatic Melody), by Grieg (3 minutes and 25 seconds), until—T: "Mr. Hale, your daughter."
- 17—Continue to action (1 minute and 30 seconds), until—T: "A few days later."
- 18—"Because You Say Good-Bye" (Parting Song), by Levy (1 minute and 45 seconds), until—T: "And the passing years."
- Note—Watch for railroad effects.
- 19—Theme (2 minutes and 10 seconds), until—T: "Deceitfulness is the."
- 20—"The Vampire" (Dramatic), by Levy (2 minutes and 55 seconds), until—T: "Why didn't you bring."
- 21—"Serenade" (Dramatic Melody), by Drigo (3 minutes and 15 seconds), until—T: "Her father's forebodings."
- 22—Continue pp (1 minute and 5 seconds), until—T: "Reluctantly Rose attends."
- 23—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 35 seconds), until—T: "Rose visits Viola."
- 24—"Tragic Theme," by Vely (4 minutes and 30 seconds), until—T: "Auntie, get our things."
- 25—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "Rose without loss of time."
- 26—"Love Song" (Dramatic), by Flegier (4 minutes and 20 seconds), until—T: "Let this be our lesson."
- 27—Theme (2 minutes), until—T: "The only tie which keeps."
- 28—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 5 seconds), until—T: "The bitter pangs of."
- 29—"May Dreams" (Moderato Romance), by Borch (2 minutes and 5 seconds), until—T: "Mother here's daddy."
- 30—Theme (50 seconds), until * * * * * END.

"SYLVIA ON A SPREE"

(Emmy Wehlen-Metro)

Theme: "Kentucky Dream" (Characteristic Valse Moderato), by S. R. Henry and D. Onivas

- 1—"Badinage" (Capricious Moderato), by Herbert (3 minutes), until—At Screening.
- 2—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "You know my husband, Judge."
- 3—"Kentucky Dream" (Characteristic Valse Moderato), Theme, by Henry and Onivas (2 minutes and 30 seconds), until—T: "Hush, Mademoiselle."
- 4—"Kathleen" (Valse Lento), by Berg (2 minutes and 45 seconds), until—T: "At the Hotel Spendmore."
- 5—"Rondo" (Excerpts Beethoven Sonata Pathétique), by Berge (1 minute and 15 seconds), until—S: When dog barks (dog barking).
- 6—Theme (3 minutes and 15 seconds), until—T: "Can't I offer you a cup of tea?"
- 7—"Suzanne" (Allegro Intermezzo), by Rolfe (3 minutes), until—T: "Mr. Fairpoint and the other."
- 8—"Au Fait" (Allegretto Con Spirit), by Ewing (2 minutes and 45 seconds), until—T: "Ye gods, a mash note."
- 9—Theme (2 minutes and 30 seconds), until—T: "Sylvia, I want you to meet."
- 10—"Barcarole" (Summer Idyll), by Buse (3 minutes and 30 seconds), until—T: "If you're going to make love."
- 11—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "Don't worry, it will all blow."
- 12—"Petals" (Moderato Intermezzo), by Raymond (2 minutes and 45 seconds), until—T: "Then it's settled."
- 13—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "They all do it."
- 14—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 45 seconds), until—T: "The stage is set for Sylvia's."
- 15—"Valse Divine" (Valse Moderato), by Rosey (2 minutes), until—T: "Tiger skins and everything."
- 16—"Patrol Orientale" (Characteristic), by Kiefert (30 seconds), until—S: When Oriental dancer appears.
- 17—"Joy of Youth" (Moderato Intermezzo), by Raymond (2 minutes and 30 seconds), until—T: "Don't you dare look at that."
- 18—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—S: When boys dress as policemen (glass crash).
- 19—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: "Young woman, I'm going to let."
- 20—"Dramatic Narrative," by Pement (3 minutes), until—T: "In the grasp of the law."
- 21—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "You'll recognize her, she's very."
- 22—Theme (2 minutes), until—T: "The following evening cured"
- until * * * * * END.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in *The Complete Plan Book*—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Heart of Humanity," with Dorothy Phillips

(Jewel—9 Reels. Directed by Allen Holubar)

THE question has been often asked: "What is a good picture?" Perhaps the best answer that could be given, as it applies to the dramatic sort of subjects, would be, "The one that is built upon a story of current interest representing life as it is, and appeals to the deeper emotions." "The Heart of Humanity" is based on these fundamental principles.

It is true that it is a picture based on a war story; and, as the war has ended and the necessity for stimulating our will towards victory has ceased to exist, it can no more, nor can any such stories, be classed as being of "current interest."

But you cannot judge this production by the ordinary five-reel war picture standard, for the reason that it has been produced on so enormous a scale, that it lifts itself bodily out of that class. Besides, there is another reason why you should judge it differently: it will give satisfaction commensurate with its magnitude: Firstly, because the human element prevails throughout the entire length of the story, affecting the emotions, not here and there, but continuously; secondly, because every situation, every incident, whether intended to produce artistic, spectacular, thrilling, or whatever other effects, has been put there to promote the one main object—to stir the emotions and awaken the sympathy; and lastly, because the players, as well as the material factors, have been handled by the director so masterly, that, had this drama occurred in life, it would have been enacted no more realistically.

The first three reels are devoted to describing the serene life of a picturesque Canadian village. A family of six, consisting of a mother and five sons; also the good Father and his niece, betrothed to the eldest son, form the central figures. Content and happiness reign over the whole village. On the day the couple is married, war breaks out. All five brothers answer the call to arms. The rest of the story deals with the war in France, and the young wife's going there as a Red Cross nurse.

The war scenes are realistic in the extreme. In some of the battles, tanks, flame-throwers, scouting and bombing airplanes, machine guns, hand grenades, guns of large and small caliber, and almost every known instrument of destruction is used at the same time, to back up row after row of men going "over the top"; and in the midst of the din of the battle, the whizzing bullets, and the bursting shells, the sight of each falling hero urging his next comrade to "carry on!" causes an electric current to run through your body. The mimic warfare is so realistic that you become a participant, rejoicing at every achievement of the

friendly troops, and suffering in common with them at each temporary setback. Now and then a scene is "cut in," showing the mother back home bravely bearing the loss of each son, without so much as a tear. Her heroism fills your heart with admiration; and you feel compassion for her loss. Really, the spirit that has made victory possible dwells in this picture.

There are strong spots in it, but at no time are they gruesome, hardly a drop of blood being shown. The desired object sought—to expose German barbarism—has been attained without the use of any repelling close-up scenes.

The comedy element has not been overlooked. It does not occur very often; but when it does occur, it is in harmony with the other elements, causing hearty laughs.

The work of Miss Phillips is sincere and convincing, therefore it needs special commendation. So does that of Eric Von Stroheim, who, as the German officer, is extremely realistic. Mrs. Margaret Mann, as the mother, is splendid. Mr. Stowell is a very good hero.

On the whole, this production is an achievement, of which any director should feel proud.—P. S. Harrison.

"Kilauea Volcano"

(Prizma—One Reel—Released Through World)

ANY exhibitor who believes he knows the last word in scenics and who has not seen this initial release of the Prizma Natural Color pictures, had better turn over a new leaf and indulge in another thought. That single reeler will cause just about twice as much comment as a five-reel feature because it introduces a natural color process that is surely an artistic success whereas the subject chosen to be so photographed is of vast interest in itself. The Kilauea Volcano, known as the Hell Hole of Hawaii, a huge, bubbling pot of molten lava and flame, ever seething and ever forming new and weird figures, makes a striking, almost awe-inspiring display when photographed in its natural colors. Jets and spouts of flame are seen intermingled with the shifting mass of lava.

It is a wonderful sight—this reel—from its opening to its close and any and all exhibitors would do well to book it and give it the benefit of advertising. It is well edited and the titles show intelligence and occasional bits of humor that make a rare combination.—Peter Milne.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building

Los Angeles, Cal.

"FOR FREEDOM"—FOX

Farnum Picture Looks Like Good Stories Are Scarce

JUDGING from this picture, one comes to the conclusion that there is scarcity of stories, a condition which is hardly attributable to the producers for its existence. It stands to reason that William Fox, who is willing to pay a big salary for the star, will not stop short of any expense in securing the right kind of a story for Mr. Farnum; and, as long as human skill has not developed to the point of writing new successes each time, you have to accept the occasional weak ones as they come.

"For Freedom" does not come up to the standard of Mr. Farnum's late contributions. Although he is given the human part, his sacrifice to save others is beyond logic. It is improbable that, however good at heart a person may be, he will go to such extremes in real life, as does the hero of this story; but the star's real, not imaginary, winning personality, will help, I am sure, to pull it over, especially among the Farnum fans. They will be willing to excuse the inconsistencies, as long as he is the hero, and as long as he does no small trick to deprive him of their sympathy. The patriotic element will also help a great deal.

In view of the perfection of the studio-made battle scenes, a little better care should have been exercised in staging the trench fighting in the last two reels. Weak ones cannot escape the searching eye of the present day spectator, because there are too many good ones produced nowadays, with which to compare them.

The picture is clean.—Length, 6 reels.—P. S. Harrison.

THE CAST

Robert Wayne.....William Farnum
Herbert Osborne.....C. Albertson
Mary Fenton.....Ruby De Remer
Edith Osborne.....Anna Lehr
Howard Stratton.....Herbert Frank
"Bull" Harris.....G. Raymond Nye
The Weazel.....John Slaven
David Sterling.....Marc Robbins
Story by E. Lloyd Sheldon and Florence Margolies.
Staged by Frank Lloyd.
Photographed by Billy Foster.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

SCENE CUTS:—Seven two-column; four one-column. These are a wide variety of dramatic scenes from the picture, any one of which is suitable for reproduction in newspaper or program.

ADVERTISING CUTS:—Five two-column; four one-column. These cuts are generally designed with the idea of omitting the war atmosphere. The note of self-sacrifice is the dominating one in the majority.

AD TALK

Originality of plot, excellent treatment and acting of an unusually high quality are elements which the picturegoer has in store for him in "For Freedom," a feature in which William Fox presents William Farnum on of week at the theatre. In "For Freedom" the authors, E. Lloyd Sheldon and Florence Margolies, took for their theme the convict's viewpoint in regard to the war. An interesting slant on the world struggle, to be sure. Should a man, convicted of a crime under the laws of his state, be allowed to fight under the colors on the field of battle? Or should he be kept idle in prison? This is the predicament which faces Robert Wayne in "For Freedom," and the manner in which the authors have developed their story around him makes a photoplay of absorbing quality.

It is hardly necessary to add that William Farnum makes of this role one of the biggest and strongest of his wonderful career before the camera. As may readily be seen, the part makes for big emotional opportunities and these the actor grasps with all the varied ability that is at his command. His characterization develops into one which compares favorably with his Jean Valjean in the picturization of Victor Hugo's famous "Les Miserables." And Mr. Fox assembled a truly fine supporting cast for the star. Included in it are two well-known leading women, Ruby De Remer and Anna Lehr, while G. Raymond Nye, Marc Robbins, Herbert Frank, C. Albertson and John Slaven take other important parts.

The film was produced under the direction of Frank Lloyd, a guarantee of its sure dramatic quality and faithful realism as to all details.

THE STORY

Robert Wayne is a highly honored citizen of a small, yet rich, manufacturing town. His sister, Edith, is the wife of Herbert Osborne, one of the principal stockholders in a company which a big trust is attempting to buy out. Stratton, a representative of the trust, appears in the town in an attempt to put the deal through. He sees that it is useless to attempt to work through Osborne so he lays his plan through Edith. The day before the stockholders are to vote, Osborne is called away. He leaves his proxy in the power of Wayne. Stratton lures Edith to an inn some distance from the town, then leaves her and notifies Wayne of her predicament over the 'phone. Wayne hastens to rescue her and so misses the meeting. As a result, the company passes into the hands of the trust.

Stratton has warned Edith not to talk, threatening her with production of her letters to him. Wayne goes to get these letters in the city and, in the struggle with Stratton, the black-mailer is killed. Keeping his silence and assuming another name, Wayne goes to prison. When the war breaks out he asks for parole with the stipulation that he will enlist. Previous to his departure for Europe he meets Mary Fenton, a Red Cross worker, and falls in love. At the front, Wayne acquires himself heroically, and in rescuing a comrade is himself so severely wounded that he is invalided home.

He attends a reception given at the Fenton home in celebration of Germany's surrender. He proposes to Mary and she accepts, but the first person to hear the news is David Sterling, Mary's uncle, who granted Wayne his parole. He objects. Edith refuses to allow her brother to sacrifice himself further in her behalf and confesses all, thus exonerating him.

SUGGESTIONS

If desired, you can advertise this as a drama of a man's sacrifice for his sister's sake, or as a picture which raises the status of a convict in war time. While, if the first course is followed, you will run no danger of losing patronage that might fight clear of war stuff, it is quite apparent that the latter angle is the most original. So far as we can recall, there have been no pictures taking up the spirit of patriotism from this slant. Its originality, therefore, is a thing that will stand out if you properly advertise it. With war as a background, any story can get over, providing that story is human, and if you bring out this convict idea with respect to the war you will doubtless attract considerable attention. The catch lines have been written for you with this idea in view. Get all the punch into your advertising that is possible and you will be able to get considerable by working Farnum up in this role.

Farnum, it is unnecessary to add, is a fine attraction in himself. You also have Ruby De Remer and Anna Lehr, two well-known leading women, in the supporting cast. Don't neglect them. And Frank Lloyd, a director who has many big successes to his credit, should be mentioned in all billing.

CATCH LINES

A film which raises the question as to a convict's status in time of war. Should he be allowed to serve his country on the field of honor?

Robert Wayne served a prison term for a crime committed in defense of his sister's honor. When war came he asked opportunity to serve his country! A convict on the field of honor!

William Farnum's characterization of the part of Robert Wayne, a man convicted of murder but paroled that he might fight for his country, ranks with his always-remembered Jean Valjean in "Les Miserables."

He was a war hero—but an ex-convict! Did this make any difference to Mary Fenton, who loved him? Was her love for a cross of honor man to be dimmed because of his term behind prison bars? See "For Freedom"—a play in which William Farnum is at his best.

William Farnum supported by two noted leading women—Ruby De Remer and Anna Lehr—"For Freedom" is a dramatic photoplay you can not afford to miss.



William Farnum, star of "For Freedom"

"VIRTUOUS WIVES"—FIRST NATIONAL

Lavish Production Marks Anita Stewart's Return to Screen

TO say that the audience that greeted Anita Stewart's return to the screen Dec. 29 at the Strand enjoyed "Virtuous Wives" would be putting the facts mildly. From the very introduction, an introduction in the way of a scene between Father Time and a baby who talks of the career before her as a sophisticated debutante might, it was well entertained and well rewarded for its collective struggle for seats. This introduction which causes a laugh and creates an eager interest for what is to follow, exemplifies the interesting manner in which George Loane Tucker has treated Owen Johnson's story from beginning to end.

It is a story of sophisticated society, a society that persists in skating over the thinnest ice. And while Mr. Johnson's plot is too fluffy to be worth much in a dramatic way, under the hand of Mr. Tucker, the peregrinations of Amy Forrester in society take on a fascination that holds the interest admirably well.

The film has been lavishly produced, revealing a combined sense of artistry and extravaganza that is always enjoyable. Miss Stewart is delightful to look upon and measures up to requirements in the leading role, while Conway Tearle, Mrs. De Wolf Hopper and Edwin Arden give superlative support.—*Peter Milne.*

THE CAST

Amy Forrester.....Anita Stewart
 Andrew Forrester (Her Husband).....Conway Tearle
 Irma Delabarre.....Mrs. DeWolf Hopper
 Maurice Delabarre (Her Husband).....Edwin Arden
 Monte Bracken.....William Boyd
 Mrs. Teake, Sr.....Virginia Norden
 Mrs. Teake, Jr.....Katharine Lewis
 Jap Laracy.....Captain Mortimer
 Tubby Vandergrift.....Harold Gwynn
 Kitty Lightbody.....Gwen Williams
 Miss Rushin.....Lucille Clayton
 By Owen Johnson.
 Scenario by George Loane Tucker.
 Directed by George Loane Tucker.
 Produced by Louis B. Mayer.

AD TALK

The attraction for the week of — at the — theatre is considered something of an event in photodramatic history. It is called "Virtuous Wives" and many patrons will remember it as Owen Johnson's famous serial story of society life which ran in the *Cosmopolitan Magazine* only a short while ago. The film is notable for this story it possesses alone, but when one stops to consider that it marks Anita Stewart's return to the screen after an absence of nearly a year, the full importance of the picture may readily be grasped. Miss Stewart, the heroine of so many successful Vitagraph pictures of the past, returns to screen as a First National star—a colleague of Charlie Chaplin, it might be added, in order to establish the importance and standing of the name of First National.

In "Virtuous Wives" she has the role of a young wife who occupies herself during an enforced period of separation from her husband by flirting with the various men who surround her as so many satellites. It is merely innocent, "virtuous" flirting, as Irma Delabarre, her model and pattern, takes particular pains to tell her. No harm will come of it. But some harm does come. And it comes chiefly because the husband in the case happens to be a sane, hard-headed man. We are not going to attempt to tell this fascinating story in detail. It is told so well on the screen that we feel certain none of our patrons will miss the chance to see it.

Miss Stewart appears radiant in the principal role and is supported excellently by Conway Tearle, Mrs. DeWolf Hopper, Edwin Arden and William Boyd. The film was given an exceptionally lavish production by George Loane Tucker.

CATCH LINES

Marking Miss Stewart's return to the screen—a production lavish and startling in every detail—the story of a society that delights in skating over the thinnest ice—it's THE story of the year—don't miss it.

What is virtue in a wife? Amy Forrester and Irma Delabarre thought they had found it. But it took something bigger than they expected to bring them to a real sense of honest virtue.

Anita Stewart is charming in the role of the young wife who lets the adoration of many take the place of the love of one—her support is brilliant from first to last, including, as it does, Conway Tearle, Mrs. DeWolf Hopper, Edwin Arden and William Boyd.

Adapted from Owen Johnson's great serial which ran in the *Cosmopolitan Magazine*—prepared for the screen and directed by George Loane Tucker, one of the foremost directors of the day—it is a picture in which a sense of artistry and a sense of extravaganza constantly vie for first honors.

The story of two women who had too much money—a near tragedy awoke each to a real sense of love and honor—a sense of what a real home meant.

THE STORY

Amy Forrester, who has been one of the leading debutantes, is the wife of Andrew Forrester, a man who, for twenty years, has known little but hard work. They have settled in a modest apartment of fourteen rooms and three baths and Andrew sees near the time when he can devote more attention to the wife he loves. But enter the Delabarres who alter the face of the situation slightly. Maurice Delabarre is a steel magnate, anxious to absorb Forrester's company and bring him into his own firm at a salary of fifty thousand a year. Andrew is inclined to rest content with his twenty-five thousand yearly income so Maurice hits through Amy. He invites the Forresters to spend the week-end at his country estate which, if it were in the old world, would be called a castle.

Mrs. Irma Delabarre is a woman who delights in flirting with the type of man usually referred to as a "lounge lizard." But Andrew looks upon her as a model of feminine perfection. As a consequence he decides to accept Delabarre's offer that Amy may become a social factor of equal importance to Irma. But to accept the offer he is obliged to go West and spend a year in the mines. And while he is away Amy follows Irma's footsteps and takes up the practice of being a "virtuous wife"; that is, flirting with as many men as she can without taking any of them seriously. She incurs Irma's jealousy because she steals her pet, Monte Bracken, and, notified, Andrew returns post haste to denounce his wife.

He finds her considerably changed, a butterfly, content to bask in the adoration of many, almost to the exclusion of accepting the sincere love he offers. Andrew discovers the true character of Irma and also wakes up to the fact that he hasn't paid sufficient attention to his wife. He announces to her that he will return to the West in an hour and that if she will she may go with him. But unforeseen events interfere. The Delabarres' boy climbs in a motor boat and loses control. As he is carried swiftly over the lake Amy hears his cries and goes in her craft to his rescue. The boy is obliged to jump into the water to save himself and is rescued by Amy. Near death's door, his condition results in the reformation of Irma and a reconciliation between her and her husband.

And soon afterwards Amy arrives in the West, determined that she shall again rest in the arms of a real man—her husband.

SUGGESTIONS

To enumerate the advertising possibilities contained in this feature would require considerable space—more than allowed here. Remember these things:

It is Anita Stewart's first picture in a year and that she has a large following waiting her return.

The picture's title is, without exception, one of the best, if not the best that has ever been placed on a film.

The story ran for ten months in the *Cosmopolitan Magazine*.

Owen Johnson, one of the best known writers of the day, is its author.

George Loane Tucker, one of the best known directors of the day, adapted and directed it.

Such well-known celebrities as Conway Tearle, Mrs. De Wolf Hopper, Edwin Arden and William Boyd appear in Miss Stewart's support.

The production is as lavish as any ever seen on the screen in a subject of this sort.

The story, dealing with high society, presents a fascinating phase of it.

First National has supplied the exhibitor with an excellent press sheet and excellent advertising material for all branches of exploitation.

Get hold of it. And then go the limit!
 (Continued on page 305)

Amy's terror was genuine—her husband had just entered.

Louis B. Mayer Presents

Anita Stewart

In Owen Johnson's two million edition story of married life in New York Society

"Virtuous Wives"

Directed by George Loane Tucker

A First National Attraction

"IN THE HOLLOW OF HER HAND"—SELECT

All Things Unite to Make This an Alice Brady Triumph

ALICE BRADY has appeared in many pictures modeled as a setting for her emotional acting, but it remains for "In the Hollow of Her Hand" to establish a mark that for sheer suitability and highly dramatic and sustained action, stands considerably above that reached by all previous pictures. And this is due to the facts that as well as being an ideal vehicle for the star it is a drama treated with the utmost skill from all angles.

The George Barr McCutcheon story, which forms the basis of the action, was handled with a degree of sure dramatic perspective and refreshing originality by Charles Maigne, who arranged and directed the picture. He starts off with a situation that immediately arouses curiosity and with each successive development of the story he has deepened and broadened this curiosity, so that when the body of the action is reached, the interest is at its utmost height.

A reading of the synopsis will show the novel angle from which the story has been treated. Of the cast, much of praise can be said. Miss Brady's performance is highly sustained and always effective. Myrtle Stedman gives a characterization that is sure and telling. Percy Marmont is a hero of a vastly interesting and "different" type. The settings are superb and show some artistic shots, while Leo Rossi's camera work has much to commend it.—Length, 5 reels.—*Peter Milne.*

THE CAST

Hetty Castleton.....Alice Brady
Sara Wrاندall.....Myrtle Stedman
Mrs. Wrاندall.....Mrs. Louise Clark
Leslie Wrاندall.....A. J. Herbert
Mr. Wrاندall, Sr.....Harold Entwistle
Brandon Booth.....Percy Marmont
By George Barr McCutcheon.
Scenario by Charles Maigne.
Directed by Charles Maigne.
Photographed by Leo Rossi.

CATCH LINES

Hetty Castleton was employed merely as a pawn of revenge by Sara Wrاندall—it was her mission to ruin the life of a man—but love came and found a better way.

A story of the eternal triangle with a different twist—it will make you sit tight through its sheer dramatic force and its startling developments.

Prepared for the screen and directed by Charles Maigne, one of the leading artists of the day.

Alice Brady has had many an emotional role but she has never appeared to such advantage as in "In the Hollow of Her Hand," a George Barr McCutcheon story.

Sara Wrاندall held Hetty Castleton in the Hollow of Her Hand until Hetty saw that her silence meant tragedy—then she spoke and her words startled and thrilled.

AD TALK

"In the Hollow of Her Hand," a Select picture starring Alice Brady, will be the piece de resistance of the theatre's bill on of week. This production was made from a story by the popular George Barr McCutcheon and presents a version of the eternal triangle that is, to say the least, original in treatment. As scenarioized and directed by Charles Maigne, Miss Brady's new director, the story takes on a sure dramatic quality, a sustaining force that the spectator will find irresistible. Mr. Maigne is a director who follows no conventional school of picture production. His product is always marked by refreshing originality of treatment. He has the inborn ability to derive the most from all sorts of material and "In the Hollow of Her Hand" he has quite surpassed all former efforts.

Miss Brady's emotional ability is directed toward worthy ends indeed in her portrayal of the character of Hetty Castleton, the young English woman, who, finding herself the innocent victim of a man's deceit, kills him. Nor is her supporting cast of any mean ability. Myrtle Stedman has an important role as the wife of the murdered man who introduces Hetty into his family with the hope of revenge and she handles it with the skill of the trained artist that she is. Percy Marmont as the artist, Brandon Booth, the man who understands and loves Hetty, creates another one of this easy, pleasing characters with which picturegoers are so familiar.

The picture is laid in a variety of handsome and pretty settings, this applying to both interiors and exteriors. The photographic work of Leo Rossi is to be referred to only in words of the highest praise.

THE STORY

Sara Wrاندall is summoned to a road house some distance from the city to identify the body of her dead husband. The summons comes as a great shock to her and so too does the news she hears regarding the late Mr. Wrاندall's escapade. It appears that he entered the place with a woman and that later he had been found dead and the woman gone. Sara starts back to the city in her car and while crossing a bridge notices another woman, her clothes torn, her hair disarranged, her eyes wild. Intuitively she knows that she is the other woman. She takes her in her machine and drives her back to the city. She learns that she is Hetty Castleton, a woman of English birth. Sara invites her to make her home with her and Hetty accepts, even knowing that Sara was the wife of Wrاندall.

Wrاندall had come from a family of prudes and Sara plans a bitter revenge. She succeeds in throwing Hetty and young Leslie Wrاندall much in each other's company. The young man becomes infatuated but his love is not returned. It is Brandon Booth, an artist, whom she loves. Booth is a man who instinctively understands and his admiration and love for her know no bounds. Much to Sara's chagrin Hetty turns Leslie down. Her temper getting the better of her she insists

that she marry him or stand to be exposed in her affair with Wrاندall. But a detective employed by the senior Wrاندall saves Sara the trouble. He believes he has found the woman who committed the murder. He believes she is Sara. Hetty, however, tells the truth and her own story of the manner in which Wrاندall led her to believe he was unmarried. The Wrاندall family are shocked but believe Hetty in the right. They leave Sara alone while Hetty finds comfort and love in the arms of Brandon Booth.

SUGGESTIONS

Are you getting the benefit of Alice Brady's great stage success, "For Ever After?" This play has run in New York for many weeks and is of the type that attracts the visitor. There may be those from your town who have seen her in this piece. Try carrying a line to the effect that she is starring in this play in New York. The results may not be measured perceptibly at the box office, but at least you will have the satisfaction of lending dignity to your advertising by so doing.

With the case of "In the Hollow of Her Hand" you have a strong, intense dramatic story to play up to the limit. It has been originally (Continued on page 301)



SELECT PICTURES

Two-Column Scene Cut

"WHEN A MAN RIDES ALONE"—AMERICAN

A Rapid Action Western for William Russell's Latest

WILLIAM RUSSELL has never been seen in an offering in which the action is so rapid as it is in "When a Man Rides Alone." The first thing that attracts your attention is the magnificent rugged country that forms the background of the opening scene, which, with the picturesque hills and the lofty mountains in the distance, form a sight that is extremely enchanting. It actually looks like painting, adding no little to the entertaining values. Throughout the entire length of the photoplay, the same artistic taste is shown in the selection of the locations.

The story deals with Mexican outlaws and Texas Rangers, in which a love affair between the hero, the Chief of the Rangers, and a Spanish senorita, the proud daughter of proud ancestors, is logically interwoven. The humanitarian motives of the Americans, even when dealing with Mexican brigands, are adequately depicted, thus winning your sympathy for the hero and eventually for the heroine.

With a little more care on the editing a one hundred per cent picture would have been the result. The nature of the theme, of course, presupposes plenty of shooting and some killings, therefore, it is better suitable for those audiences that like the Western type of photoplays.—Released through Pathe, Jan. 19.—Length, 5 reels.—P. S. Harrison.

THE CAST

William Sykes, "Captain Bonfire".....Wm. Russell
 "The Vulture".....Carl Stockdale
 Guadalupe Moreno.....Lule Warrenton
 By Stephen Fox.
 Directed by Henry King.
 Produced by American.
 Released by Pathe.

CATCH LINES

William Russell in the western photoplay dealing with the Texas Rangers and their enemies. A magnificently strong story by Stephen Fox—a writer who has given of his best to the screen.

The bandits posed as Mexican gentlemen before an old gentleman of the range. He fought with them against the gallant Texas Rangers until he discovered the truth. Then he turned into the right path and threw all his weight in the scales on the side of justice.

See William Russell as William Sykes, chief of the Texas Rangers—his greatest outdoor role—a part in which he appears to singular advantage—a real fighting part—a part which no other actor could undertake with such success.

AD TALK

William Russell will be seen as the star of "When a Man Rides Alone," the American feature which will hold the place of honor on the theatre's bill on _____ of _____ week. This is Mr. Russell's latest photoplay done for the American company, and, as advance reports indicate, it is a western picture of a far from ordinary character. The men in this story, the Rangers of Texas, of which William Sykes (William Russell) is their chief, are men who lead the most obscure of lives along the ranges, through the forest reservations of the west and on the border lines between the United States and Mexico. The daily routine in their lives consists of adventures that would make startling reading if ever published, but so remote are they from all forces of civilization that seldom do any of their exploits reach the public through the printed page.

Stephen Fox, author of "When a Man Rides Alone," has taken one of these "daily routines" in the life of a Texas Ranger and has written around it a photoplay of a quality that puts the great majority of western pictures well in the shade. The adventures of William Sykes, who is obliged to fight a band of outlaws who have convinced a respectable Mexican gentleman and his daughter that they are law abiding citizens form the nucleus of the action. A mere outline, however, cannot do justice to Mr. Fox's complete work. It must be seen to be appreciated.

Mr. Russell appears to splendid advantage as Sykes, and his supporting cast, recruited from the best in the ranks of the American stock company, includes Carl Stockdale and Lule Warrenton.

THE STORY

William Sykes, known as "Captain Bonfire" of the Texas Rangers, is assigned to the duty of guarding a mule-back shipment of high grade ore and becomes involved in a fearful mixup with a band of outlaws. They waylay the shipment Indian fashion and the Rangers are nearly put out of the running altogether. Sykes himself is sore pressed, but with his few remaining followers gives pursuit of the bandits.

The robbers take refuge at the hacienda of an old gentleman Mexican ranger of proud Spanish ancestry. He opens his doors to them on hearing their story that they are pursued by enemies of the commonwealth of Mexico. Thus, posing as peaceful miners and ranchers, they gain the freedom of his home.

Later the marauders sally forth from the ranch to do battle with the Rangers. They invite the Mexican gentleman and his daughter to hold their enemies at bay while they escape to a wild mountain region, known only to them. The Mexican is successful in keeping the Rangers off until the others have escaped, but soon after he discovers his mistake when he meets William Sykes.

The daughter, who had previously attempted to kill him and who had become almost hysterical in protecting those whom she believed to be her true countrymen, sees the worth of the man she had fought, and all her hate turns into admiration, respect and love for him.

As a consequence the Mexican gentleman and his daughter ally themselves with the Rangers, and before the story has ended Sykes and his followers have succeeded in bringing the bandits to justice, chief among them their leader, known as "The Vulture."

SUGGESTIONS

It is to be hoped that the exhibitor is cashing in on the William Russell personality and the high class brand of pictures that the American company is releasing with him as the star. Box-office reports generally indicate that he is ever rising in the popularity of the public, in some localities even outdrawing other much more highly publicized stars. If this is the case in certain localities it is certain that he has the "goods" and that, if properly exploited, he will become an equally lucrative proposition for exhibitors in other parts of the country.

Recently Mr. Russell has been confining his efforts to comedy and in this line of production he has gained an even greater reputation. In "When a Man Rides Alone," however, he reverts to the western type of photoplay and scores a distinct success.

In advertising this picture bring out the fact that the star plays the role of a Texas Ranger, a character always attractive and appealing with the great majority of photoplay patrons. Play up the attractiveness of the settings, dwell on the fact that the action is out-of-doors from first to last and that the bigness of the play is not limited to the four walls of any confining building. Get this impression of the picture's bigness, its strength, its artistry and its unusualness into your advertising copy. And this you can very well do, particularly when the title is considered,

a title which creates an atmosphere of bigness all of its own.

To suggest the story, or an incident of it, is always a good plan. Try it on this picture too. It is one which lends itself to this sort of advertising.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card. 22 x 28 of scene and one in same size of star.

CUTS:—There are one-column and thumb-nail cuts of William Russell provided on this picture as on all William Russell releases. These are suitable for use either in dressing advertisements or for text columns of newspapers or for program announcements.

SLIDE AND MUSIC CUE SHEET.



Three-sheet

"THE WAY OF A MAN WITH A MAID"—PARAMOUNT

Here's Good Example of "Better Story" We Hear About

IN the midst of all the red hot arguments and the endless discussions about how to get better stories, and consequently better pictures, it would be well for us to turn our eyes to such offerings as this one. Perhaps we could get some lessons from it. It is not always the big, complicated story that makes the best picture; the simple one, that which has been taken from real life—its better side, has furnished many a good one. There is plenty of material there.

"The Way of a Man With a Maid" is a simple but human story, presented in a human way. It is about a young clerk working for twenty-one dollars a week. He is in love with a girl, but his small salary can't go far. His desire to have her, however, gives him determination to conquer all obstacles. His pluck wins him the position of a manager, eventually marrying the girl.

There is plenty of clean, wholesome comedy all the way through the picture; not the kind that will make you roar from laughter, but the kind that penetrates all the way through. You can't help loving the characters, because they are just human. There is not one incident, not one of the humorous situations that could not or have not happened in real life.

A pleasing feature is also the fact that the hero and the heroine are lovers no older than to be real and natural.

On the whole, it is a delightful offering.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Arthur McArney, a Shipping Clerk
Bryant Washburn
Elsa Owenson, a Stenographer...Wanda Hawley
Bick Olsen, Arthur's Friend....Fred Goodwins
Hallett, an Office Manager....Clarence Geldart
Sankey, a Broker.....Jay Dwiggins
Gladys.....Bessie Eytton
Bill.....Billy Elmer
Elsa's Father.....James Neill
By Ida M. Evans.
Scenario by Edith M. Kennedy.
Directed by Donald Crisp.

SUGGESTIONS

Play this as the comedy it is and don't neglect your star nor his leading woman, Wanda Hawley. Anything that will suggest the romance of the young man who endeavors to set a fast pace on his small character, will suffice to build advertising around. In this character lies your appeal. As it is altogether human and as the author has treated her man in a logical, convincing and appealing way you have considerable material with which to work.

The story is taken from the Saturday Evening Post and while this fact alone does not suffice for any great spread of advertising, you might arrange some original copy by securing an issue of the paper in which the story appeared, using this as a background for your ad copy.

AD TALK

Comedy of a superlative order will be offered in "The Way of a Man with a Maid," which comes to the theatre on of week, with Bryant Washburn as the star. Yes, this is one of those good old-fashioned comedies in which romance and humor are delightfully intermingled. You who have been crying for pictures of this sort, you who have been kicking about the superfluity of war pictures and of spy pictures and of pictures which deal with life so all-fired, gosh-dinged seriously, take heed. For you "The Way of a Man with a Maid" was made. Here you have your chance to put aside dull care and to laugh outright—the German spy is relegated to his niche in the deep and dark recess of some dungeon where he most assuredly belongs.

As for Bryant Washburn, you have already met him through his recent "The Gypsy Trail" and through those delightful Skinner pictures by which he achieved his present fame and popularity. In "The Way of a Man with a Maid" he appears as a clerk who draws down the princely sum of twenty and one dollars per each and every seven days. A fair salary for a start, to be sure, but not so very fair when its possessor insists on taking ten-dollar taxi rides and more or less expensive dances and supper parties with a pretty and blonde stenographer! Just how this young clerk manages to increase his income until he is able to steal the blonde lady away from a fat broker who admires her greatly, makes vastly interesting and funny entertainment.

And when we tell you that Wanda Hawley is the stenographer, how much more entertaining the outlook is!

THE STORY

Arthur McArney is a shipping clerk receiving the handsome salary of twenty-one dollars a week. Arthur would like very much to be a man-about-town but he finds it rather a hard proposition when the content of his weekly pay envelope comes into view. One night, however, he proceeds to step out with Olsen, a friend from a rival firm. While out, which is in the Purple Gondola restaurant, he meets Elsa Owenson, a beautiful blonde stenographer and he is smitten right at the start. Elsa is profusely courted by Sankey, a fat and wealthy broker. But on this particular night Arthur wins out and takes Elsa home. The taxi fare is a matter of ten dollars and considering that Arthur only has four and a watch the chauffeur must needs be satisfied.

But thereafter Arthur has trouble in being a rival with Sankey. The night life sets a pace that is too great for him. And furthermore his job demands attention and a little night work now and then, which seriously interferes with his pleasure. Then one day Sankey calls him a "three-dollar-a-week clerk with run down heels." While dancing, Arthur glances in the mirror and sees his run-down heels. And he doesn't have to feel in his pocket to make sure about the three dollars. As a consequence he mortgages himself for two hundred dollars' worth of salary and buys a complete new outfit. The first night he goes to put it on he is called to work by his boss. But that very night he receives a promotion in position and in salary—a nice new salary of four thousand a year—so later he goes to the party, finds Elsa, informs Sankey that his tie is crooked and escorts his wife-to-be home in a ten-dollar taxi ride that he can pay for.

CATCH LINES

The way of this particular man with this particular maid was summed up in his effort to lead a five-thousand-a-year life on a twenty-one-dollar-a-week salary! Rather hard lines but he managed it and came through with colors flying at the finish.

Mr. Young Man, have you ever been caught with a ten-dollar tax bill staring you in the face and only three dollars hiding in your pocket? Probably you have. We've all been half-room boys at one time or another. The trouble with Arthur McArney was that this was his perpetual state of affairs. See "The Way of a Man with a Maid" and enjoy the best comedy that has been around in a long time.

Bryant Washburn as the young clerk who attempts to be a banker's rival on twenty-one dollars a week! Wanda Hawley as the young lady who causes this bold step. Could there be a more delightful combination? And need we tell you what becomes of the banker?

The banker said that his heels were run down. Arthur bought a new pair of shoes and then told the banker that his tie wasn't straight. And he laughed last.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. With the exception of one of the ones, which is a straight portrait of the star, all paper tends to bring out light character of production.

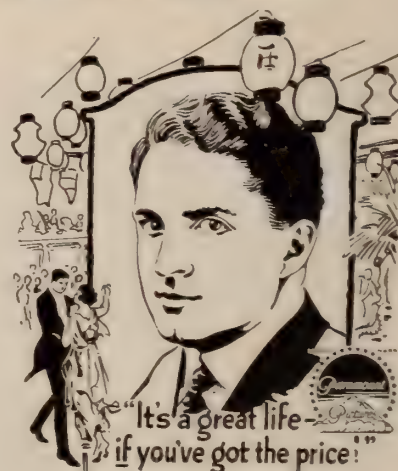
LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Cuts also accentuate light character of production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS (MATS):—The one, two and three-column advertising layouts available on all Paramount pictures may be secured on this production. The pictures and arguments easily designate the comedy character of the production.

SLIDE AND MUSIC CUE SHEET.



Jesse L. Lasky
presents

Bryant Washburn
IN
"THE WAY OF A MAN WITH A MAID"

A Paramount Picture

One-column ad cut

"WIFE OR COUNTRY"—TRIANGLE

A Good Idea, But an Ordinary Picture

THE principal thing this picture does is to bring the hero to a tight situation. He has to decide between loyalty to his country or to his German wife, who is a spy.

Although his wife loves him sincerely, she does the bidding of the German spies under penalty of exposure. Eventually the husband finds her out, but, being under moral obligation to her, because her influence had pulled him out of the low level he had sunk by drink, he is at a loss what to do; but she puts him out of the difficulty by drinking poison. He thus becomes free to marry the heroine, the girl he sincerely loves.

As a quality, this is just an average program picture. The nucleus of the story is substantial, but its development into a plot is weak. Non-critical audiences, perhaps, will derive a great deal of enjoyment out of it; the critical ones, on the contrary, may be inclined to pick it to pieces.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Dale Barker.....Harry Mestayer
Dr. Meyer Stahl.....Jack Richardson
Gretchen Barker.....Gretchen Lederer
Sylvia Hamilton.....Gloria Swanson
Jack Holiday.....Charles West
By Harry Mestayer.
Directed by E. Mason Hopper.
Photographed by Clyde R. Cook.

CATCH LINES

In which a man struggles to decide between duty to his country and a gratitude and sympathy for the woman who caused his regeneration—a story of absorbing quality.

Harry Mestayer, the popular stage and screen star, seen in the leading role, is also author of "Wife or Country."

An all-star cast of Triangle players, including Harry Mestayer, Gloria Swanson, Jack Richardson and Gretchen Lederer.

When it came to choosing between wife and country, Dale Barker was torn by a tumult of emotions—should he turn the woman who made a man of him over to the government authorities because she was an enemy agent? Happily a kindly Fate intervened and made its own decision. See this absorbing drama at the theatre.

In which a man struggles between patriotism and love. Which triumphed? You know when we tell you the man was an American. But see "Wife or Country"—a spy play with something big back of it.

AD TALK

The predicament that faced Dale Barker was just this: His wife, Gretchen, had been proven a member of a band of German spies, operating to undermine the efficiency of the United States Government. Clearly his duty to his country demanded that he turn her over to the authorities. But something withheld him from taking this course. It was not love, Dale did not love Gretchen. In fact he never had loved her in all his married life with her. He had taken her as his wife out of a sense of sympathy and gratitude, for it had been she who literally lifted him up from the gutter where drink had brought him. So on the one side urged patriotism; on the other a mingled feeling of gratitude and sympathy that demanded his share of attention.

How Dale Barker was relieved of making this decision by an unseen series of circumstances is graphically depicted in the latest Triangle play, "Wife or Country," which comes to the theatre on _____ of _____ week for a run of _____ days.

This struggle of conflicting emotions makes a drama of admirable quality, one which makes the ordinary spy play melt into comparative insignificance.

Special interest is attached to "Wife or Country" because of the appearance of Harry Mestayer, the Broadway star, both in the leading male part and as author of the story. Gretchen Lederer, Gloria Swanson, Jack Richardson and Charles West are seen in Mr. Mestayer's support, each player well interpreting the role offered his respective talents by the author, and star. The picture was directed by E. Mason Hopper.

THE STORY

Gretchen Barker, wife of Dale Barker, an attorney, has become enmeshed with German spies in the United States through circumstances not in her power to prevent. Her fear of discovery grows when Dale gives up his law practice and assists the government in running down agents of the enemy. And her fear is augmented by jealousy. She sees the growing fondness of her husband for his secretary, Sylvia Hamilton. Gratitude and sympathy, more than love, hold Dale to his wife, for it was she who made a man of him after drink had done its worst to break him. Sylvia, rather than widen the breach between husband and wife, leaves Dale's service. Gretchen, her jealousy getting the better of her, secures her a position in Dr. Stahl's office. Stahl, head of the German agents, frames it up to appear that she is a spy and causes her arrest.

But Sylvia has had her eyes opened through her duties in Stahl's office. And when the Secret Service interferes she well realizes that she can prove her innocence by turning over a list of Stahl's "clients" to the authorities. This, however, she does not wish to do, for among the persons listed is Gretchen Barker. But despite her efforts the list comes to Dale's notice. He is shocked regarding the disclosures made concerning his wife. He is swayed first by his clear duty to his country, which would mean turning his wife over to the government and a sense of gratitude for her.

Gretchen, however, solves the whole problem. She realizes that her husband really loves Sylvia and, despising herself and wanting to see the man happy, she takes poison. After a lapse of time Sylvia and Dale find happiness in their true love for one another.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

CUTS AND MATS:—Three scene cuts are provided on this production, a two-column between Swanson, Richardson and Mestayer, a one between Mestayer and Swanson and another between Mestayer and Lederer. These are all suitable for the text pages of newspapers and may also be used to dress advertisements. For this use the one-columns are better suited than the two.

LOBBY DISPLAY:—Photographs in sepia are provided in 11x14 and 22x28 sizes. The same pictures can be secured in attractive tints at a price slightly in advance of the others.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Your selling argument for this picture rests in the struggle of the man to decide between wife and country. Triangle has provided you with a title that sums up the entire substance of the punch of the play and any additional lines that you may use should dwell on this same fact. This is an angle that has not been seen in the spy plays and you can play it up as original and truly dramatic material.

If you have been playing, the Triangle program right along lay stress on the cast for, judging it from the Triangle angle, it is all star. Gloria Swanson has appeared in many five-reelers as a star in her own right. Jack Richardson and Gretchen Lederer are well known and Harry Mestayer, a recent Triangle acquisition, is a well known Broadway player. You can get an original angle in your advertising by mentioning the fact that he also wrote the story.

"IN THE HOLLOW OF HER HAND"

(Continued from page 298)

treated and you can promise an evening of entertainment of an unusually sustaining order. Play Miss Brady's performance up well, for it is one of her best.

You will find Myrtle Stedman in the supporting cast and playing an important role. Use her name, as the old timers will remember her frequent appearances in the Morosco pictures. Percy Marmont also deserves mention.

You could arrange some attractive advertisements by carrying out the suggestion of the title in your copy. The palm of a woman's hand for the background would suit, with just the lettering across it. Or you might find a picture of Miss Brady among the stills in a pose of fear. This could be worked into the ad so it would appear as if she stood in the hollow of the other woman's hand.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet (scenes of production); one one-sheet; one three-sheet (star, personal, special for this production); one 24-sheet (double star portrait special for this production).

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal flats colored scenes; one 22x28 of star upright colored (stock).

ELECTROS:—Two one-column (star special for this production and scene); two two-column (scene); one three-column (scene). Star cuts of Miss Brady also furnished in three sizes.



HARRY MESTAYER & GRETCHEN LEDERER
IN TRIANGLE PLAY "WIFE OR COUNTRY"

One-column scene cut

"LOVE IN A HURRY"—WORLD

Nice Romance Set Against Background of Sane Spy Drama

IN this romantic drama, laid against a background of spies and their plotting, Carlyle Blackwell and Evelyn Greeley appear to advantage. It was derived from the *Saturday Evening Post* story, "The Huge, Black, One-Eyed Man," by Kenyon Gambier, and tells of a young American who sought German spies in England, the while he himself is suspected of being one of them.

It must be said in defense of the picture, however, that the spy angle has been convincingly treated and contains none of the crude melodramatic tricks that we so often find in such pictures. In addition, the romance of the young people provides a charming story that is set in backgrounds of field, forest and stream that are a rare delight to the eye and which provide a convincing English country-side atmosphere.

The hero's identity is kept a secret through the greater part of the film and an appreciable vein of suspense is secured through this practice.—Length, 5 reels.—Released Jan. 13.—*Peter Milne.*

THE CAST

Charles Conant.....Carlyle Blackwell
Lady Joan Templar.....Evelyn Greeley
Lady Dartridge (her mother).....Isabel O'Madigan
George Templar.....George MacQuarrie
John Murr.....William Bechtel
Shorty.....Kid Broad
Captain.....Dick Collies
Gardener.....Louis Grizel
Secret Service Men.....Barrington and Dewey

From the *Saturday Evening Post* story, "A Huge, Black One-Eyed Man," by Kenyon Gambier.

Scenario by Wallace C. Clifton.

Directed by Dell Henderson.

Photographed by Lucien Tanguay.

CATCH LINES

Was he a spy—was he just a fool—or was he playing for something beyond the vision of the various residents of the English seacoast village? Charles Conant, American millionaire, has them all guessing in "Love in a Hurry" and unless we miss our guess he'll have you guessing, too.

The latest Carlyle Blackwell-Evelyn Greeley romantic drama—a delightful adaptation of a delightful *Saturday Evening Post* story.

Directed by Dell Henderson, the man who gave us "The Road to France" and all the recent Blackwell-Greeley comedies.

The German spies accepted him as one of them—the British Secret Service men put their O. K. on him—Lady Joan accepted him as a real man. Who was Charles Conant? Was he an American millionaire, a mere muleteer, a German spy, a British operative? All these questions puzzled the natives of the English seacoast town where he landed one day like a bolt from the blue.

AD TALK

The _____ theatre will present the latest World Film release, "Love in a Hurry," on _____ of _____ week. This is the current picture featuring Carlyle Blackwell and Evelyn Greeley and was adapted from the *Saturday Evening Post* story, "The Huge, Black One-Eyed Man," by Kenyon Gambier. *Saturday Evening Post* stories have been converted into pictures with considerable frequency of late, but it must be confessed that seldom has a plot of such suspense, mystery and charm been transposed from its pages to the celluloid reels. It tells the story of a young American who shipped as a muleteer on a transport carrying a large number of mules to England. When he lands on the other side he is suspected as a spy, particularly as he takes great pains to avoid the authorities.

Lady Joan Templar, a young woman who has an American mother, helps him out of various of his difficulties and gives him a position of gamekeeper on her estate near the town. From here on the plot takes on additional interest, an interest fraught with many scenes of mystery and romance. How the American proves himself loyal to the cause of the Allies by cleverly tricking a band of enemy spies bent on securing a valuable shipment of titanium and how he wins out in the lists of love over a rather stubborn English constable provides an entertainment of the most engrossing sort.

Mr. Blackwell and Miss Greeley appear to attractive advantage in the principal roles and receive adequate support from such well known players as George MacQuarrie, Isabel O'Madigan, Kid Broad and William Bechtel. Wallace C. Clifton wrote the continuity from the *Post* story, while Dell Henderson directed the picture.

THE STORY

In the year 1916, one Charles Conant, masquerading as a muleteer, approaches the shores of England on a transport after having danced attendance on the four-footed creatures for over three weary weeks. The coast line of England interests Charles to such an extent that he searches out its beautiful spots with a field glass, thereby incurring the wrath and suspicion of the captain. When he gets ashore Charles attempts to enlist, but refuses to give his birthplace as Ontario, Canada, when it is in reality, a sunny spot in Virginia. The Captain of the vessel spreads the report that he is a likely spy and he is watched and hounded. But Lady Joan Templar, who has at least a half portion of American blood in her veins, comes to his rescue. She helps him evade her cousin, George Templar, the county constable, and gives him employment on her estate as gamekeeper.

But Charles Conant acts very suspicious. He has much to do with hands on the Templar estate, who are very plainly plotting against England, but these activities are not the ones which arouse the antagonism of George. The fact is he sees a growing love between Lady Joan and the young American. However, when the constable becomes unmanageable at large Charles imprisons him in his hut and then goes quietly about his work. The spies are intent upon smuggling a valuable amount of titanium on board a German submarine and believe that Charles has been sent to help them. At the last moment, need it be said, that Charles whips handcuffs on all of them? It develops that he is the son of a large titanium operator in America and that while managing his mines in Peru inadvertently sold a supply to the Germans. His trip to England was to retrieve it and capture the spies. And of course Lady Joan gives Charles her promise before he sails to join the Lafayette Squadron in France.

SUGGESTIONS

The hero's character is the one for you to paly up. You can get in some good "mystery" advertising by referring to the catch lines elsewhere on this page. By using one of these or some wording on a similar order you can create a good deal of interest for this leading male part that Blackwell plays. This is your strong point regarding the production. To pass it up would be to pass up the main selling argument that the plot provides you.

Of course you have Carlyle Blackwell and Evelyn Greeley, a starring combination that has been prominent in World pictures during the last year. If you have played their previous pictures, the majority of them very fine comedies as you will remember, refer to them in your advertising of "Love in a Hurry." The title of this release will promise another enjoyable offering from these two players.

You might also use the fact that the picture is an adaptation from a *Saturday Evening Post* story entitled, "The Huge, Black One-Eyed Man," by Kenyon Gambier. However, you might forget the original title, and with profit, as it is rather ungainly and long and might give the impression that you were attempting to foist a fairy story on your public.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22x28 colored; eight 11x14 colored; eight 8x10 black and white.

CUTS AND MATS:—The advertising cuts on this production include the usual two-column (reproduced on this page) and two single-column cuts containing scenes between Blackwell and Greeley. The scene cuts are three in number, one two-column and two three-column, these containing scenes between the stars of an interesting character.

SLIDE AND MUSIC CUE SHEET.



WORLD PICTURES present
CARLYLE BLACKWELL
and
EVELYN GREELEY
in
"Love In A Hurry"
Story by Kenyon Gambier
Directed by Dell Henderson

Two-column ad cut

"THE ADVENTURE SHOP"—VITAGRAPH

Better Than Average Is the Reviewer's Opinion

THE novelty of the plot and the entire construction of the story along mysterious lines, so that it may keep one guessing as to what is going to happen next, makes this picture interesting, absorbing and entertaining.

The story deals with the desire of the heroine to run an Adventure Shop, in which fictitious underworld characters, kidnapers, anarchists and cutthroats would figure prominently, and where excitement could be had for the ordering and paying for the cost.

In order to cure his son of the "adventure craze" which had absorbed his thoughts, a wealthy manufacturer secretly engages the services of the heroine, for the purpose of having her give him enough excitement to last him for life; but after the first installment, the hero becomes wise to the scheme. He then turns the tables on all of them, including his own father, by staging his own fake kidnaping, in the end marrying the heroine.

The photography and the interior and exterior settings are up to the Vitagraph standard.

The picture is clean and may be classed as above the average program contribution.—Released Jan. 6.—Length, 5 reels.—P. S. Harrison.

THE CAST

Phyllis Blake.....Corinne Griffith
Josephus Potts, Jr.....Walter McGrail
J. Potts, Sr.....Warren Chandler
John Montgomery.....Priestley Morrison
Franklin Herbert.....Robert Gaillard
By Bud Fisher.
Directed by Kenneth Webb.

SUGGESTIONS

A glance at the synopsis will suffice to show the novel angle of this photoplay, which will be a fine one to play up. The unusualness of the story and the appearance of Corinne Griffith in the leading part would, no doubt, suffice as magnets of strength enough to draw patronage.

With the case of "The Adventure Shop," however, the exhibitor has the advantage of a well known name to play up as author Bud Fisher, creator of "Mutt and Jeff" in still and animated cartoon form, wrote "The Adventure Shop." Play him up well, for he is a well known figure throughout the land. If you can get a local newspaper artist to draw figures of his two well-known characters advising readers to see "The Adventure Shop," use them in your advertisements and you will instantly attract attention.

You might also secure a Mutt and Jeff comedy for exhibition on the same day with the feature. This would give you the benefit of an "All Fisher" bill, something that you could play up in your advertising, something that would undoubtedly attract a good deal of attention.

AD TALK

Corinne Griffith, the girl of many charms, will appear as star in the latest Vitagraph picture, "The Adventure Shop," which will be shown at the theatre on _____ of _____ week. This picture tells the story of a country "boob" (that is, a fellow supposedly a "boob"), who comes to New York for adventure. He happens to fall in with a group of society folk led by Phyllis Blake which has grown tired of its prosaic existence. They have banded themselves together into a clique known as the Adventure Shop. Posing as a gang of underworlders they proceed to pick on Josephus Blake. But Josephus turns out to be a wise bird after all and turns the tables on them in a manner both amusing and thrilling.

Special interest is attached to "The Adventure Shop" in that it introduces Bud Fisher to the photoplay world as an author. Mr. Fisher is known the world over as the creator of "Mutt and Jeff," those funny fellows who amuse us on the daily comic page. And their activities on the screen have also made thousands laugh. "The Adventure Shop" is Mr. Fisher's first venture into the field of scenario writing. That he has met with success is not at all astonishing, considering his well developed talent along other creative lines.

THE STORY

Josephus Potts, Jr., yearns for a visit to New York and although his father is unwilling at first that he should make the trip, finally consents, having been promised by his business partner that no harm shall come to the callow youth. The partner has made it clear that he will steer Josephus to a place known as The Adventure Shop. The Adventure Shop is the

result of a bored society clique. They have established this place in an effort to extract some adventure out of their rather prosaic lives. So when Josephus lands in the great city and takes a taxi he rides alone not for long. For a young woman, none other than Phyllis Blake, the leader of the adventuresome social set, propels herself into the cab with a rush and starts to moan out a story of a lost Green Gullabaloo and the other half of a precious note, much in the fashion of a distracted "serial" heroine.

Apparently Josephus "falls" for the game and thereafter he becomes a partner in all of Phyllis' activities to retrieve her treasure. Much to her chagrin, however, he always succeeds in putting one over on her colleagues. Josephus, the "boob" from the country, turns out to be quite a spry lad after all. They finally trap him and send for his father and a fifty thousand dollar ransom check to throw a scare into him. But Josephus has been on the alert. He also has his "gang," and when his father arrives with the check it is Josephus who has triumphed

over the oppressors. Then he tells Phyllis that he has known about her scheme all along and that he decided to do a little fooling on his own account. Phyllis is disappointed that he isn't the brave lad she thought, but he proves his courage by asking her to marry him and relieving his father of the check.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22x28 colored; eight 11x14 black and white and title card; 8x10 photos of star.

The star photos may be used for special lobby framing or for making special cuts. A selection of 5x7 black and white scene stills are also furnished for this purpose.

CUTS:—There is the two-column scene cut produced on this page, together with a one-

(Continued on page 304)



CORINNE GRIFFITH
in Vitagraph Blue Ribbon Feature
"THE ADVENTURE SHOP"
Two-column scene cut

"AFTER THE WAR"—ARGOSY

Timely Subject Possessing Unusual Advertising Possibilities

"AFTER THE WAR" is one of the strongest dramatic offerings seen of late, the direction in particular being praiseworthy. The story contains situations of both a heart-interest and thrilling nature, but the dominating element in the entire production is one of mystery. As this element contains a big popular appeal it is only natural to conclude that "After the War" will present this appeal to the popular mind.

The suspense which author and director have injected into the story due to their well developed constructive sense is also one of the main elements of the production. The observer must possess an unusually keen mind to foretell any of the action of the story. As a consequence interest is kept at a really considerable height throughout.

The plot has its beginnings in the war, but the major portion of the action takes place, as the title implies, after the war is over.

The picture is quite bold in conception and treatment, but is handled well and the exhibitor will note, after glancing at the synopsis, that its advertising possibilities are unusual.—Length, 5 reels.—States Rights.

THE CAST

The Italian Girl.....Grace Cunard
Miss Cunard supported by an all-star cast.
Directed by Joseph De Grasse.

CATCH LINES

She had a child that she loathed and it kept her from marriage with the man she loved because a Hun was its father. And when her suitor still begged for her hand the Hun returned and showed himself the same creature that he was during the war.

After the war scores of women of France and Belgium and Italy have tragic cause to remember the Hun. And what of their children, fathered by force of these Huns? What will be the answer from the women's lips to the men who courted them before the war? And what of the men who loved them and returned to find them victims of the Huns' horror?

Grace Cunard, heroine of many brilliant serials, in the role of a woman of Italy who suffers from Hun brutality long after the guns have quieted.

The shadow of the Hun fell between her and complete happiness even after the war was done. Should the stain of the past spread over her whole life?

AD TALK

"After the War" is the title of the timely picture that the management of the theatre will present on _____ of _____ week. This is a special release of the Argosy Film company and has as its theme a situation that the author has conjured up as possibly occurring in official Washington after the war and readjustment period has been passed over. The story is graced with a number of powerful dramatic climaxes, not the least of which is the scene in which the famous prima donna reveals to her life-long suitor that she gained him his freedom from Austria years before by submitting herself to the German commander of the army of Italian occupation.

This is the final climax of a story that fairly runs over with intense situations and incidents. It opens in a peaceful Italian village just before the outbreak of the European war. The hero and heroine are happy together in a little border town but when war's bugles sound he goes to join his colors while she remains behind. With the town in the hands of the enemy the hero is brought in a prisoner and sentenced to be executed. The girl, in her great love for him, pleads with the German commander of the Austrian forces to release the soldier and this he agrees to do providing she yields herself to him.

When the scene shifts to the national capital of this country, the film takes on additional interest when the three principal characters are introduced in the light of peace. The German officer is now ambassador, the girl is a famous prima donna, the soldier an attache of the Italian ministry. Grace Cunard appears in the role of the woman who gave in this startling production and she is surrounded by a cast of all-star calibre. The picture was produced under the direction of Joseph De Grasse.

THE STORY

At the outbreak of the war between Italy and Austria, two lovers live content in an Italian village near the border. Like all the rest of the young men of the town he is called to the colors, the girl remaining behind. The border town falls into the hands of the Austrians and the Italian natives come under the yoke of the enemy. During one of the skirmishes the young hero is taken prisoner by the Austrians and is sentenced to be executed. The heroine learns of the situation and going to the enemy commander pleads for his life. He agrees to spare it providing the girl submit herself to him. She agrees to this proposition and the young man is freed. Unaware of the sacrifice the girl has made he is inclined to feel grateful toward the German officer in command.

Several years later, the war ended, at a reception in the Italian Embassy in Washington, a famous prima donna is announced. Just before taking up her song she sees the German Ambassador and faints. She, the girl from the Italian village, recalls him as the German officer. The Italian commissioner, none other than the soldier of the days gone by, seeks out the singer, but she avoids him. Even when he calls at her apartment she refuses to see him. When later, he demands to know the cause of her attitude toward him she relates the whole story of the manner in which she won him his freedom years before.

The German ambassador calls, seeking to renew the acquaintance. He is followed by his suspicious wife. The Italian woman explains all to them and shows them her child as evidence. The ambassador is then shot and killed by his wife. She seeks possession of the child and the mother grants it and with this, hero and heroine are united once again.

ADVERTISING AIDS

PAPER:—Paper includes a striking twenty-four-sheet containing pictures of six leading characters and good wording. The ones, threes and the six furnished on the production serve to suggest lightly the character of the production. The suggestions given are calculated to arouse curiosity in the observer, a thing which, coupled with the significance of the title, they will, no doubt, succeed in doing.

LOBBY DISPLAY:—A colored lobby display containing scenes and star stills in the various sizes, is furnished.

CUTS:—The advertising cuts (two of which are reproduced below) feature the title.

SCENE CUTS:—These were in work when this page was written but care has been taken to select representative scenes from the production. Cuts of Grace Cunard, the star, also available.

SUGGESTIONS

There are numerous selling arguments which you can bring forth in connection with the exploitation of this feature. Its title is one which arouses curiosity at the start and if you use one of the catch lines provided on this page, which gives just a suggestion of the story, you will succeed in raising the patron's curiosity to an unusually high degree. Play up the title big and follow on with one of these catch lines or one of some similar nature.

Grace Cunard, the star, has a following and

it would be a good plan to follow the producer's idea and mention her in all advertising matter. You might mention some of the Universal serials she has appeared in if you think this will serve to place her more firmly in the minds of your audience.

A full service section was published on "After the War" in the November 23 issue of MOTION PICTURE NEWS. This begins on page 3097. The exhibitor who desires to get the full benefit of the picture can turn to this issue of the NEWS for suggestions as to exploitation that are too numerous to give here.

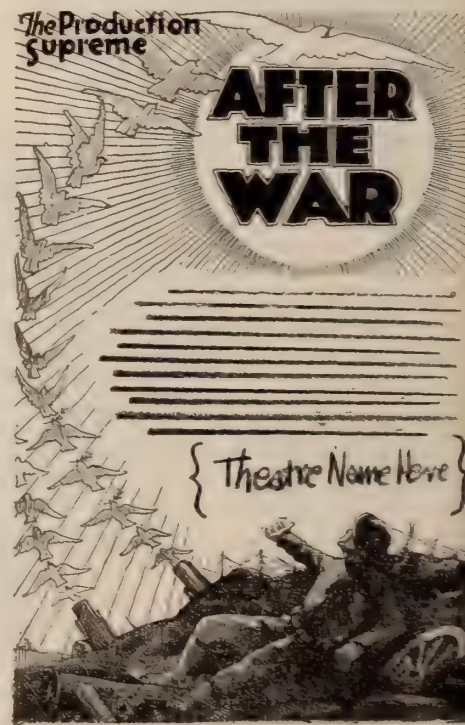
"THE ADVENTURE SHOP"

(Continued from page 303)

column scene of star. Line cuts of star (sketch) are also provided in one and two-column sizes.
SLIDE AND MUSIC CUE SHEET.

CATCH LINES

Corinne Griffith, the beautiful young Vitagraph star, in a photoplay of thrills and laughs—amazingly fast action—delightful romance.



Specimen one-column advertisement

THE MIDNIGHT STAGE—PATHE

Powerful Western, with Keenan in Dual Role

FRANK KEENAN contributes two powerful characterizations to "The Midnight Stage," a western in which he appears both as good man and bad man. The plot centers around a stage holdup committed by the latter for which the former is held as perpetrator.

Mr. Keenan's acting in both roles is forceful and highly sustained as is his every appearance. The two parts he contrasts sharply, playing with a quiet and dignified reserve as the easy going rancher and with tornado-like outbursts in the role of the drink-sodden, evil tempered bad man, a bad man without even one redeeming characteristic.

The action of the story is rapid and the plot never is confusing, merits which must be laid to the credit of Jack Cunningham, author and scenarioist. The atmosphere which Director Ernest Warde has instilled into the various scenes is notable for its bold realism and convincing effect. Mr. Keenan receives exceptional support from a cast that includes Joseph Dowling, Thomas Guise, Mignon Anderson, Maude George and Mr. Warde.—Length, 5 reels.—Released Jan. 12.—*Peter Milne.*

THE CAST

John Lynch } Frank Keenan
Big Rivers }
Mary Lynch Mignon Anderson
Harvey James Charles Gunn
Nita Maude George
"Rat" McGrough Ernest C. Warde
Boggs Richard La Reno
Pasquale Arthur Allardt
Elias Lynch Thomas Guise
"Twisted" Tuttle Joseph J. Dowling
Joe Statler Wadsworth Harris
By Jack Cunningham.
Directed by Ernest C. Warde.
Produced by Anderson-Brunton Company.

SUGGESTIONS

You can not boost Keenan's portrayal of the dual role too much and in this lies your most valuable advertising angle. Pathe provides the exhibitor with a two-column cut of the star showing him in both characters. If you do not use this fix up an ad in similar style. For instance, you might, from looking through the stills, find him in poses of both characters. Use these on either side of your advertising copy with your title and argument in the center.

This is a western picture—a common variety, of course, but it is no common picture. Strive to bring out in any and all advertising that you do that it is of great dramatic strength. You can use superlatives in your copy to bring this fact out. Superlatives are sometimes justified. They are here. For "The Midnight Stage" is strong and dramatic to a degree that is seldom matched on the screen.

If you bring this out, together with honorable mention to Keenan's playing of the dual role, you will have an advertisement that will attract. You might also incorporate in your copy a few lines telling the important situation of the play, i.e., the accusing of Lynch for River's crime. You might find one of the catch lines suitable for this.

If you care for an unusual line of advertising copy you could word an ad something on this order, "It always takes the young folks and a lot of romance to put a picture over, eh? That's a mistaken idea. For instance the theatre is offering 'The Midnight Stage.' Frank Keenan is the star in this offering and he doesn't make love. True, his daughter does in a few scenes, but he is the leading character of the picture—twice the leading character, for he plays a dual role! And he is supported by a lot of old-timers, Joseph J. Dowling, Thomas Guise, Dick La Reno, Ernest Warde! Takes the young folks to put over a story, eh? Well, see 'The Midnight Stage' and watch their seniors turn the trick without their assistance."

THE STORY

John Lynch, a Virginian, dwells near the town of El Monte in the late sixties, and though he runs a ranch, earns his living as a gambler in one of the town's cafes. Lynch is a kindly man; friends with everyone in the town. The only man who pretends antagonism toward him is his father, Elias, whose pride is hurt because his son is a gambler. Elias makes his home with "Twisted" Tuttle, an old fellow who runs an inn half way between the main stations made by the stage. Lynch's daughter, Mary, loves and is loved by Harvey James, foreman of the ranch.

Roving the mountains surrounding El Monte is Rivers, the double of Lynch, and a bad man of the blackest character. He is hated, though feared, by all men and women with whom he comes in contact. Strange enough, Nita, a dance hall girl, who has been the victim of Rivers and who later was befriended by Lynch, is the only one who notices the resemblance of the two men.

Rivers, in company with two other ruffians, holds up the stage, murders the driver, the custodian of the gold box and the passengers and repairs to Tuttle's place to divide the loot. Both Tuttle and Elias believe him to be Lynch and after his departure make all haste to the town to spread the news. Lynch is arrested and brought to trial. Because he rode out to see his father on the very day of the holdup he convicts himself of the crime. He is about to be lead away to be hanged when—

Nita, who has suspected and followed the Rat,

a faithful hanger-on of Rivers, discovers the real bandit hiding in a loft in the town. He, however, discovers her and makes her prisoner. Her cries bring assistance, and though it comes too late to save her life, the muddle is finally cleared. Lynch is freed and in time to prove the Nemesis of Rivers.

CATCH LINES

Frank Keenan in a dual role—the most powerful picture of his successful career before the camera—he is the good man and the bad man in a western play that teems with action from beginning to end.

Big Rivers, with two aides, killed the occupants of the stage and robbed it of a shipment of gold valued at several thousands of dollars—John Lynch, his double, was accused of the heinous crime and, after a quick trial and conviction, was led out to pay the penalty. But at that moment the gathered inhabitants of the town of El Monte heard a woman's scream and a shot from a room above one of the dance halls—

Mr. Keenan contributes two of the greatest performances of his career to "The Midnight Stage"—he is the villainous hold-up man and the easy-going rancher—see the tremendously effective situation which the resemblance of the two men brings about. Strong!! Well, rather!

"VIRTUOUS WIVES"

(Continued from page 297)

ADVERTISING AIDS

PAPER:—Three one-sheets (two production and one stock of star); two three-sheets; one six-sheet and one twenty-four-sheet. All paper is striking. The ones having good word arguments besides pictures. The twenty-four is particularly good, containing head of star in center, on left rescue scene and on right dramatic scene.

ADVERTISING CUTS:—The noticeable thing about the advertising cuts provided on this production is that by procuring a selection of them the exhibitor may work out his own advertising copy. Thus, with the cuts furnished by the First National exchange, he is not obliged to adhere to any set form of advertising but can, by combining several of the cuts, dress his copy originally. Included in these cuts are a four-column strip of star, Mrs. Hopper and Edwin Arden; two-column (same style); four-column black background cut announcing star, production and author; a one and two-column (same style); and a four-column of Tearle in dress clothes with star and Boyd in prehistoric costume.

The regular advertising cuts include one twelve-inch deep two-column cut and one six-inch three-column. Five line cuts with French captions are also supplied for teaser advertising.

SCENE CUTS:—One-column (star and Arden); one-column (star); two two-column (scene); one three-column (scene); one two-column (star); one three-column (star). Also thumb-nail cuts of star, Tearle, Mrs. Hopper, Arden and Boyd.

Other accessories include complete lobby display, rotogravure herald, lobby painting of star by Kassell furnished in 30 x 40 and 40 x 60...

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet; one twenty-four-sheet. The one, one three and the six show Keenan in heavy character in scenes of striking dramatic quality. The other three and the twenty-four show star as good character in more peaceful scenes.

LOBBY DISPLAY:—Eight 11 x 14 photos and title card (colored); 22 x 28 colored scenes; 22 x 28 star.

CUTS:—There are two styles of one-column cuts of star (one stock cut, other in heavy character from this production). There is also a two-column cut of Keenan in both characters from this production. These can be used for either advertising or news column purposes.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Frank Keenan, than whom there is no better character actor on the screen today, appears in his latest Pathe picture, "The Midnight Stage," at the theatre on of week. In "The Midnight Stage" Mr. Keenan is a dual role, playing both a bad man of a most pronounced type and a good fellow who, because of his likeness, is accused of the other's crimes. The two characterizations given by the star are widely divergent in both conception and execution. Mr. Keenan gives a wonderful performance as the bad man, a performance marked by tempestuous outbursts of rage and cruelty which the actor conveys with remarkable force. As the peaceful, easy going rancher, he gives a characterization notable for its repression, sincerity and genuineness.

Quite frankly, "The Midnight Stage" is Mr. Keenan's picture. When an actor with such a dominating personality as his appears in a dual role the result may easily be seen. But the plot of the picture of which Jack Cunningham, the well-known scenarist is author, is one of excellent suspense and sustaining interest. Mr. Cunningham has worked on all of Mr. Keenan's recent pictures and has performed his services so skillfully that he is now the star's exclusive writer. In "The Midnight Stage" Mr. Cunningham conceived a story of great power and developed it in excellent taste. There is no confusion in respect to the two characters while the force of the entire story, particularly in its climax scenes, is remarkable.

Ernest Warde, a director of no little ability, aged the production and has instilled in it an atmosphere of realism—of the real old West that is praiseworthy indeed. Among those who appear in support of the star are Joseph J. Dowling, Thomas Guise, Mignon Anderson, Maude George, Charles Gunn and Mr. Warde himself.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 29, 1918.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ALI BABA (FOX EXTRAVAGANZA)			(NOV. 24).....	DEC. 7
"Not only entertaining but is an excellent production."—M. P. News.				
ALL NIGHT (BLUEBIRD)		CARMEL MYERS	(NOV. 25).....	NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.				
ALL THE WORLD TO NOTHING (PATHE)		RUSSELL	(DEC. 1)	
(Six Parts).....NOV. 30				
"Far below the regular William Russell standard."—M. P. News.				
Exhibitor Comment—"Only fair picture with average drawing powers."				
AND A STILL SMALL VOICE (RBSN-COLE)		WALTHALL	(DEC. 23) (Six Parts).....	DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.				
APPEARANCE OF EVIL, THE (WORLD)		ELVIDGE	(OCT. 7).....	OCT. 5
"Excellent suspense runs straight through."—M. P. News.				
Exhibitor Comment—"Average picture four days."				
ARIZONA (ARTCRAFT)		FAIRBANKS	(DEC. 8).....	DEC. 28
"Fairbanks slips a cog, but production should please."—M. P. News.				
Exhibitor Comment—"Drew big for Christmas week. Good but not his best." "Big to average business. 'Flu' masks on every one." "Great. Fairbanks' best picture."				
Consensus—"Excellent production with big drawing possibilities."				
BATTLING JANE (PARAMOUNT)		DOROTHY GISH	(OCT. 6).....	OCT. 19
"Story above average, plot lacks body; intelligent handling."—M. P. News.				
Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right." "A splendid story and picture to a small audience." "Poor business." "Dorothy scored in this one." "Very good picture."				
Consensus—"Fair picture with ordinary drawing powers."				
BEHIND THE LINES IN ITALY (KLEINE)			(OCT. 7).....	OCT. 5
(Six Parts)				
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.				
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."				
BELLS, THE (PATHE)		FRANK KEENAN	(NOV. 17).....	OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.				
Exhibitor Comment—"Very heavy. Will require a good comedy to get this over." "This picture will not go over."				
Consensus—"Heavy picture with average drawing power."				
BELOVED IMPOSTER (VITAGRAPH)		LESLIE	(DEC. 16).....	DEC. 21
"Light one with fine photography and good scenes."—M. P. News.				
BEYOND THE LAW (EMMETT DALTON)			DEC. 22.....	DEC. 14
(Six Parts)				
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.				
BORDER RAIDERS, THE (PATHE)		COMPSON	(OCT. 6).....	OCT. 5
"A winner for those who favor melodramas."—M. P. News.				
Exhibitor Comment—"Fair Western."				
BORDER WIRELESS, THE (ARTCRAFT)		HART	(OCT. 6).....	OCT. 12
"This picture will surely add to star's popularity."—M. P. News.				
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time." "Best Hart for a long time. Pleased all." "We can always bank on Hart. Lots came back second time." "One of Hart's best. Did good business."				
Consensus—"Excellent picture with big drawing power."				
BORROWED CLOTHES (JEWEL)		HARRIS	(NOV. 18).....	NOV. 2
(Six Parts)				
"Director Lois Weber scores again with this production."—M. P. News.				
Exhibitor Comment—"Very good picture. Big business." "Opened great in spite of 'Flu' restrictions of children under 18 and 2 hours' shut down for ventilation." "Extra big business and big through week."				
Consensus—"Excellent production with big drawing powers."				
BRANDING BROADWAY (ARTCRAFT)		HART	(DEC. 15).....	DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.				
Exhibitor Comment—"Some Picture." "Very Good Hart." "Different from usual run of Hart pictures and made a big hit."				
Consensus—"Excellent production with strong drawing powers."				
BUCHANAN'S WIFE (FOX)		PEARSON	(DEC. 1).....	DEC. 14
"Virginia Pearson in highly dramatic production."—M. P. News.				
CABARET GIRL, THE (BLUEBIRD)		CLIFFORD	(DEC. 30).....	JAN. 4
"The title tells the whole story."—M. P. News.				
CAUGHT IN THE ACT (FOX)		HYLAND	(DEC. 5).....	DEC. 28
"Rather spare plot and not well treated."—M. P. News.				

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
CHALLENGE ACCEPTED, THE (HODK.)		KEEFE	(DEC. 23).....	DEC. 21
"Nothing here to coax laugh or cause tear."—M. P. News.				
CAPTAIN'S CAPTAIN, THE (VITAGRAPH)		JOYCE	(JAN. 6).....	JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.				
CODE OF THE YUKON (SELECT)		LEWIS	(DEC. 23).....	DEC. 21
(Six Parts)				
"Outdoor scenery loves this. Plot built on revenge."—M. P. News.				
CROWN JEWELS (TRIANGLE)		ANDERSON	(DEC. 15).....	JAN. 4
"Critics may find fault with direction of this."—M. P. News.				
DANGER—GO SLOW (UNIV-SPEC.)		MAE MURRAY	(DEC. 9)	
(Six Parts).....DEC. 21				
"Heart interest and suspense plentiful here."—M. P. News.				
DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT)		FRED-ERICK	(NOV. 25).....	OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.				
Exhibitor Comment—"Not much of a picture." "Average business."				
"Only fair picture to average business." "Weak production for Pauline Fredericks." "Very, very poor. If you value your Pauline Frederick business, skip this one sure."				
Consensus—"Just a fair picture with ordinary drawing powers."				
DAWN OF UNDERSTANDING, THE (VITAGRAPH)		BESSIE LOVE	(DEC. 2).....	DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News.				
Exhibitor Comment—"Poor business."				
DEUCE DUNCAN (TRIANGLE)		DESMOND	(NOV. 24).....	NOV. 30
"Fans strong for Westerns will like this."—M. P. News.				
EMBARRASSMENT OF RICHES, THE (HODKINSON)		WALKER	(SEPT. 23).....	OCT. 5
"A clean picture that should please star's followers."—M. P. News.				
EVERYBODY'S GIRL (VITAGRAPH)		JOYCE	(NOV. 18).....	OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.				
Exhibitor Comment—"Good picture, big business two days." "Pleasing picture, big business third day." "Average business." "Average business." "Will please any audience." "Pleasing program picture. Satisfied. Average business."				
Consensus—"Excellent picture with very good drawing powers."				
EYE FOR AN EYE (METRO SCREEN CLASSICS)		NAZIMOVA	(DEC. 8) (Seven Parts).....	NOV. 30
"Ace high for artistry and star is good."—M. P. News.				
Exhibitor Comment—"Big business four days." "One of the best money-makers on screen." "Big production. Did not draw as well as it should. First time we ever showed Nazimova."				
Consensus—"Excellent production with big drawing powers."				
EVERY MOTHER'S SON (FOX)			(DEC. 8).....	JAN. 4
"Director strikes sincere human note even in war picture."—M. P. News.				
FAIR ENOUGH (AMERICAN)		FISHER	(DEC. 29).....	JAN. 4
"This should get over with non-critical audiences."—M. P. News.				
FAME AND FORTUNE (FOX)		TOM MIX	(NOV. 24).....	SEPT. 7
"If they like Westerns they'll like this."—M. P. News.				
Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office." "A crackerjack western with thrills galore. Kept everyone at a top pitch."				
Consensus—"Excellent picture with strong drawing powers."				
FAN FAN (FOX EXTRAVAGANZA)			(NOV. 17).....	NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.				
FIVE THOUSAND AN HOUR (METRO)		HALE HAMILTON	(NOV. 5).....	DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.				
Exhibitor Comment—"Just a fair picture to average business." "Just a good program picture."				
Consensus—"Fair picture with average drawing powers."				
FUSS AND FEATHERS (PARAMOUNT)		BENNETT	(DEC. 1).....	DEC. 14
"A clean offering that should appeal to all."—M. P. News.				
Exhibitor Comment—"Average business."				
GIRL OF MY DREAMS (ROB-COLE)		RHODES	(DEC. 15).....	DEC. 14
(Six Parts)				
"Billie Rhodes registers to advantage."—M. P. News.				
GODDESS OF LOST LAKE, THE (HOD)		GLAUM	(OCT. 14).....	SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.				
GOOD-BYE BILL (PARAMOUNT)		MASON-TRUEX	(DEC. 15).....	DEC. 21
"Laugh at the Kaiser's expense film padded some."—M. P. News.				

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29) .OCT. 19
"A spy subject that should give satisfaction."—M. P. News.
 Exhibitor Comment—"Poor picture to poor business."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25) .NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.
 Exhibitor Comment—"Wonderful scenic effects." "Good program picture. Strong and unusual plot. Excellent photography and good sets. Drew very well for week before Christmas."
 Consensus—"Good picture with good drawing powers."

GREATEST THING IN LIFE (ARTCRAFT) L. GISH (DEC. 8) .JAN. 8
"Griffith strikes human note again—characters all real."—M. P. News.
 Exhibitor Comment—"A remarkably good feature. One of Griffith's very best. Wonderful war scenes."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6) .JAN. 4
"Fact and fiction combined in a war history."—M. P. News.

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17) .NOV. 2
"It will please but the star is somewhat lost."—M. P. News.
 Exhibitor Comment—"Fair picture." "Very good." "Gypsy Trail" was played in stock in the city and was unsatisfactory as a play.
 "Only fair." "Believe title hurt business."
 Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14) .OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.
 Exhibitor Comment—"A 100 per cent production. Box office as well as patrons."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1) .DEC. 14
 (Six Parts)
"Melodrama showing skillful treatment in every scene."—M. P. News.
 Exhibitor Comment—"Good picture. In fact better than any of her previous attempts. 'Flu' kept attendance down." "Very Good."
 Consensus—"Good picture with good drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17) .NOV. 2
"Human characters put this over for a hit."—M. P. News.
 Exhibitor Comment—"Big to average business three days."

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7) .NOV. 16
"Star in dual role which should please the whole country."—M. P. News.
 Exhibitor Comment—"Mae Marsh's best characterization." "Best Marsh in a long time." "Very good picture." "Very fine offering."
 "Good." "Average business."
 Consensus—"Excellent production with strong drawing powers."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18) .NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.
 Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9) .DEC. 21
"Comedy near the end saves this picture."—M. P. News.
 Exhibitor Comment—"Excellent picture. Pleased patrons."

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2) .NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.
 Exhibitor Comment—"An average program picture."

HOARDED ASSETS (VITA) MOREY-BLYTHE (DEC. 23) .DEC. 28
"Morey will please in this one; diversified story."—M. P. News.
 Exhibitor Comment—"Such pictures would put industry out of business in a short time."

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6) .OCT. 12
 (Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
 Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good." "Big business."
 Consensus—"Fine picture with good drawing powers."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29) .JAN. 4
"A human little story that will please."—M. P. News.

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18) .OCT. 26
"Will give splendid satisfaction with star in sympathetic role in North-west story."—M. P. News.
 Exhibitor Comment—"Good picture. Business fair."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22) .NOV. 16
"Walsh fans will like it but it contains no other appealing elements."—M. P. News.

INFATUATION (PATHE) GABY DESLYS (DEC. 1) .DEC. 14
 (Six Parts)
"Has good possibilities in Gaby's name."—M. P. News.

IRISH EYES (TRIANGLE) STARKE (DEC. 15) .DEC. 21
"Opinion may vary in regard to this as entertainment."—M. P. News.

I WANT TO FORGET (FOX) NESBIT (DEC. 15) .JAN. 4
"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29) .SEPT. 14
"This sure fire light comedy should please all without distinction."—M. P. News.
 Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised." "Star still big favorite and picture pleased." "Extra big card, pleased them all." "Stood up fine for a week and well liked." "Mary pleased her following." "Extra big three days."
 Consensus—"Most excellent production with wonderful drawing power."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18) .OCT. 19
"A comedy drama that sums up as average."—M. P. News.
 Exhibitor Comment—"Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17) .OCT. 26
 (Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.
 Exhibitor Comment—"Excellent production." "Big business." "Big business."
 Consensus—"Excellent production with big drawing powers."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22) .DEC. 14
 (Six Parts)
"Human touches make this interesting."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14) .NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.
 Exhibitor Comment—"Only fair." "Average business."
 Consensus—"Good picture with average drawing powers."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18) .OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.
 Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star."
 "Very good. Priscilla Dean is a comer. In fact, she is here."
 "Extra big business two days."
 Consensus—"Excellent production with big drawing powers."

LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9) .DEC. 28
"Polite comedy of this popular star's type."—M. P. News.

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN .NOV. 23
 (Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.
 Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."
 Consensus—"Good picture with fair drawing power."

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30) .OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
 Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission." "Very good, but for some unknown reason business took a slump the second day." "'Flu' scare still on. People not going to shows. Picture well liked. Should draw big business." "Big business seven days." "Poor business." "Very good picture. Poor title, failed to draw."
 Consensus—"Fine production with very good drawing power."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18) .OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M. P. News.
 Exhibitor Comment—"Nice kid. Average business."

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29) .JAN. 4
"Miss Clark's charm in a pleasing setting."—M. P. News.

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts) .DEC. 21
"They don't make them more touching than this one."—M. P. News.

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30) .DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEY (DEC. 1) .DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7) .OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News.
 Exhibitor Comment—"Average business two days." "Big business."
 Consensus—"Satisfactory picture with average drawing powers."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17) .NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.
 Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture." "Splendid picture." "Fair."
 Consensus—"Satisfactory picture with average drawing powers."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6) .OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.
 Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot." "Very good picture." "Good cast put over average picture to win."
 Consensus—"Fair picture with ordinary drawing power."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9) .DEC. 21
"Another Stone picture presenting appealing story."—M. P. News.
 Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu.'"
 Consensus—"Good picture with average drawing powers."

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17) .OCT. 12
"A good clean farce that should please everyone."—M. P. News.
 Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic." "Poor business for comedies here."
 Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) .DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
 Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures."
 Consensus—"Fine picture with good drawing powers."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18) .NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13) .OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
 Exhibitor Comment—"Very good picture." "Poor picture to poor business." "Fair picture. Star has little drawing power."
 Consensus—"Fair picture with average drawing powers."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7) .OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.
 Exhibitor Comment—"Average to poor business." "Average business."
 Consensus—"Satisfactory picture with average drawing powers."

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1) .NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25) .NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
 Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business."
 Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25) .NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.
 Exhibitor Comment—"Fair picture. Average business."

And Index to The Complete Plan Book

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....	DEC. 7	"Caruso is an instant success and the story is good."—M. P. News. Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories." "Awful picture. Very good business." "Advertised heavy but simply could not get them in. Pulled it off second day. Awful." "Disappointed." "Picture fair. Business terrible." "Glad he is only making one more." "Poor business." Consensus—"Ordinary picture with just fair drawing powers."		
MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27)....	DEC. 7	"One for the imagination with lots of real entertainment."—M. P. News. Exhibitor Comment—"Fair picture to average business."		
NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)....	DEC. 7	"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.		
NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6)....	JAN. 4	"Above the average—exterior delight to the eye."—M. P. News.		
ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29)....	DEC. 21	(Six Parts) "Starts and ends in fight with many punches between."—M. P. News.		
ONE WOMAN, THE (SELECT) (NOV. 16).....	NOV. 20	(Six Parts) "Production excellent; entertainment depends on politics."—M. P. News. Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors." "Big business seven days." Consensus—"Excellent Production with good drawing powers."		
ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....	OCT. 19	(Six Parts) "Clean picture with acrobatic stunts that thrill."—M. P. News. Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average." "Fourth Liberty Loan Propaganda." Consensus—"A production of fast action and star that draws them in."		
PALS FIRST (SCR. CLA-METRO) LOCKWOOD (OCT. 13)....	OCT. 5	"Best Lockwood offering in a long time. Everybody will like it."—M. P. News. Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat." "Played two-day return to big business." "A very good picture, well liked. Did not draw. People will not stand for dead stars." "Fine picture, deserves a big crowd." "Average business." Consensus—"Most excellent production with wonderful drawing powers."		
PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8)....	DEC. 14	"Star blends the tear and the smile delightfully."—M. P. News. Exhibitor Comment—"Big business solid week." "Excellent." Consensus—"Excellent picture with fine drawing powers."		
PERFECT 36, A (GOLDWYN) MABEL NORMAND (NOV. 17)....	—	Exhibitor Comment—"Censors spoiled this for Pennsylvania." "Average business." "Extra big to big business seven straight days." "Fair. Story weak." Consensus—"Fine picture with very good drawing powers."		
POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28)....	JAN. 4	"Two stars in a rather sluggish comedy-drama."—M. P. News.		
PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13)....	OCT. 26	"Star registers good in clean Western picture."—M. P. News.		
PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13)....	OCT. 26	"Faithful treatment of a famous book should put this over."—M. P. News. Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this." "Poor. Public doesn't seem to want war pictures after the war. Poor business seven days." "Peat scores here, but business wasn't big. Why? Just before Christmas." "Only fair. Director only fair. Peat not so good. War pictures not in demand." Consensus—"Good production with good drawing powers."		
PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)....	DEC. 14	(Six Parts) "Sex play considered remarkable by interviewer."—M. P. News.		
QUICKSAND (PARAMOUNT) DORO DALTON (DEC. 22)....	DEC. 28	"Reviewer thinks picture was wrecked at the start."—M. P. News. Exhibitor Comment—"Fair picture."		
RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT. 13)....	OCT. 5	(Six Parts) "Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News. Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production." "Average business." "Wonderful picture. Book it if you have to borrow money." Consensus—"Excellent production with strong drawing powers."		
RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17)....	NOV. 2	"Snappy action to this tale of those familiar German spies."—M. P. News.		
ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25)....	DEC. 21	"Moral question raised in story that looks worthy."—M. P. News. Exhibitor Comment—"Big business."		
ROAD TO FRANCE, THE (WORLD) BLACKWELL (OCT. 14)....	OCT. 12	(Seven Parts) "Absurd melodrama but title should draw the crowds in."—M. P. News. Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted." "Lacks interest, no story, ordinary. Patrons displeased." Consensus—"Just a fair picture with good drawing power in some sections."		
ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13).....	NOV. 2	"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News. Exhibitor Comment—"Extra big business seven days." "Fair picture. Did not go as well as 'Tarzan.'" "Flu' killed business." "Big business." Consensus—"Excellent production with big drawing powers."		
ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....	JAN. 4	(Six Parts) "Star should please everybody in this production."—M. P. News.		
ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13).....	OCT. 26	"Good dramatic story which should give splendid satisfaction."—M. P. News. Exhibitor Comment—"Fine picture to big business." "Fine picture. Poor business. 'Flu' scare." Consensus—"Fine picture with good drawing power."		
RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17)....	OCT. 12	"Touching moments and excellent handling make this a winner."—M. P. News.		
SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....	DEC. 28	"Love story made sustaining by skillful handling."—M. P. News.		
SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....	OCT. 26	"Interesting plot. A crook story that should not fail to please."—M. P. News. Exhibitor Comment—"A very pleasing and intensely interesting picture." "Good picture. Star is new. Business is bad." "Good program picture." "Crackerjack picture." Consensus—"Fine picture with good drawing powers."		
SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....	NOV. 16	"Light romantic drama with lots of entertainment."—M. P. News. Exhibitor Comment—"Average business." "Average." Consensus—"Fair picture with average drawing powers."		
SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....	NOV. 9	(Six Parts) "This story is not suited to Bara's style."—M. P. News. Exhibitor Comment—"Poorest Theda Bara picture yet." "Rotten direction made Bara silly. More like this and Bara will be dead." Consensus—"Fair picture with good drawing powers."		
SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)....	NOV. 16	"Subject is not up to star's mark but should please generally."—M. P. News.		
SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20)....	NOV. 2	(Three Reels) "Chaplin plus a timely subject. What more can you ask?"—M. P. News. Exhibitor Comment—"Extra big business seven days." "Extra big business for one week." "Extra big business." "Extra big." "Extra big business." "Record business." "Extra big business two weeks." "Best yet." "Not his best. Great drawing card. Got to hand it to Charlie. Business always poor before Christmas, but big with this." Consensus—"Great picture with tremendous drawing powers."		
SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1)....	DEC. 14	"Roy Stewart returns and scores again."—M. P. News.		
SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30)....	SEPT. 28	(Six Parts) "Far above average World features. Should appeal to all."—M. P. News. Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business." "Big business Monday and Tuesday." Consensus—"Excellent picture with drawing powers above the average."		
SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....	JAN. 4	"Excellent comedy backed by wholesome philosophy."—M. P. News.		
SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....	SEPT. 28	(Seven Parts) "A powerful film classic with all tense dramatic elements."—M. P. News. Exhibitor Comment—"Very satisfactory." "Poor business." "Good." Consensus—"Satisfactory picture with good drawing powers."		
SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15)....	NOV. 16	(Six Parts) "This should please and also draw very well."—M. P. News. Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-round pictures we have ever played." Consensus—"Excellent production with strong drawing powers."		
STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)....	OCT. 12	(Six Parts) "A lengthy discussion on Free Love versus Marriage."—M. P. News. Exhibitor Comment—"Very good production and entertainment." "Gladys Brockwell's best since 'The Devil's Wheel.' Pleased all patrons." Consensus—"Fine production with good drawing powers."		
STRING BEANS (PARAMOUNT) RAY (DEC. 22).....	DEC. 21	"Ray fans will welcome this interesting one."—M. P. News.		
SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)....	OCT. 19	"Story on old theme not suited for star."—M. P. News. Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones." "Only fair picture, average business." "Nice picture but terrible business. No drawing power to it." Consensus—"Just fair as a picture with fair drawing powers."		
SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)....	OCT. 12	"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News. Exhibitor Comment—"Very good. Big to average business in four days' run." "The Lee kiddies know how to make 'em laugh." "Pleased immensely." "Average business two days." "Good kid picture but Lee kids didn't draw." Consensus—"Very pleasing picture with good average drawing power."		
SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16)....	DEC. 28	"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.		
TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....	NOV. 23	"If your patrons like the Lee Kids this one will please them."—M. P. News. Exhibitor Comment—"Good for kids only." "A few children laughed. Lee kids do very little in this picture." Consensus—"Fair picture with average drawing powers."		

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13) OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Everyone pleased." "One of his best. Splendid direction. Good locations. Very pleasing." "Good, very good. The Jap does excellent work in this picture."

Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
"A well built typical movie."—M. P. News.

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17) OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all." "Tom Moore getting better all the time. Business held up big on one of worst days of the year." "A clean, classy picture, to extra big business."

Consensus—"Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7) OCT. 12
 (Six Parts)

"This clean picture will surely please anybody who loves Western plays."—M. P. News.

Exhibitor Comment—"Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17) NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14) OCT. 19
"A pleasing heart interest drama with star in dual role."—M. P. News.

Exhibitor Comment—"Average business."

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2) NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15) DEC. 14
 (Six Parts)

"Nobody loves a fat man but they'll vote for this one."—M. P. News.

Exhibitor Comment—"Only fair. McIntyre not as good as 'Traveling Salesman.' War stuff dead."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8) NOV. 16
"Too much talking and posing in this picture."—M. P. News.

Exhibitor Comment—"Average business." "Good picture. Average business." "Good." "Average business."

Consensus—"Fair picture with average drawing powers."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29) OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.

Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"

Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16) DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
 (Seven Parts)

"Improvement over previous Government pictures."—M. P. News.

Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play." "Best of the three U. S. films, but the weeklies have shown practically all of it. Business fair, but one of these is enough."

Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1) NOV. 16

"This one does not come up to the talents of Miss Ferguson."—M. P. News.

Exhibitor Comment—"Good strong picture. Extra big business." "Poor business three days."

Consensus—"Good picture with average drawing powers."

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

Exhibitor Comment—"Pleased unusually." "Fine picture pleased patrons." "Average business." "Our first drop on a Lytell picture."

Consensus—"Satisfactory picture with good drawing powers."

VANITY POOL, THE (UNIVERSAL) MACLAREN (DEC. 2) NOV. 9
 (Six Parts)

"Scandals and intrigues. Will go different in various sections."—M. P. News.

Exhibitor Comment—"Great picture to big business." "Big business." "Good production with strong drawing powers."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17) NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7) OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6) JAN. 4
"Interesting with good comedy titles but not well balanced."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13) NOV. 9
"A pleasing little picture that is clean."—M. P. News.

Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one." "Average business." "Fine little picture. Star is 'there.' People came out." "Poor."

Consensus—"Ordinary picture with ordinary drawing powers."

WHY I WOULD NOT MARRY (FOX) NOV. 24 DEC. 14
 (Six Parts)

"Very entertaining and not so spicy as title would lead you to think."—M. P. News.

Exhibitor Comment—"Great title. Good picture."

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22) DEC. 21
 (Six Parts)

"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15) DEC. 14
"One of the star's best yet."—M. P. News.

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13) OCT. 26
 (Two-Reel Episodes)

"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3) NOV. 23
 (Seven Parts)

"Surely artistic, but may be over their heads."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29) SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.

Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair." "Artistic but draggy. Worst Saturday in many a day." "Slow in starting, but pleased at that." "Good picture."

Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17) NOV. 17
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

Exhibitor Comment—"A wild 'meller,' but at that the best picture Miss Nesbit has had. Got the business and satisfied public so no kick coming. Photography and settings fine."

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business." "Very good." "Best business yet on Ethel Clayton." "Average picture."

Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14) SEPT. 28
 (Six Parts)

"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25) SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23) DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Her Better Half" (Select)—"Average business."
 "Shark Monroe"—"Not Hart's best, but good."
 "Ghost of the Rancho"—"Original, good and entertaining."
 "Mother's Boy"—"Not up to Ray's standard."
 "A Pair of Silk Stockings" (Select)—"A clever piece."
 "Cactus Crandall" (Triangle)—"Splendid western."
 "Soldiers of Chance" (Vitagraph)—"Did not get over good here."
 "High Stakes"—"Too deep. Not understood."
 "Missing" (Artercraft)—"Went over good but seemed draggy."
 "Song of Songs" (Artercraft)—"Ferguson's best."
 "First Law" (Pathe)—"Very good offering."
 "Soap Girl" (Vitagraph)—"Light entertainment."
 "Golden Fleece" (Triangle)—"Not heavy but good."
 "Firefly of France"—"Reid's best to date."
 "Her Man" (Pathe)—"Swell picture."
 "Woman and Wife"—"Alice Brady does not draw here."
 "Friend Husband"—"Splendid picture. Pleased everybody."
 "Turn of the Wheel"—"Ordinary production."
 "American Buds"—"One of Lee Kids' best."
 "The Source"—"Not up to Wallace Reid's standard."
 "Kildare of Storm" (Metro)—"Star not hked. Did not draw."
 "Modern Love" (Universal)—"Just a fair picture."
 "Over the Top"—"Good. Poor business account of 'Flu.' Too high priced."
 "Little Miss No-Account"—"Old Vitagraph, but good."
 "Magda" (Select)—"Select always good."
 "The Life Mask" (Petrova)—"Favorite star. Good."
 "America's Answer"—"Just a news picture."
 "The Other Man" (Vitagraph)—"Old picture, but very good."
 "Cecilia of the Pink Roses"—"Very pleasing."
 "Bound in Morocco"—"Extra big business three days."
 "Eyes of Julia Deep" (American)—"Big business two days."
 "Vive La France" (Paramount)—"Extra big business two days."
 "Playing the Game" (Paramount)—"Big business three days."
 "Hoosier Romance" (Mutual)—"Average business two days."
 "Out of a Clear Sky" (Paramount)—"Extra big to big business."
 "On the Quiet"—"Average business."
 "Less than Kin"—"Big business two days."
 "He Comes Up Smiling"—"Extra big three days."
 "Kaiser's Shadow"—"Big business two days."
 "Firefly of France"—"Big business."
 "Let's Get a Divorce"—"Big business."
 "Claws of the Hun"—"Big business."
 "Good Bad Man"—"Average re-issue."
 "Midnight Patrol" (Select Special)—"Too much killing."
 "Wolves of the Border"—"Average."
 "The Devil's Playground"—"Good feature. Not as bad as the name would indicate."
 "A Woman's Fool" (Universal)—"Not Harry Carey's best."
 "America's Answer"—"Extra big business three days."
 "Riddle Gawne" (Artercraft)—"Big business two days."
 "Biggest Show on Earth" (Paramount)—"Big business."
 "Toys of Fate" (Nazimova)—"Big to average business."
 "Peck's Bad Girl"—"Average business."
 "Blue Blood" (Goldwyn)—"Average business two days."
 "Hearts of the World" (Griffith)—"Wonderful picture. Poor business account of 'Flu.'"
 "Birth of a Nation" (Griffith)—"Popular prices did well."
 "Social Ambition"—"Good story of its kind."
 "Just for Tonight"—"Too much holiday shopping. Good picture."
 "Girl from Bohemia" (Pathe)—"Average business."
 "Cactus Crandall" (Triangle)—"Average for business."
 "He Comes Up Smiling" (Artercraft)—"Average to poor business. 'Flu.'"
 "Come On In"—"Poor business two days. 'Flu.'"
 "The Hun Within"—"Poor business. 'Flu.' Enough said."
 "Mrs. Leffingwell's Boots" (Select)—"Constance Talmadge comedies do not draw here."
 "The Beloved Blackmailer" (World)—"Pleasing picture."
 "Good Night Paul" (Select)—"Good picture."
 "The Whip"—"Thrilling, pleasing picture."
 "Kildare of Storm" (Metro)—"Pleasing picture."
 "Queen of the Sea" (Fox)—"Great disappointment to patrons."
 "The Great Love" (Griffith)—"Good picture but poor business."

In and Out of West Coast Studios

(Continued from page 282)

A studio showing of Dustin Farnum's latest picture, "A Man in the Open," was given at the Brunton studios when members of the cast and directing force and all others connected with the production were present. The picture was produced under the direction of Ernest C. Warde, and Irene Rich is Mr. Farnum's leading lady. Others appearing in the cast are Claire DuBrey, Lamar Johnstone, Herschel Mayall and Joseph J. Dowling. It is a western story with a few eastern scenes. The picture has been edited and the first prints were shipped east on Tuesday this week.

Sessue Hayakawa, the Japanese star, who has been ill with influenza, has returned to the Brunton studios. He expects to begin production on a new subject after Jan. 1, it is announced. Hayakawa was confined to his home several weeks.

George Fisher, leading man for Bessie Barriscale and other stars who have been producing at the Brunton studios, and who has been in the service at Camp Kearny, has been honorably discharged. He was given a rousing welcome when he visited the Brunton studios last Monday.



Alma Rubens, Who Heads Her Own Company.
World Rights Controlled by Robertson-Cole

Hollywood Hookum

JAN. 11, 1919

NEWS

MORE NEWS

Sunny Christmas. Showman Laureate Rothapel has left our village.

Gene Pallette has taken off his aviating suit.

Mary Miles Minter was in town from Santa Barbara.

Monte Katterjohn is paying the bright lights a visit.

Harry Garson has desterted our town for a week or two.

Captain Walter Long is back in our midst, again a civilian.

Bill Hart hasn't finished unwrapping Christmas packages yet.

Bill Russell, of Santa Barbara, gave our town the O. O. Christmas Day.

Samuel Goldfish announces the engagement of Will Rogers to the local press.

Al Cohn threatens to have his mustache removed so that it may start the New Year right.

No word has been received from Bill Keefe since he went to the wicked city of New York.

Winnie Sheehan has been such a busy man at the Fox studio since his arrival that he hasn't had time to eat.

Bessie Love was seen doing our Broadway in a wonderful new limousine, which reminds us that Christmas was upon us.

Tom Ince is going to open that new studio on January 1 and there are hints that a good time will be had by all.

Christmas cards have so flooded HOOKUM'S mail, that publicity copy was given very little consideration. Thanks for the checks, the smokes and Bevo.

Bill Farnum, we hear, is to come west again to make a picture during the summer months so that he may be close to Catalina where the finnies are plentiful.

Scientists who have made careful investigations and surveys of atmospheric conditions pervading Los Angeles on the evening of December 24, make a report finding that the peculiar odor was not due to any volcanic action, but rather was caused by great numbers of suits of evening clothes being out for an airing. Moth balls, they claim, do smell up soup and fish.

Information from George Proctor brings the glad news that Charley Fuir was not court martialed for flirting with the Colonel's wife, for the Colonel did not learn of Charley's capers until two a. m. November 11, and the armistice had then been signed, all of which leads one to the conclusion that Charley will write a melodrama for the silver

sheet in which he can feature himself as a buck private.

A. Hull Shirk is occupying the chair of director of publicity at Lasky Studio, and Pat Kearney is on the rattler between here and New York to take up the work of wearing out the well known Underwood key. K. McGaffey is now looking for new ideas, he having been transferred to the Lasky scenario department where he may chronicle all the falsehoods and fiction he may desire. Congratulations to all of you, and a New Year that is busy.

NEW YEAR RESOLUTIONS!
Chaplin: I shall make at least one scene a week.

Dusty Farnum: No more westerns, for I don't like the licker.

Bill Hart: The shroud is put away with the moth balls.

Monroe Salisbury: Never will I wear a bear again.

Eddie Lyons: I shall quit parting my hair on the side.

Al Christie: I will speed up the laughs.

D. G.: I'll personally edit my own subjects.

Lois Weber: No more flowers shall be planted at my studio.

Bill Parsons: A new brand of smiles will I create each week, yes, yes.

Bill Duncan: A little more life insurance.

Lee Moran: Walking the floor shall not cause me to lose my temper.

Bry. Washburn: Life is serious, therefore no more comedy drama.

Exchangemen: Higher rentals.

Exhibitors: Lower rentals.

Producers: Smaller salaries.

The Public: Something new, please.

Kennedy Starts Work

Madge Kennedy began work Monday on her first Goldwyn production since arriving on the Pacific coast. The picture has not been titled, but it will be filmed under the direction of Clarence G. Badger. John Bowers will be her leading man. The story is unique in that it calls for virtually every character of importance to play a dual role. Among some of the well-known players who have players in the cast is Tully Marshall.

Reginald Barker has begun work on Rex Beach's new photoplay for Goldwyn, which will be called "The Brand." Kay Laurell, who has been playing in Zeigfeld's Follies, will have an important role in the production. Other members of the cast are Robert McKim, formerly with Thomas H. Ince, and Russell Simpson, remembered for his excellent characterization in "The Barrier." In fact, Mr. Simpson came west to play in the great picture at the special request of Mr. Beach, it is said.

Mabel Normand, who has been dangerously ill with influenza, was reported this week as much improved. She is expected to begin production on a new picture shortly after the first of the year. Mae Marsh, who suffered a relapse with influenza shortly after she arrived in Los Angeles from New York, was reported this week as much better. She will doubtless be on the lot after Jan. 1.

Tom Moore, Goldwyn star, this week began production on a new picture which is yet unnamed. He is working under the direction of Harry Beaumont. Seena Owen is his leading lady in the new play. Sidney Ainsworth, of Chicago, well known to theatre goers for many seasons, came west to play in this production.

Chaplin Entertains

Charlie Chaplin entertained with a special Christmas dinner at his home in Laughlin Park Christmas eve many of his studio friends and acquaintances, the dinner being given in special compliment to Mr. and Mrs. Sidney Chaplin. Mrs. Charlie Chaplin, otherwise known to screen fans as Mildred Harris, assisted her famous husband in the entertainment. Mrs. Alf Reeves, wife of the studio manager of the Chaplin studios, was a guest of honor also. Mrs. Reeves has just returned from London, where she waited nearly two years to get a passport to the United States. The boat that brought her to New York passed the George Washington, the vessel that carried President Wilson to Europe.

Noble Brown, former casting director at the Chaplin studios, who has been in the naval service, is back at the Chaplin studios.

Charlie Chaplin's newest comedy, "Sun-nyside," is about two-thirds finished, it was announced this week at the Chaplin studios.

Sergt. Johnny Douglas, former secretary to Mabel Normand, who has been in the service in France, has written to friends at the Chaplin studios that he expects to be back in the United States within a few weeks. Douglas is one of the best-known people in the Los Angeles film colony. He recently originated a phrase that has become a by-word in the studios, as follows: "If my mail does not catch me in France I will get it in general delivery in Berlin."

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Fond du Lac Recovers from "Jinx"

THE "jinx" has been beaten out in Fond du Lac. The moving picture business is coming back into its own. The holiday spirit did it.

This is the judgment of the managers of the moving picture houses. It is voiced by Manager Ainsworth of the Orpheum, confirmed by Manager Vollert of the Idea and the Henry Boyle and conceded by Manager Smith of the Bijou.

The streets that were thronged with holiday shoppers before Christmas have been filled with motion picture fans wending their way toward Christmas Day and since. The Christmas business turned the tide and it looked like old times to see capacity houses and to find people actually being turned away.

Manager Ainsworth of the Orpheum, who is always optimistic even when the clouds are darkest, is sure the worst is over and that the picture fans who have been denying themselves on account of the "flu" will now make up for lost time.

"We did a splendid business Christmas day and night," said Manager Ainsworth. "We did capacity business in the afternoon and at night actually turned them away. I could hardly believe it—had to pinch myself to see if I was awake—but it was all right, the old time crowds were there and I guess they'll keep coming. Of course we had a splendid subject, Thomas H. Ince's Dorothy Dalton in 'The Kaiser's Shadow.' It took fine. What is more, business was good throughout the week. It looks as if we had put the 'jinx' out of business. Anyhow I propose to put on good programs and go to it."

Manager Vollert of the Idea shares in Mr. Ainsworth's optimism. "Idea patrons have apparently forgotten all about the 'flu,'" Mr. Vollert declared in discussing his Christmas business. "The fact of the matter is," he continued, "the crowds are coming back and it looks now as if we will be permitted to round out the Old Year and begin the New Year in a way that will give us new courage and, incidentally, some profit."

"We have been noting steady gains at the Idea for a week but it was left for Christmas Day to break all records for attendance since the people began to sneeze and the health authorities felt impelled to clamp on the lid. I predict that business will soon be normal again. At least I am hoping it will. We need it. The 'flu' has surely had us guessing and we will be glad to forget the experience."

Manager Smith of the Bijou is of a similar mind. "Our Christmas day and night business was fine," said Mr. Smith. "And business has kept up right well since Christmas. Unless the cold weather hits us I think we will be able to make up for what we have lost. At any event the outlook is promising."

Springfield Newspaper Carries Health Advertisement Against Theatres

ONE of the Springfield, Ill., papers has been carrying a large display advertisement directed to the managers of the theatres in which the health department says it has been notified that the theatres were admitting "coughers and sneezers" and threatening to take away the license of the theatre that does not live up to the regulations.

It seems that a letter to the theatre owners would have done just about as well without agitating the town again. Every theatre manager there is doing his best to live up to the rules, and if a person coughs or sneezes inside the playhouse there is no way to prevent it.

It looks as though the commission was looking for a little publicity. At the present writing the influenza epidemic has passed in Springfield, and but few cases are reported daily.

It is a well-known fact that many physicians have been grossly negligent in the matter of reporting cases when the disease was bad. But every time the health commission thinks it is about time for another scare, it whips the theatre owners.

Christmas Snow at Elgin Ties Up Traffic and Hurts Theatres

CHRISTMAS EVE'S snow and blow and tie-up of traffic had its influence upon Elgin theatre crowds and reduced them to a minimum.

Gloom did not perch himself on the box offices for long, however, for all through the Christmas week and in the early new year patronage took a most exhilarating spurt.

In the first place, it was Christmas time and time behooving the town to make holiday. There were guests to be entertained, young people home from college and vacations in factories.

In the second place, a brief smallpox epidemic was dying out at a most propitious time. The epidemic, for all its briefness, proved more help than hindrance. It drove thoughts of influenza and fear of contagion, uppermost in minds for so long, back so far that it was forgotten when the smallpox scare died out. In consequence Elgin managers watched the pleasure of the biggest holiday houses in the history of the moving picture in Elgin.

Merchants reported the biggest shopping trade in years and this had bearing on the show houses, bringing in shoppers for rest in afternoon and evening.

"Flu" fear had not been long enough departed to inspire the customary widespread interference of private parties and meetings, so the pictures were practically without rivals over all the holidays.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

January 11, 1919

Aaron Jones Makes a Prediction for Nineteen Nineteen

ONCE a year, about Yuletide, Aaron Jones unbosoms himself of some very interesting views on the New Year. Approached yesterday in the luxurious sanctum from whence flows blessings in the form of entertainment for the masses, Mr. Jones hid himself behind a big black cigar—almost as big as the "little Napoleon" himself, and spouted facts.

"The building of new theatres has come to a standstill and during the year about to begin there will be little or no activity in this direction. This may be reasoned from numerous angles, the most important of which is the excessive prohibitive cost of construction. Then again the new franchise arrangement which is sure to be instituted by picture interests is going to limit the erection of new theatres for picture purposes."

And herein Mr. Jones predicts something that is most important.

"There is a general movement to franchise houses among picture distributors in a like manner and method of legitimate producers, such as Klaw & Erlanger and Shuberts. This means protection for the theatre owner and manager in service. The man with the franchise gets the pictures and therefore it would be dangerous and futile for any opposition interest to build a new theatre."

Mr. Jones shifted his cigar to the other side of his mouth and smiled.

"Pessimists were howling last year about the sure and sudden demise of the picture business. If you will remember, I looked for a big successful year. The proof of the pudding is the eating. Ask picture managers, manufacturers, distributors and others what 1918 meant to them. It was the biggest year pictures ever had. It marked the growth of Goldwyn, the First National Circuit and the independent producer and star. Those who made bad pictures had a bad year. Those who made good pictures made a fortune. And, mark me well, next year will bring a better class and higher grade of pictures than we have had heretofore.

"Nineteen nineteen will be a great year for amusements."

News of the Week in Detroit

THE INDEPENDENT SALES CORPORATION, releasing through the new Film Clearing House in Detroit, offered its first \$10, \$20, \$30 per day release, Evelyn Nesbit in "Her Mistake," at the Colonial last week. It was well received. The releases for the next two months are Mitchell Lewis in "Life's Greatest Problem," and Mary Boland in "A Woman's Experience." The Colonial has taken the first run, Drury Lane second and Liberty third, while some fifty other houses in city and state are already contracted. J. Russell Brett and Charles H. Powell have joined the sales force. Powell was with Fox.

(Continued on page 5)



R. E. Seery, Manager of the Chicago Office of First National Exhibitors' Circuit

Gathered in Green Bay

WILLIAM S. HART played in "Blue Blazes Rawden," a Paramount film, in the Orpheum theatre December 26, 27, 28 and 29. The picture was one of the best in which this star has been seen here this season.

NORMA TALMADGE was an attraction at the Grand theatre December 26, 27, 28 and 29 in the Select film, "The Forbidden City."

"THREE MOUNTED MEN," a Universal picture, with Harry Carey in the leading role, was presented at the Royal theatre December 26.

FRANK McINTYRE of the Goldwyn corporation was the attraction December 27 and 28 in the Colonial theatre in the film, "Too Fat to Fight," by Rex Beach. The picture is a mirth-provoker.

HERBERT RAWLINSON played in "Smashing Through," a Universal picture, at the Royal theatre, December 27 and 28.

BESSIE BARRISCALE appeared in "The Heart of Rachel," December 23, in the Colonial theatre.

ROY STEWART was screened in the Triangle picture, "By Proxy," a western play, at the Royal theatre, December 23.

EDNA GOODRICH, supported by David Paul, was seen in the Select film, "Her Husband's Honor," December 23-24, in the Grand theatre.

Late News of Fond du Lac

MANAGER AINSWORTH of the Orpheum always had a warm spot in his heart for the little folks. He has put on children's matinees without number and they have invariably been winners. His latest was a six-cent matinee on New Year's day for the boys and girls with Mary Pickford in "Amarilly in Clothesline Alley." It was some picture and some crowd.

THE ORPHEUM rounded out the old year successfully with Shirley Mason and Ernest Truex in "Come On In." This was the program for Monday and Tuesday, December 30 and 31.

THE FOLLOWING WEEK will be opened with Dorothy Gish in "Battling Jane," running three days, Monday, Tuesday and Wednesday, January 7, 8 and 9.

MANAGER AINSWORTH has booked "Carmen of Klondike" for the Orpheum the last week in January.

MANAGER SMITH of the Bijou has booked Lila Lee in her second picture, "Such a Little Pirate," for the second week in January.

IT WAS WALLACE REID in "Less than Kin" that helped Manager Smith of the Bijou break the "Flu" jinx on Christmas Day. The matinee and evening audiences tested the capacity of the house and the patrons were all delighted with the picture.

Frank Vanston of Elgin May Purchase Theatre at St. Charles

KNOWLEDGE that Frank Vanston, former manager of the Temple, Elgin, is "smelling 'round" for a new location in a picture house purchase, leads his friends to believe he is soon to be back into the business.

There is rumor, that Mr. Vanston does not deny, that he is considering purchase of the Strand theatre, St. Charles, now owned and operated by Manager Gus Cook of the Temple, Dundee.

Vanston reports that he has been looking over the ground at St. Charles and believes that there is a future in the moving picture business there. The deal has not been closed, however. There is possibility that Mr. Vanston may not re-enter business until his two sons, who assisted him in management of the Temple, are returned from service. Their enlisting in the Army was the principal reason for his sale of the Temple last July to Manager William P. Fay.

Mr. Vanston has been temporarily retired from business since the sale of the Temple in attempt to recuperate from the strenuousness of the theatre life for several years before that.

Yuletide Marks Anniversary of Chicago's First Motion Picture Theatre and Opening of Its Newest

IT is a matter of note that Chicago's first motion picture theatre and Chicago's newest motion picture theatre were both opened during the Christmas holidays. On Christmas Eve, 1905, Jones, Linick & Schaefer opened the first motion picture theatre in Chicago, on State Street, between Monroe and Adams. Upon the Eve of Yuletide, this same firm, Jones, Linick & Schaefer, are to open Chicago's newest motion picture theatre, the Randolph, on Randolph Street, between State and Dearborn. Things have changed since 1905. These days, two single reels of less than two thousand feet in all were shown for a price of ten cents. Nowadays, modern picture entertainment never consists of less than five reels and generally eight or nine. True the admission price has increased slightly, but nothing in comparison with the increased cost of operation. The manager of Chicago's first motion picture theatre is still a theatre manager of Chicago. He is Norman Field, and at present is managing the Rialto theatre on State Street. He has promised to attend the opening of the new Randolph next Monday.

The Critics All Say That: FRANCIS FORD

In His Newest and Greatest Serial

THE SILENT MYSTERY

Is the Greatest Serial Production of the Year

That each episode is packed with melodramatic thrills and creepy doings.
That it will make your hair stand on end and cold chills run up your spinal cord.

That it has enough novelty—action—thrills and kick to register as one of the best serials made.

Has plenty of wild action that will cause gasps, giggles and gulps.

Has a punch and a thrill to every minute.

Has gone its predecessors one better in originality, continuity and gripping interest.

Released in February—Booking Now at

BEE HIVE EXCHANGE

Milwaukee

Chicago

Indianapolis

They Say in Chicago That—

RICHARD R. NEHLS, general manager of the American Film Co., Inc., left the Chicago office, 6227-35 Broadway, on Thursday, December 26, for the studio at Santa Barbara, California, where he will remain for some two months overseeing many contemplated improvements in the studio and its equipment. While there, Mr. Nehls will select a new studio manager it is understood, as the present manager who has been in charge of the studio for many years resigns on January 1 to take up another line of activity.

CHAS. C. PETTIJOHN, general counsel for the Affiliated Exhibitors Mutual is spending a few days in Chicago.

COLVIN BROWN arrived back in Chicago just before Christmas after a few weeks in New York looking fine.

S. S. HUTCHINSON, President of the American Film Company, Inc., sailed from New York on December 21 for London where he goes to effect new distribution arrangements in the British Isles. He expects also to visit Paris before returning and is looking forward to meeting his son Hobart, who is attached to General Pershing's staff and has applied for a furlough for the purpose of visiting his father whom he has not seen since his enlistment, more than a year ago. Mr. Hutchinson while in London will make his headquarters at the offices of the American Film Company (London), Ltd., 89-91 Wardour Street, London, England.

IRVING MACK, the genial and up-to-the-minute publicity man of the Universal Chicago Office, and his charming wife, wished their friends a Merry Christmas and a Happy New Year in a very artistic manner. Judging from the wording of the card, Irving must have been the author.

CHAS. PACCINI, owner of the Majestic and Butterfly Theatres, Kenosha, Wisconsin, has decided to build two more new houses in Kenosha, one located in the business district, and one on the west side.

SID GOLDMAN, manager of the Chicago office of the Jewel Productions, has just returned from New York full of enthusiasm over the possibilities of their new picture, "Hearts of Humanity," which Goldman claims stands shoulder to shoulder with "Hearts of the World."

BARNEY ROSENTHAL, manager of the Universal St. Louis Office, has been spending a few days in Chicago—could there be anything in the rumor that he contemplates matrimony?

CHAS. C. PYLE just got back from Oshkosh where he was in conference with Mr. W. G. Maxey, President of the Bartola Musical Instrument Company, regarding their next year's policy, which will be to enlarge their business materially.

THE RECENT trolley strike which tied up all the inter-urban lines in southern Illinois hurt the moving picture theatres more than the recent "Flu" attack.

NATE ERBER, formerly of the Lincoln Square Theatre at Decatur, Ill., is now manager of the Strand Theatre at Ft. Wayne, Indiana.

MR. E. SCHWARTZ of the E. S. Film Service has just recovered from an attack of the "Flu."

LAWRENCE WATKINS, owner of a moving picture theatre at Petersburg, Illinois, is reported seriously ill with an attack of the "Flu."

THE CONDOLENCE of the entire industry has been tendered to Eugene Billy Hamburg, former picture frame man, who lost his wife, who was a victim of influenza.

BIRCH WORMOLD of the Marquette Theatre of La Salle,

Illinois, has been called to Newport, Ky., on account of the death of his sister, a victim of the influenza.

THE "FLU" BAN has been lifted at La Salle, Streater, Peoria, and Mandota. E. J. Degenhardt, owner of the Princess Theatre at Mendota, Illinois, reports that his son is seriously ill with the influenza.

THE PALACE THEATRE at Mendota has been forced to close again on account of poor business.

F. A. VAN HUSEN, who has been the manager of the U. T. E. in Omaha is to take the management of the Chicago office, January 1. His assistant is to be George Rogers who, prior to his enlistment in the Army, was the Minneapolis manager of the U. T. E. Both gentlemen are well and favorably known in the trade.

W. L. HILL, publicity manager of the Famous-Players Chicago office, is enthusiastic over innovations which will be of great help to exhibitors, which will be started at the Chicago office after January 1.

R. C. CROPPER, of the Hee Hive Chicago Office, says that their reel, "Topics of the Day," is cleaning up and being used as a regular feature by the following leading theatres: The new Randolph, Orpheum, Rose, Alcazar, Boston, Band Box, Riviera, Central Park, Woodlawn, and the entire circuits of both Lubliner and Trinz, and Ascher Bros.

MRS. ETHEL FLECKLES ALBERTS, niece of Morris Fleckles, president of the Screen Craft Film Company, died of the influenza.

J. A. LISEY, Manager of the Majestic Theatre, Rochelle, Ill., is leaving for the Coast on a vacation.

W. R. SKATES, recently of the Paramount Chicago office, is confined to his home with the influenza.

WHEN DEE ROBINSON of the Apollo Theatre at Peoria, Ill., brought a mandamus suit against the city of Peoria compelling them to put a strict quarantine on the city of Peoria it took the city officials just twenty minutes to declare the "Flu" ban off. Mr. Robinson, together with fourteen theatre managers, had everything closed tight but the street cars, and they happened to be on a strike. In the daily papers of Peoria, the mayor of the town over his signature made a public declaration that the moving picture theatre was not a breeder of the "Flu" germ.

MR. AND MRS. WM. OLSON of the Orpheum Theatre at Galesburg, Illinois, were the hosts at a dinner given Mr. Harry Weiss of the Central Film Company on Sunday, December 15.

R. M. KINGSLAND, owner of two motion picture theatres at Canton, Illinois, is not expected to live, complication of influenza and other diseases.

THE NEXT TIME that one of Health Commissioner Robertson's men instruct a theatre management what to do it would be well for them to watch their step. The Woodlawn theatre's recent experience proves that at all times the management of a theatre should treat the city officials courteously. Last Sunday night when an inspector pointed it out to an attache of the theatre that no attention was being made to live up to the Health rules, he was told to "go ahead with his complaint," which the gentleman proceeded to do, and the house was closed. After a conference with the Health Department, the house was permitted to open. The Influenza rules, however, are to be strictly enforced hereafter.

T. J. RAYE has bought the Princess theatre of Kankakee, Ill., and rechristened it the Chateau.

With Dubuque Exhibitors

"THE BIRD OF PREY," with Gladys Brockwell, played at the Dreamland theatre on Wednesday and Thursday, December 18 and 19. This picture was shown at the Liberty theatre several weeks ago to good houses, and it drew equally well at the Dreamland this week. Miss Brockwell is an artist whose work is extremely pleasing.

THREE popular Universal stars, Dorothy Phillips, Lon Chaney and William Stowell, appeared at the Family theatre on Wednesday, December 18, in that thrilling western, "Pay Me." This was the first time Family fans had seen this trio for several months, and accordingly they were well received.

LOUISE GLAUM, formerly the "Peacock Woman" of the screen, but now an actress of great emotional ability, noted for the sympathetic roles she portrays, was presented at the Grand Thursday and Friday, December 10 and 20, in "Wedlock." This is Miss Glaum's third Paralta play, and it surpasses any other work of this kind she has ever done. Throughout the entire picture Miss Glaum's attractive personality is the dominant feature; her audience is in sympathy with her from the start to the finish. Everyone who saw this photoplay pronounced it fine. During its engagement it drew full houses at all performances.

METRO'S beautiful star, Olive Tell, appeared for two days at the Dreamland theatre, December 20 and 21, in "Secret Strings." Of all the photoplays in which Miss Tell has played, this last one made the most favorable impression on Dreamland patrons, for it was a picture brim full of excitement, good settings and clever acting—a suitable vehicle for the charming Metro player.

"ALIAS MARY BROWN," with Pauline Starke, was as good a detective story as one could wish to see. The talented Pauline had the advantage of a very good supporting cast, headed by Casson Ferguson. The picture was well liked by Liberty fans.

MRS. CHARLIE CHAPLIN made her debut at the Family theatre Friday, December 20, in "The Price of a Good Time." Mildred Harris was on the way to greatness when she married the screen's foremost comedian, and from the way her pictures are taking since her marriage, her rise will be meteoric.

PATHE'S rising comedian, Bryant Washburn, was shown at the Liberty theatre Saturday, December 21, in the long awaited, much advertised "Twenty One." In the opinion of Liberty fans, Bryant was just great, and almost everyone who saw the picture declared that they had seen a most satisfactory picture. Consequently, when the next Bryant Washburn feature is shown at the Liberty, Manager Wilbur will be sure of a good house.

"THE SONG OF SONGS," with Elsie Ferguson, was the Saturday attraction at the Family theatre last week. A typical Elsie Ferguson audience attended—an appreciative, good picture loving audience, who fully appreciated the ability of the famous star. A well known picture fan, in commenting on the picture, said: "One of the reasons why so many people come to see Elsie Ferguson productions is because all of her plays have most attractive titles. They suggest romance, they appeal to the imagination, they have a most musical sound. Any of them—'Barbary Sheep,' 'The Rose of the World,' 'Under the Greenwood Tree' and 'The Song of Songs'—appeal to our sense of the beautiful, and we attend expecting to see a picture worthy of the title. Nor are we seldom disappointed."

FOR two days George M. Cohan reigned supreme at the Princess theatre in the well known story, "Hit the Trail Holiday." George was immense, and so was the picture. It drew

the crowds, too, average houses on Friday and capacity houses on Saturday.

MARGUERITE CLARK, the star who never grows old or tiresome, played at the Family theatre Sunday, December 22, in "Bab's Matinee Idol." The last of the Bab series was witnessed with regret, for never before had Miss Clark portrayed a character so appealing, so deliciously funny. Every one of the series was good, clean comedies, and what is also important, they were plays quite out of the ordinary and original—something that cannot be said of the majority of photoplays.

MEMORIAL services for Dubuque boys who fell in the service of their country held the boards at the Grand Sunday afternoon, December 22, but in the evening "A Burglar for a Night," with J. Warren Kerrigan, was shown. People who were accustomed to taking in picture shows on Sunday afternoon flocked to the theatre in the evening, and combined with the usual Sunday evening crowd, they fairly swarmed in the theatre. The Grand seats eleven hundred, but with all its seating capacity, a great number of people could not be accommodated. The picture was held over for Monday, and it attracted a splendid week day house.

THE DREAMLAND also had a red letter day on Sunday, December 22. George Walsh was the star at that theatre, and his picture, "I'll Say So," was a winner. The picture drew better than great—to use the words of Manager Boyle, it was the second best business he had done since the opening of his theatre. That is saying a lot for a picture, for the Dreamland has had some mighty big houses. Walsh is undoubtedly the best drawing card on the Fox program—his popularity here is even greater than that of Fairbanks.

SUNDAY was a great day for stars at every theatre in Dubuque. The Family had that supreme actress, Marguerite Clark, in "Bab's Matinee Idol"; the Liberty presented Tom Mix in "Mr. Logan, U. S. A."; the Dreamland had George Walsh in "I'll Say So"; the Grand, "A Burglar for a Night," with J. Warren Kerrigan, and the Princess featured Sessue Hayakawa in "The White Man's Law."

SPEAKING of Fox stars, Tom Mix is another player of that company who is a business getter. Dreamland and Liberty patrons have a high opinion of him and show it by always seeing that his pictures are well attended. One of his late vehicles, "Mr. Logan, U. S. A.," shown at the Liberty theatre December 22, was enthusiastically received—in fact, many considered it his best play. Of course there was a good attendance in the afternoon, and in the evening the house was the same as on any night when a Mix feature is shown—packed, and then some.

"FOR HUSBANDS ONLY," starring Mrs. Charlie Chaplin, came to Dubuque Tuesday and Christmas Day. The picture was heralded in by extensive billboard, poster and newspaper advertising. The name of the star was, of course, the thing that was advertised—Mildred Harris was lost sight of almost altogether, and a new star, Mrs. Charlie Chaplin, took her place. If the wife of the great comedian is advertised much longer on this scale she will depose Mrs. Vernon Castle from her place of being the most advertised woman in the world. The picture, "For Husbands Only," was really good, and Mrs. Chaplin's acting was of real merit.

CONSTANCE TALMADGE was presented at the Princess theatre Monday and Tuesday, December 23 and 24, in "Good Night, Paul," a first class comedy drama, well suited to the personality of a first class star like Miss Talmadge. This picture drew better than average houses.

(Continued from page 3)

SAFE ROBBERS bored their way into the strong box of the Woodward Theatre Co. in the Breitmeyer building and got about \$3,000 in cash and Liberty bonds.

HARRY SOMERVILLE is no longer manager of the Drury Lane, having resigned. He is succeeded by R. Perry, former city salesman for Metro.

News and Gossip of Springfield Theatres

MISS BESSIE WARE is back at the Majestic after her illness.

THE theatre managers expected the biggest week of the year, starting Christmas Day. Some fine programs were booked, and everything made ready to accommodate the flood of patrons that made for the playhouses immediately after the Christmas dinner.

THE LYRIC enjoyed five prosperous days with Theda Bara's "Cleopatra." Manager Loper was well satisfied with the box-office reports on this engagement. Alice Joyce followed for two days in "To the Highest Bidder," and although the picture was a "repeater" it did very well. Theda Bara came back in "When a Woman Sins," on Thursday, Friday and Saturday, December 19, 20 and 21, and pleased her admirers and the exhibitor.

THE PRINCESS did not do so well with Frank Keenan in "The Bells." This Pathe play was shown for three days, starting December 15. "Why I Would Not Marry," William Fox's special feature, did well for two days following Keenan, and Warren Kerrigan did nicely for two days with "Three X Gordon."

"THE YELLOW DOG" proved one of the most unprofitable pictures ever shown at the Royal. Manager Kerasotes was very much disappointed with the business done, although the film has a good drawing record.

ROBERT RIORDAN, brother of George S. Riordan, manager of the Majestic theatre, died in Chicago December 20.

THE CAPITOL reports that business is most satisfactory. Triangle first run pictures, Select and Goldwyn repeats, and special productions go to make up the programs that Manager Maisel gives his patrons. Fox, Arbuckle, Sennett and Keystone comedies are used with the above named features.

MANAGER KUNZ, of the Princess, is reported as expecting to bring back Nazimova in "Eye for Eye." This picture was shown for four days about two weeks ago and did not do the business the production warranted.

MISS NELLIE BROWNE DUFF, feature writer on the Illinois State Journal, left for Los Angeles on Friday, December 27. Miss Duff is going to try her fortunes in the scenario business, having had much experience along this line. She was formerly at the Vitagraph studios, and contributed many scenarios to Selig when that company was one of the big producing concerns. Miss Duff has many friends among the film people in the California city, and will no doubt be right at home. At this writing it is expected that she will be connected with the Universal Film Company.

THE GAIETY has booked "Wives of Men," the Doll-Van state rights feature, for four days, starting New Year's Day. A peculiar coincidence is that Miss Reed was the star at the Gaiety on last New Year's, appearing in "Today," also a Doll-Van production. The same thing applied to Mildred Harris. Miss Harris was here Christmas Day this year in "Borrowed Clothes," and last year in "The Cold Deck" with W. S. Hart.

"UNDER THE GREENWOOD TREE," Artcraft play with Elsie Ferguson, and "Fatty" Arbuckle in "Camping Out," were the attractions at the Gaiety on Sunday, Monday and Tuesday, December 29, 30 and 31.

"HEARTS OF THE WORLD" will come to the Chatterton some time during January, Manager Cave not yet having decided on the dates.

EDDIE POLO in "The Lure of the Circus" is doing a land-

office business at the Royal, where a new chapter is shown each Sunday.

MANAGER MAISEL of the Capitol gave a Christmas present to every child that attended the Capitol on Christmas Eve. And there surely was a large crowd present.

DOROTHY GISH was a riot at the Vaudette for three days in "The Hope Chest." Miss Gish has improved steadily in the past year, and since they discovered in "Hearts of the World" that she is a natural comedienne she threatens to become one of the real big stars. "The Hope Chest" was shown at the Vaudette on December 22, 23 and 24; Vivian Martin, followed on Christmas Day for a four days' run in "Jane Goes A-Wooing."

"THE STRANGE WOMAN," Fox production with Gladys Brockwell, made a great hit at the Lyric on December 22 and 23. Manager Loper advertised the picture heavily and made profit of it. Earle Williams in "The Man Who Wouldn't Tell" followed "The Strange Woman" for two days, and the last three days of the week will go to Annette Kellermann in "Queen of the Sea."

USUALLY the week before Christmas is dull in the theatrical and film business in Springfield, but this year such was not the case. Due to the large numbers of returning soldiers and sailors, patronage was about normal, and every manager in the city was very much pleased.

"THE CRUCIBLE OF LIFE," a special production, did very well at the Princess for three days, starting December 22. Ethel Clayton in "A Soul Without Windows" is booked for December 25 and 26, and on December 27 and 28 Lewis Stone will be seen in "The Man of Bronze."

THE AMUSE-U is making lots of money these days, and Fox pictures are used almost exclusively. Manager Ben Rovin is strong for William Farnum and Theda Bara, and never fails to pull big business when he has these stars. George Walsh also does well every time he plays the Amuse-U.

ERNEST LANGE, director of the Majestic theatre orchestra, was married to Miss Louise Lawrence, of Decatur, on Wednesday, December 18, at the bride's home in Decatur. Mr. Lange has just assumed the leadership of the Majestic orchestra again, after being absent since last summer.

HARRY WEISS, who represents the First National Exhibitors' out of Chicago, was in this city trying to place the new Mary Pickford productions. He called on W. W. Watts of the Gaiety and Vaudette, who thought the price asked was much too high, and at last report Mr. Weiss said he had practically closed with Finn and Heiman to place the pictures in at the Majestic.

THE poorest business Douglas Fairbanks has even done since becoming a big star was that on Monday, Tuesday and Wednesday, December 16, 17 and 18, at the Gaiety in "Arizona." Manager Thornton is at a loss to account for the poor trade. Perhaps the "flu" had something to do with it, perhaps it was the Christmas shopping, and it may be that Springfield is beginning to tire of "Doug."

CHARLES RAY had four very good days at the Vaudette in "String Beans," starting Sunday, December 15. Patrons thought it was one of Ray's best pictures. For the last half of the same week, Manager Watts had Wallace Reid in "Too Many Millions," and Universal's pictures showing the surrender of the German fleet. The fleet films pulled extra business, so the Vaudette finished the week before Christmas in good shape.

GEORGE PEHLMAN, former advertising man for the

Lyric, writes from "over there" that he may be soon "over here."

GEORGE WALSH in "I'll Say So" was the attraction at the Lyric for Sunday and Monday, December 29 and 30. For New Year's Day, and the three days following, Manager Loper has secured Anita Stewart in "Virtuous Wives," her first production releases by the First National Exhibitors.

MANAGER LOUIS KERASOTES says business is good at the Savoy and that he finished one of the best years the theatre has ever had.

DAUNTLESS GUS KERASOTES, who watches over the Royal, says "The Lure of the Circus" is the best serial he has ever shown. Gus shows the Eddie Polo picture on Sundays, and the boys do flock to see him. For the week of December 23-30, the Royal has booked: Monday, "Hearts or Diamonds"; Tuesday, Sir Johnstone Forbes-Robertson in "The Passing of the Third Floor Back"; Wednesday, Thursday and Friday, "The Kaiser's Finish," the Warner special feature; Saturday, "Other Men's Daughters," a Fox production.

THE LYRIC has not yet signed for Select Pictures. Harry Loper says the price has been boosted out of sight, and that he cannot see his way to pay the new figure asked. In the meantime the service is out of the city altogether on first run stuff.

THE new management of the Empress reports business as being very good. Alterations and improvements are expected to begin as soon as the weather permits.

THE CAPITOL announces the first chapter of "The Lightning Raider" for Sunday, January 5, 1919. Pearl White has long been the big star on Washington street.

THE year now closing has seen the five-cent theatre raise to ten cents, and the ten-cent houses increase admission from ten to fifteen and twenty. Every manager is positive that there never will be a decrease—that the five and ten-cent day has gone forever.

Interesting Items of Elgin

SUNDAY AFTERNOON matinee showings of pictures for children, with particular attention paid to selection to suit juvenile taste, are innovations at the Crystal theatre, Dundee, with the New Year. The plan meets requests from parents for Sunday afternoon shows that will enable them to take children then instead of in the evening, and of patrons who find evening attendance impossible, but afternoon patronage possible. The first matinee featured a Katzenjammer Kids picture, "Up in the Air," Margery Wilson in "The Law of the Great Northwest," and an Eddie Lyons and Lee Moran comedy.

MANAGER GUS COOK of the Crystal has also booked the famed Blue Ribbon features for Saturday and Sunday specials. The first of these will be shown January 11.

JACK PICKFORD in the Paramount picture production of "His Majesty, Bunker Bean," led the bill at the Crystal the first week in the new year. This was shown New Year's Eve with the Allied Official War Review, No. 12.

CARMEL MYERS in "The Marriage Lie" featured the bill on New Year's Day. Other showings were Episode No. 4 of the western serial, "Hands Up," and the comedy, "Bruin Trouble." There was a matinee performance at 2:30.

DOUGLAS FAIRBANKS in "Say, Young Fellow," led the Friday bill. Other offering was Chester Conkling in the Keystone comedy, "Bucking Society."

A TRIANGLE FEATURE, "The Mystery of Mr. Walton," was shown Saturday, January 4, with a Keystone comedy.

EXCELLENT patronage at the Crystal greeted the Christmas Day showing there of Enid Bennett in "The Biggest Show on Earth." Episode No. 3 of "Hands Up" and a Fatty Arbuckle comedy completed the bill. There were both matinee and night performances to big houses. For Christmas Eve program the Crystal offered Pauline Frederick in "The Resurrection," with the War Review, No. 11. Weather of storm and wind reduced the patronage to small proportions. Other pictures of Christmas week included Vivian Martin in "The Petticoat Pilot," Mary Warren in "The Vortex" and Roy Stewart in "The Boss of the Lazy Y." Comedies were Billy West in "The Pest," and Fatty Arbuckle in "Fatty and the Broadway Stars."

PROFESSIONAL and personal friends of Manager and Mrs. William B. Newman, the former of the Grand, Elgin, smiled when they opened their Christmas mail and found greetings in the form of attractive cards bearing cut of the photograph of the junior manager, John Wade Newman, baby son of the two.

MARGARITA FISHER in "The Mantle of Charity," pleased immensely as Christmas Day show at the Star.

PICTURE PATRONS had choice of "Mr. Fix-It," with Douglas Fairbanks at the Grand, William Farnum in "The Rainbow Trail," at the Orpheum and J. Warren Kerrigan and Lois Wilson in "Three X Gordon," at the Temple.

OTHER PICTURES of Christmas week at the Grand included Sessue Hayakawa in "The Bravest Way," the Pathe Weekly and Weekly War Review and Pauline Frederick in "Her Final Reckoning."

THE D. W. GRIFFITH production, "The Great Love," with "The Birth of a Nation" cast, was offered at the Grand January 2, 3 and 4. The picture was shown at popular prices, the first venture of the sort in history of war pictures. The Cecil B. de Mille production of "Old Wives for New" featured the bill on Monday and Tuesday, December 30 and 31. There was vaudeville there Sunday and on New Year's Day.

"PARENTAGE" opened the Christmas week bill on Monday at the Orpheum. Other pictures of the week were Clara Kimball Young in "The Claw," Carlyle Blackwell and Evelyn Greeley in "By Hook or Crook."

PAULINE STARK in "Irish Eyes," Priscilla Dean in "She Hired a Husband," Vod-a-Vil Movies, Lyons and Moran in "Maid Wanted," Eddie Polo in "The Lure of the Circus," Fatty Arbuckle in "Fatty and the Bathing Beauties," "A Ramble in Aphasia," and the Universal Animated Weekly were Christmas week offerings at the Temple.

THE STAR offered in the last week of the year Theda Bara in "Under the Yoke," Gladys Leslie in "The Little Runaway," Sidney Drew in "By the World Forgot," Charlie Chaplin in "The Pawnshop," the last episode of "The Fight for Millions," and the comedy, "Painless Love." For New Year's Day the Star offered Harold Lockwood in "Pals First." On the Saturday previous it showed G. M. Anderson in "Red Blood and Yellow," George Walsh in "I'll Say So" was shown Sunday and Monday, the Tuesday feature was Betty Compson in "Border Raiders," Friday came William S. Hart in "The Narrow Trail" and on Saturday Peggy Hyland in "Caught in the Act."

STARS MOST POPULAR with the patrons of the Orpheum sent the old year flying in last days of 1918 at that playhouse. The bills included showing of Carlyle Blackwell and Evelyn Greeley in "By Hook or Crook," Shirley Mason in "Cy Whittaker's Ward," Constance Talmadge in "The Lesson," William Farnum in "Riders of the Purple Sage" and June Elvidge in "The Appearance of Evil."

Heart to Heart

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time can help us
—and help you.*

¶ The Central States Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Chicago or Milwaukee. But it's worth it to us—Because it enables us to say that **NO OTHER FILM PUBLICATION** covers the Central States as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful Central States Edition we could get out, how much more money we could spend, how much more Service we could give—If every theater manager in the Central States territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the Central States Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!

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THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Albert Eden of Seattle Transfers from Fox to Select

ALBERT W. EDEN, for four years to a day Northwest manager of the Fox Film Corporation, with headquarters in Seattle, severed his connections with this firm to take charge of the Seattle branch of the Select Pictures.

He has been succeeded by K. L. Burk, who will act as district and local manager for Fox. Mr. Burk is well known in the territory, comprising the states of Washington, Oregon, Idaho and Montana, which comprises his territory, as he has been doing business in them for the past four years.

Arrangements for his taking up the management of the Northwest district were made with Mr. W. Sheehan, when he recently paid a visit to the Seattle office.

Mr. Eden has made a great success in the motion picture industry, and his numerous friends are extending him their sincere wishes in his new endeavors, and all are glad to hear that he is to remain on the coast for some little time at least.

His present duties with Select Pictures Corporation will require him to remain in the Northwest for the present, as Washington, Oregon, Idaho and Montana are handled out of the Seattle office, and he is contemplating making a trip over the entire territory and visiting each exhibitor in person and renewing old acquaintances.

Mr. Eden put on one of his "Eden Drives" directly after Christmas and received results immediately. In an interview Mr. Eden said that he believes he has made a change for the better and is glad to be connected with such men as Mr. Woody and A. S. Kane, but sorry he must leave his old friends at the Fox office.

The twenty-five employees of the Seattle Fox office presented Mr. Eden with an elaborate Elks emblem as a token of appreciation, and all joined in extending him their heartiest and best wishes for the future.

Wingham Goes to Portland for Mutual

L. C. WINGHAM, former manager of the Mutual Film Corporation, at the Los Angeles office, is in Portland, and in charge of the Mutual exchange. H. H. Brownell, former manager of the Portland office, has been promoted to the Seattle office. Theodore Johnson, formerly of the Mutual exchange of this city, who has been with the Mutual exchange at Salt Lake City, has returned to Portland after a year's absence.

David Bershon Gets Thanks from Washington

DAVID BERSHON, branch manager of the Universal exchange, this week received a letter from M. L. McBride, at Washington, acting chairman of the War Department Commission on Training Camp Activities, thanking him for his work in providing films for outdoor entertainment at Camp Kearny, Cal., recently, when the influenza quarantine order had closed all indoor entertainment at the camp. The letter is as follows:

"My Dear Mr. Bershon: Mr. Sargent of the Liberty theatre at Camp Kearny called my attention to the matter of film service used in Camp Kearny during the quarantine period of seven weeks. I want to take this opportunity to express the appreciation of the War Department Commission on Training Camp Activities for the fine way in which you responded to the call when the camp so badly needed entertainment.

"Your generous contributions of film certainly were appreciated by the men in the camp, as well as the management. Mr. Sargent writes that the film service was a definite aid to the morale during the quarantine period at Camp Kearny."

When Mr. Sargent called for these films he had no funds with which to defray the expense, according to his letter to Mr. Bershon. But Bershon immediately got in touch with Harry Ballance, manager of the Paramount exchange; A. B. Lamb, Metro; Louis Hyman, All Star Features; A. R. Patton, Mutual; T. E. Hancock, World Film; Ben Fish, Goldwyn; Guy Gunderson, Kleine, and with the co-operation of these managers a splendid show was furnished the camp every day during the seven weeks' quarantine.

Comique Film Leases Part of Sennett Studio

A LARGE portion of the Mack Sennett studio located on the opposite side of Allesandro Street from his main plant, has been leased to the Comique Film Corporation, and Roscoe Arbuckle is now at work there on a subject titled "Love." It was at this studio that Arbuckle first worked in pictures, and whether or not he believes the old environment better than that at studios where he has been working has not been said, but Lou Anger, the general manager of production, is authority for the statement that they have everything at their command to make even funnier comedies than ever before.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

With Los Angeles Theatres and Exchanges

INFLUENZA continued to invade the ranks of the General Film office force this week. Herbert Lentz, manager of the United offices, which are quartered with General Film, became ill with influenza, and Steve Blaschly, of the Kleine office, which is also a part of the General Film, was attacked by the malady. Guy Gunderson, manager of the Kleine office, was reported improving this week, and J. A. Quinn, Kleine booker, who was ill last week, is back on the job.

TWO General Film pictures are being exhibited this week in downtown theatres. They are "Marriage," at the Alhambra, and "Conquered Hearts," at the Victory.

C. E. ELLIOTT, special representative of Select, who arrived in Los Angeles recently from Chicago, said this week that he expects business conditions to improve fully 100 per cent. after the first of the year. He made the statement after a careful survey of replies received from exhibitors in the territory who had been queried on the subject.

W. S. RAND, district manager of General Film, returned to Los Angeles this week following a six days' visit to San Francisco. He says that exhibitors in the northern city are more optimistic than in several weeks, but adds that a month or more must elapse before business is again normal on the Pacific Coast.

JOHN MORPHET, of New York, traveling auditor for General Film, was a visitor in Los Angeles last week. He expects to go from here to San Francisco and Portland before returning East. He said he had no predictions to make as to the immediate future of the industry.

THE first print of the new Screencraft service of M. & R. Features Company, "The Prodigal Woman," starring Mary Boland, was received at the M. & R. exchange this week. Others that are to follow are "When Men Betray," with Mabel Julia Scott, and "Ashes of Hope," with James K. Hackett, according to announcement by Branch Manager Howard Stubbins.

"THE CODE OF THE YUKON," starring Mitchell Lewis, a Select picture, was received in Los Angeles this week by the Select exchange. A private preview of the picture was given, and B. E. Loper, branch manager, is so enthusiastic about the picture he predicts for it a record business in this territory.

CONSTANCE TALMADGE, Select star, was reported this week as recovering from influenza. She was attacked by the malady last week, and was one of the first picture stars to be quarantined under the new health regulations recently adopted by the Los Angeles City Council.

WORD was received in Los Angeles this week by Branch Manager C. J. Marley of the Triangle exchange that S. A. Lynch, president of the Triangle Distributing Corporation, is ill with influenza in New York. It will be recalled that S. W. Lynch, vice-president of the corporation, and brother to S. A. Lynch, died of influenza in San Francisco several weeks ago.

J. R. CAVENESS, proprietor of the Plaza theatre, at Phoenix, in a letter to the Triangle exchange this week, reported that business in Arizona is improving.

C. J. MARLEY, branch manager of the Triangle exchange, will leave the latter part of this week for Arizona, where he

will call on a number of exhibitors using the Triangle service. He will be on the road about two weeks.

IN discussing the ten, twenty and thirty idea of the Film Clearing House, Branch Manager Roberts said this week that the first release on this plan in Los Angeles would be Evelyn Nesbit's play, "Her Mistake." It is a six-reel production. The ten, twenty, thirty idea classifies theatres into three classes, known as A, B and C. The highest rental to any Class A theatre will be \$30 a day, the rental to Class B houses will be \$20, and on Class C theatres will be \$10. The second release in Los Angeles on this plan will be J. Stuart Blackton's production, "Life's Greatest Problem," which has had a run at the Rivoli theatre in New York. The third release will be "A Woman's Experience," with Mary Boland as the star.

C. J. MARLEY, branch manager of the Triangle exchange this week mailed the annual Christmas greeting from himself and office force to the exhibitors of the Los Angeles territory. It is an artistic card done in white and green with the Triangle trade-mark in the upper left hand corner. After the words, "The Season's Greetings," the following signatures are attached: Miss N. Atkinson, cashier; Dave Robertson, booker; Miss F. Longo, stenographer; Arthur Ringer, shipping clerk; Miss D. St. George, inspector; Miss G. Matt, inspector; C. J. Marley, manager.

E. L. FRANK, proprietor of the Oasis theatre at Ajo, Arizona, was a visitor in Los Angeles last week lining up bookings.

THE first prints of J. Stuart Blackton's superpicture, "The Common Cause," have arrived at the Vitagraph exchange in Los Angeles. A private preview of the production was given last Saturday, and all exhibitors present pronounced it a wonderful picture.

ANNOUNCEMENT was made this week by Branch Manager H. J. Roberts, of the Film Clearing House, that Louis W. Thompson, formerly with Paramount, will handle exclusively all special releases in Los Angeles, beginning about January 15 with "Wanted for Murder," a story of the ex-Kaiser. Mr. Thompson is well known to the exhibitors in the Los Angeles territory.

CONFIRMATION that Norma Talmadge has been signed by the First National Exhibitors' Circuit was made in Los Angeles. Miss Talmadge has attached her signature to a two year contract that stipulates that she must make not fewer than twelve pictures during the two-year period, and no more than twenty pictures. She will begin production as soon as her contract with Select Pictures expires. It is announced here that she has four more pictures to produce for Select. It is not known here whether she will produce in New York or Los Angeles when her new contract becomes effective.

W. H. HEPBURN, branch manager of the Vitagraph exchange, this week returned from a trip through Southern California. While at Taft he secured contracts for the showing of Blue Ribbon features and Big V two reel comedies at the C. & C. theatre, which is under the management of A. J. Cunnard.

EARL SINKS, special salesman for Universal, as soon as he was advised that the Universal news reel of the "Surrender of the German Fleet" had been received in Los Angeles, re

ported immediately the following bookings for the reel from Arizona towns: American theatre, Phoenix; Menhennett, at Mesa; Goodwin Opera House, at Tempe; Rex theatre, at Superba; Lyric, at Miami; Martin theatre, at Globe.

DAVID BERSHON, branch manager of the Universal exchange, this week received a wire from the home office in New York that Universal intends soon to star James J. Corbett in a series of Universal productions. Corbett is nationally known as former world's champion heavyweight pugilist, and for a number of years he has been appearing on the legitimate stage.

THE UNIVERSAL new reel of the "Surrender of the German Fleet" received its first showing in Los Angeles at the Superba theatre Tuesday, December 17, at 5:30 p. m. David Bershon, Universal branch manager, announces that this time was ahead of all other news reels of the same subject, competitors not being able to show the picture earlier than 6:30 p. m., Wednesday, December 18. Three Universal prints were received in Los Angeles. One was shown at the Superba, one at the Laughlin theatre in Long Beach and one at the Plaza theatre in San Diego.

THE STRAND theatre at Phoenix, under the management of Rickards and Nave, opened Monday night, December 23, a few days ahead of the original schedule. The delegation of film exchange managers in Los Angeles that planned to attend the opening did not make the trip, but special dedication exercises will be held later, at which the exchange men will be the honor guests. At these exercises also the Strand will unveil its magnificent organ, which was not ready at the opening last Monday.

S. MOOS, salesman for Universal, visited San Bernardino, Riverside, Redlands and other Southern California towns last week and reported an excellent business, although in many places the public, he said, had not regained confidence since the beginning of the influenza epidemic and is yet inclined to remain away from theatres.

What They Do in Seattle

FILM ROW sincerely regrets the loss of one of its most popular salesmen, Joe Baum, who recently died of the "flu." He was connected with the Universal office in Seattle for some time. Members of the row expressed their sympathy by sending letters or telegrams to members of his family in Portland, where the funeral services took place.

MRS. KENNY, formerly connected with the George Kleine System in Seattle, is now bookkeeper and cashier of the Northwest offices of the Exhibitors' Mutual Distributing Corporation.

H. H. BROWNELL, formerly with the Exhibitors' Mutual Distributing Corporation in Portland, Ore., is now manager of the Northwest territory with headquarters in Seattle. L. W. Wingham of Los Angeles, Cal., will be in charge of the Portland office.

C. J. FEATHERSTONE, who was connected with the Famous Players-Lasky Company in Seattle before he was helping to water the motor truck for Uncle Sam in California, has received an honorable discharge and has returned to help with the booking with this same concern.

LYOD MORGAN, owner of the Marysvill theatre, Marysville, Wash., recently took a flying trip to the Goldwyn offices in Seattle to see Mr. McCormick and make some contracts for pictures.

THE CLEMMER theatre's new slogan is, "Home of Goldwyn Pictures." The first Goldwyn picture they showed this year was "Laughing Bill Hyde," which went over with a big success.

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Short Reel Subjects Also Features JACK LANNON, Owner

MORTON L. BROWN of the Yesler theatre, who has been laid up for a short time, is back on the street again.

THE MISSION, Georgetown district, one of Seattle's most prominent residence movies, is now being managed by Mr. Woodhouse, who bought it from A. G. Lind.

C. D. BASON has sold his Sumner theatre, Sumner, Wash., to H. M. Bird, formerly of British Columbia.

THEODORE W. RADTKE, proprietor of the City theatre, Mansfield, Wash., paid a visit to Railroad Nave, Northwest manager for Triangle, and some of the other exchange managers on Film Row.

Portland Manager Runs Theatre Until Four A. M., Making "Owl" Record

THE motion picture has invaded the night life of Portland. G. T. Holtzclaw of the Circle theatre, Fourth and Washington streets, startling blasé film patrons by running his show until 4 a. m., when the best owl record to date has been the midnight matinee of New Year's Eve.

Friday, December 13, was the day, or rather night, Portlanders were greeted with the show novelty. It started off well and practically pays expenses, at the same time giving the theatre much advertising that is invaluable.

One operator, one ticket seller, one door-tender, plus an added light bill, just about sums up the extra cost of operation.

Mr. Holtzclaw, who made a tour of the theatres of the United States last fall, has jumped his admission figures from five cents straight to ten-cent matinees and fifteen-cent evenings and Sundays in less than a year and eliminated the daily change in favor of as long as four-day screenings.

He showed "Cleopatra" at twenty cents, which is recognized as a big undertaking for a house only a few weeks removed from five cents. Now he's adopted the policy of showing all picture for not more than two days, and is running Paramount-Artcraft almost exclusively.

Musicians Gain Concessions in Butte

THE musicians' union won in its fight for higher pay after a short tussle with the theatre managers.

However, it might be called a compromise, in that the new scale does not become effective until the fourth week in January.

This will permit the theatres to get going in full swing following the setback resulting from influenza and the consequent shutdowns.

The new scale will be \$4 for three hours' work evenings, and if two hours are put in afternoons the pay will be \$6. Leaders, of course, get more, and all of them in Butte get considerable above the scale.

The moving picture operators have also all gone back to work after striking in sympathy with the musicians. After two days' turmoil the trouble was adjusted.

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Wearing of Mask Defeated by One Vote in Sacramento

FRANK C. MILLER of the Victor theatre, Sacramento, was one of the San Francisco visitors this week. Mr. Miller says that the "flare-up" of the influenza taken in connection with the Holiday season has made business very dull in his city.

However the citizens managed to defeat the effort made by the city administration to force the wearing of the "flu" mask. Sacramento is the seat of the State Government and the State Board of Health had vigorously declared against the mask.

Notwithstanding this stand the city board tried to have the supervisors pass the ordinance. The matter came to a vote on December 17 and was defeated by one vote. Mr. Miller says now that San Francisco has taken the same stand and he believes that the theatres of Sacramento will remain open and the attendance will not be discouraged by the constant sight of the mask.

For next year he is confident a harvest waits the Sacramento show houses. The legislature meets there in January and this always brings a number of people to the city, and also the home coming of the men enlisted from his city will help to swell the theatres' attendance.

California Women Vindicated for Befriending Soldiers

RECENTLY when influenza began to invade Southern California the Army authorities at the Government Balloon School at Arcadia issued an order restricting the visits of men at the camp to towns within the vicinity of the post. The town of Arcadia has a motion picture theatre about 100 yards from the post managed and operated by a woman. Hearing of the camp restrictions the owner of the house threw open the doors of her theatre and put on a performance for the soldiers free of charge and admitted no one but soldiers, paying all running expenses out of her own pocket, according to a report later printed in the Arcadian Observer, the official newspaper of the camp.

The civil authorities of Arcadia next day summoned the woman into court "to show reason why she should not be punished for the breaking of a city ordinance." The soldiers in camp were incensed at the action and the Arcadian Observer started a fight on the Arcadia officials that later caused them to release the woman. She had given the entertainment, the Observer pointed out, as an act of kindness and patriotism. There was general rejoicing in camp when she was released and vindicated.

San Diego News and Views

JAMES M. BLACK, more familiarly known as "Jimmie," formerly with the Silver Strand theatre in Coronado, has been advanced to the management of the Broadway in this city, another of the houses of the Broadway Amusement company. Mrs. B. B. Gooch is directing the destinies of the Silver Strand.

GOOD news to local amusement house managers is the order which has been issued at Camp Kearny permitting officers and men to attend the San Diego theatres, provided they wear masks as provided under the emergency ordinance which has been in effect since December 9. It was planned to lift the mask regulation on the 18th but the time was extended to the 23rd, and it is possible that, after Christmas, it may again be in force.

ETHEL CLAYTON, Paramount star, visited Camp Kearny December 20 to take part in a big scene for a picture to be called "Private Pettigrew's Girl," in which she has the title role. The men in camp were invited to participate in the scene which showed the star singing "Over There" at a camp entertainment. George Melford directed, with Paul Perry at the camera. Monte Blue, the leading man, Charles Gerard and James Mason were among the other members of the company who came down for the filming of the scene.

FOR the showing of "The Japanese Nightingale," featuring Fannie Ward, at the Superba, manager W. E. Jones arranged one of the most attractive lobby displays which has been seen here in a long time. Festoons of cherry blossoms, Chinese lanterns, tinkling Japanese wind-bells, the sell of insense, the artistic Japanese lamps and the girl ushers in their neat kimonos, all added to the Oriental effect. For his holiday decorations manager Jones went to the mountains for holly and other seasonable coloring. Colored lights, cotton snow-balls and sleigh-bells, hung about the lobby, gave easterners an impression that they might need their muffs and neck-scarfs, but San Diego's winter climate runs true to its record and the usual eastern winter apparel is put in the discard here.

MANAGER RUSSELL ROGERS of the Plaza was receiving congratulations all the week on getting the first showing here of the scenes of the surrender of the German fleet off the coast of Great Britain. His audiences included many bluejackets and men in khaki who wanted to see on the screen the greatest surrender in history, in which their more fortunate fellows in the service had such a privileged part recently. Nazimova in "The Revelation" was the other big feature of the week at the Plaza.

THE ISIS theatre, which is not often used these days, was opened for a week's showing of "The Lady of the Dugout," the big picture featuring Al and Frank Jennings, the ex-bandits, with Al Jennings appearing in person at each performance. Julian Eltinge, with his company of artists, appeared at the Isis December 21 and 22.

Miss Jo Donnelly Pilots Feature Through Montana

MISS JO DONNELLY, the only woman film representative on the road in the Northwest at this time, is in Butte making arrangements for the showing of her states' rights feature, "The Fall of the Barbary Coast," in that city.

She recently played to big business at the Grand, Great Falls. This picture was formerly known as "The Finger of Justice," was renamed, as the new title was figured to have more pulling power. In fact, it has demonstrated that ability, it is said. Miss Donnelly has been in the film game four years and is delighted with it.

She makes her headquarters in Seattle, where she was with the first Fox exchange. There she is known as the "Queen Bee," due to her connection with the King Bee exchange.

"The theatre men in Montana are just fine to me," she said "and I am in love with the picture business. Everybody treats me lovely and I look for my present feature to go big in this state."

San Francisco News Condensed

A. N. BOWLES, American representative in San Francisco, has recovered from an attack of pneumonia and is back again at his desk at the Pathe headquarters.

HORACE A. BOUSHEY, former general manager of Essanay, Chicago, is in San Francisco temporarily, it is said, although there are reports he may make this city his future home.

CHAS. KELLS, formerly auditor of the General Film Co., has been appointed successor of Robert Green as booker at the Pathe exchange.

THE BELLE theatre, Livermore, Cal., has passed from the hands of G. A. Bush to H. E. Crosby. The local exchanges are congratulating themselves on the acquisition of Mr. Crosby, who is of the type of exhibitor who is on the best of terms with the exchanges and at the same time keeps in close touch with the taste of his patrons. At one time he managed a theatre in Los Angeles and later controlled three at Oxnard, Cal. As one of the exchange managers put it Mr. Crosby is a "reel" manager. Mr. Crosby visited San Francisco early this week, and showed some of his metal by the classy pictures he ordered for his theatre.

GLENN HURST, of Hurst Bros., managers of the Grand theatre, Reno, was a visitor to San Francisco this week. Mr. Hurst was indignant when one of the attaches of a film exchange addressed him by the initials "W. R." "And besides," he wound up his kick, "I don't spell my last name that way, either."

CHARLES MUELHMAN, the new manager of the Fox Film Corporation in San Francisco, is going after business in a lively style, and expects to write the name "Fox" all over the State. He has just appointed three new salesmen who will help him to round up the exhibitors everywhere. These new men are: J. L. Mulhauser, formerly with the George Kleine System and the Select Pictures Corporation; E. R. Redlick, formerly with the Fox Corporation in the northwest, and Howard Butler, formerly with the Fox in Denver.

THE AMERICAN PHOTO PLAYER CO. reports that news has reached the San Francisco headquarters that a photoplayer has been sold to the Olympic theatre at Amarillo, Tex.

THE HAYWARDS theatre, Haywards, Cal., has just installed a photoplayer of the American Photo Player Co.

SOL LESSER, who returned from the east last week, announces that he bought the rights of the photoplay "Mickey," starring Mabel Normand. The picture was made by Mack Sennett and in Mr. Lesser's opinion it will rank with "Tillie's Romance." He also secured the rights of the "Spreading Eagle," one of the propaganda plays endorsed by the Government. Mr. Lesser is expecting to take on the "Billy West Comedies" for this territory.

IRVING LESSER, the brother of Sol Lesser, who was formerly with the Los Angeles office of the All Star, and who is still in the U. S. Navy, is visiting San Francisco on furlough. He has nothing to say as to his prospects for an early discharge from service.

LESLIE McCABE, of the Liberty theatre, Coalinga, Cal., accompanied by his wife, is spending the Holidays in San Francisco.

THE San Francisco theatres had good crowds for the Holiday season, and attractive shows were on at all the big houses. The Imperial presented Chas. Ray in "String Beans." For three days the Imperial ran "The Surrender of the German Fleet." All this week the same picture was the principal attraction at the Alhambra. The Portola had Douglas Fairbanks in "He Comes Up Smiling." The Rialto starred George Walsh

in "I'll Say So." The California had "The Road Through the Dark," with Clara Kimball Young, while the Tivoli had two leads, Mae March in "Hidden Fires," and Olive Tell in "Secret Strings."

Spokane News Condensed

LARRY TRIMBLE, director of the Washington Motion Picture corporation, is now in Los Angeles, according to word received by his Spokane friends. Before taking up his directing again, he is busy writing a story based on the poems of Robert W. Service, the "Canadian Kipling." Mr. Trimble began his career as a writer of stories and he has literary talent of high order. It was his writing ability that landed him in pictures. After the publication of a series of his stories about the lumber camps, and fishing villages of his native state, Maine, the Doubleday-Page Company gave him an assignment to visit the Vitagraph studios and do a series of articles on the people who made the movies—a subject which was then relatively untouched. The lure of it caught Trimble and he submitted one of his Maine stories and it was accepted. Nobody then at the studios knew anything about directing a story of the lumber camps and Mr. Trimble was commissioned to do the work and he has been at it ever since.

SPOKANE has a particular interest in the Wallace Reid picture, which began at the Clemmer Christmas day. It is a Famous Players-Lasky version of "Broken Threads." The author of "Broken Threads" is Ernest Wilkes, former part owner of the Wilkes Stock Company, which played an engagement at the American theatre in the season of 1915-16. Mr. Wilkes played in several roles himself that season and spent most of the winter in Spokane. If opinions of experts are worth anything then "The Man from Funeral Range," the picturization by Monte Katterjohn of Ernest Wilkes' play, "Broken Threads," is certain to become one of Wallace Reid's most popular pictures. Mr. Reid says he is delighted with the photoplay and that it gives him a characterization of which any screen player may well feel proud.

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All the News of Portland

NORTHWEST film folk were shocked to hear of the sudden death of Joseph H. Baum, familiarly known as "Joe" Baum, at Seattle, Wash., on December 17. He died of influenza after an illness of only a few days. Joe Baum was one of the most popular film men in the territory, being associated with the industry for nearly five years, and more recently with Universal at Portland and Seattle, as salesman and service expert. Sol Baum, Northwest Universal manager, was with his brother at the end. A mother, Mrs. M. Baum, and a sister, Miss Emma Baum, also survive him.

A. H. McDONALD, the Eugene, Ore., film exhibition chief, has jumped into the limelight as the advocate of two months' pay for all discharged soldiers and sailors. He has had a number of slides made and plans to have them run in every theatre in the country, forcing Congress to do as Canada does, take care of its men to the extent of two extra months' pay. The three slides to the set are: "Are not our soldiers entitled to more than a summary discharge after winning the war?" "Canada gives her sons two months' extra pay. With all our wealth can we afford to do less?" "Of course every patriotic citizen agrees with us, so will you write to your Congressman or Senator today?"

THE Allied Nations Official War Review brought joy to one Portland family last week, Mrs. Earl Wuvzweiler being startled into excited animation one afternoon at the Majestic theatre by seeing her husband, bigger than life, in a squad of Yanks in France. Manager Lacey ran the reel off several times for Mrs. Wuvzweiler and other relatives and then clipped a few feet of Friend Hubby out of the picture as a Christmas gift to the wife.

THE STAR THEATRE, Estacada, has been re-opened by W. W. Bonner.

HARRY HUNTER, assistant manager of Famous Players-Lasky, has just returned from a Southern Oregon trip. He reports that the picture exhibition game is gradually coming back to normal, although the fear of a revisitation of the dread "flu" keeps many away from the theatres.

C. M. HILL, Famous Players-Lasky manager in Oregon, was confined to his home for eight days with the "flu." However, he's back on the job preaching the doctrine of Paramount-Artcraft.

MIKE ROSENBERG, of the De Luxe Film Corp., was in Portland recently. Louie, his brother and Portland manager, is on a tour of the territory.

THE PEOPLES THEATRE, Scio, Ore., has been discontinued. Bad business, influenza responsible.

E. E. LEWIS has sold the Grand theatre, Sheridan, Ore., to W. E. Dodge.

THE GLOBE and Rolfe theatres, Albany, Ore., are now under the active management of C. F. Hill, formerly Goldwyn exchange manager for the Northwest.

JAMES H. CASSELL, motion picture editor of The Oregonian, is back at his desk after a few months in the Tank Corps. He got as far East as Camp Colt, Camp Dix, and New York, and while in the Metropolis for a day piloted a squad of "Treat 'Em Rough" boys to the Fox Fort Lee studio to see Evelyn Nesbit at work on a picture. Gus Metzger, Jewel's New York manager, and Arthur Gulick, Universal's publicity chief, framed the studio trip and Metzger, former Northwest Universal exchange manager, placed his car at the disposal of the boys.

ABRAHAM NELSON, former treasurer of the Majestic Theatre Corp., Portland, has been mustered out of the service—aircraft production—and is back for the film game again.



Douglas Fairbanks brought out his best smile with which to greet S. L. Rothapel when the latter reached the Coast. John Fairbanks and Robert P. Fairbanks are shown at the right

In and Around Denver

GABY DESLYS was booked as a special Christmas attraction at the Princess theatre and drew good crowds. The subject was very appropriate, as the principal scenes were laid on Christmas Eve.

THE ISIS has booked the Ford Weekly, beginning in January, when General takes over the distribution.

MRS. JACK SCOTT has resumed her duties as cashier at the Princess theatre, following four weeks' illness with influenza.

SERGEANT "BOB" RYAN, formerly with Mutual and World, now in service at Camp Funston, is spending the holidays with his parents and his many Denver friends.

GUY PARFET, who has been traveling in Western territory for several years, will start on his initial road trip for Pathe on January 2.

MANAGER GILMORE of the United Pictures Theatres of America has just received their first advertising matter and is busily engaged in arranging circuits for initial releases in Denver territory. "The Light of Western Stars" is booked for over two months solid and extending through January and February.

UNITED PICTURES now has three salesmen under the jurisdiction of the Denver headquarters. C. F. Parr is covering Salt Lake territory, J. H. Eberle is visiting exhibitors in Eastern Colorado and Kansas, and W. C. Wiethoff is back from lining up a number of Nebraska exhibitors.

L. CHAMBERS, assistant manager of United, closed several good contracts during Mr. Gilmore's absence in New Mexico. The latter states that after covering all Denver territory very thoroughly he is very optimistic for United's future. It is believed now that every theatre in Denver territory will be open by January 15.

IRVING EHRENDOFT is back from a long trip covering Southern Colorado, all of Wyoming and El Paso, Texas, and reports successful bookings of Supreme features.

W. L. GULLETT of Goldwyn has recovered from a severe attack of influenza. He left December 26 for a city days' visit with Wyoming and Montana exhibitors.

Flickers on the Screens of Butte

WILLIS T. LUSHER, former head booker at the local Paramount-Artcraft exchange, is now with Uncle Sam's army in Siberia. Letters from him state that he expects to soon be returned to the good old U. S. A.

DAVE WOLFSON, manager of the American, Billings, spent a few days in Butte this week on business.

THEATRES in Billings played to standing room only the fore part of the week and business is shaping up in nice form, according to George Bourke of the local Universal exchange. "The showmen got a pretty hard jolt from the 'flu,'" he said, "but with the passing of the holiday dullness things should run along smoothly again."

BUSINESS is gradually picking up at Butte theatres, report local managers. "Our box-office receipts are far ahead of what they were after the first days of the reopening period," said A. C. Raleigh of the American. A. A. Bruce, who managed the Rialto during the absence of Ralph Ruffner, had a similar report and did nice business.

The return of soldiers just mustered out of the service is beginning to make itself felt at theatre box-offices here. With the coming of prohibition on January 1 in Montana and the passing of the "flu," in addition to the return of the boys, things are beginning to take on a roseate hue for local houses.

MEL WILSON, well known road man of the Famous Players-Lasky Salt Lake Exchange, is back in Butte after a tour of Montana. He reports business picking up, although still suffering from the epidemic inroads.

C. W. ECKHARDT, manager of the Marlowe at Helena, was a Butte visitor the past week.

Eddie Polo Receives Warm Welcome in Denver

DENVER "movie" fans went wild Christmas week over the visit of Eddie Polo. He is well known in Denver as a former circus acrobat of the first grade, but never created half the enthusiasm among show patrons as he did during his recent visit on Denver's Great White Way, when he addressed delighted audiences at several theatres as the star in the popular Universal serial, "The Lure of the Circus."

He was the guest while here of Edward Armstrong, manager for Universal, and D. C. Webber of the Webber theatre. He was well received at all the theatres, especially the Strand, the Webber and the Ogden.

Eddie left Denver for Butte and a trip to the Northwest Pacific, and expects to wind up at Universal City in a few weeks for a start in his next serial, "Who Am I?"

On the eve of his departure for Butte, Polo was presented with a handsome silver loving cup at the Universal exchange. It bore the following inscription: "To Eddie Polo from Eddie Armstrong and Universal Exchange Employees, Denver, Colorado, December 27, 1918." He was highly pleased with the gift and also with his cordial reception in Denver.

San Francisco Theatre Managers See "Gas" Masks Abolished by Board Vote

THE "flu" situation in this State shows an improvement and all danger of the closing of the San Francisco theatres now seems to be passed. The matter of resuming the wearing of masks came up before the supervisors last Friday and the enabling act was voted down.

A remarkable matter in connection with the vote was that the principal fight against masks was not made by the theatres, or other business men, but by a large number of women, who attended the meeting as citizens and not as representatives of any sect, creed, society or business organization.

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This is really the first decisive stand women have taken against any measure since the vote has been accorded to them. Their success is making some of the old-time politicians sit up and take notice.

Dr. Hassler, head of the Board of Health, who a few days ago was threatening to take "drastic action" if the mask was not adopted again, now says that the health situation is such that it will not be necessary for him to move further in the matter.

The theatre men now breathe more freely in San Francisco and it is expected that by the first of the year the State will be wide open again as far as running theatres is concerned.

Already several towns which closed their theatres, to a great extent on the alarmist news coming from the San Francisco Board of Health, have reopened or are about to reopen.

Notable among these is Fresno, which opens again on Christmas Day, and San Jose which reopens on December 24. It is believed there will be few closed houses in this section of California by the beginning of the next week.



This picture needs no caption other than to say that it is the new studio of a certain comedian who makes certain comedies for a certain large program

Vladivostok, Siberia, to Have Complete U. S. Film Laboratory

MISS JEANNETTE C. HARVEY, private secretary to Chas. S. Hart, United States Director of the Division of Films, arrived in San Francisco this week accompanying two baggage carloads of laboratory supplies which have been sent to Vladivostok, Siberia. Miss Harvey says a complete laboratory will be established at Vladivostok, where not only the films sent from America can be cared for and repaired, but also where films taken in Siberia can be developed and printed.

The whole work is part of the propaganda put out by the United States Government in the interests of the Czechoslovak people, who are striving for peace in distracted Russia.

The motion picture laboratory supplies which Miss Harvey brought to this city were forwarded to their destination on the transport *Courageous*, which sailed on the 20th inst. for the Siberian port.

Miss Harvey is accompanied by her mother on her visit to San Francisco and both have fallen in love with this section of the State.

Entire Village Burned for Ince Film

WHAT is declared to be the biggest fire scene ever staged for a photoplay has just been filmed by Thomas H. Ince at Inceville for a dramatic scene in "The Accursed Town," a C. Gardner Sullivan story in which Dorothy Dalton is featured, supported by Thomas Holding, Tully Marshall, Joseph Swickard and other well-known screen players.

An entire village was built at a cost of \$20,000, it is said. The street with its solid structures was about two blocks long. This was thoroughly saturated with oil, and when the match was touched seven cameramen ground out scenes from different angles. About five hundred people participated in the panic scenes, and the principal players pictured dramatic incidents between the blazing walls of fire.

The village was built near the scene used once before when a western city was burned for "Hell's Hinges," in which William S. Hart was featured. Mr. Ince profited by his experience before and believes in his new conflagration he has the most spectacular fire ever transferred to the celluloid.

Joe Merrick Returns to Chicago for Mutual

JOE MERRICK, who has been West Coast supervisor for the Mutual Exchanges, returned last Saturday to Chicago where he will be attached to the Chicago office in the future. Before returning to the Middle West he had just completed a swing around the circuit, not only in the Western territory, but in the Middle West as well. He believes that business will resume its normal trend after the first of the year. Before Merrick left for Chicago Newton E. Levi, of San Francisco, was appointed western supervisor for Mutual, and William Crank, of the San Francisco Metro exchange, was made branch manager of the San Francisco Mutual office. Frank Wingham, of Los Angeles, was appointed branch manager of the Mutual exchange at Portland, and D. S. Mitchell, with the Los Angeles Vitagraph office, was selected as salesman at the Mutual exchange to succeed Wingham. With the general shake-up on the Mutual exchanges in the West, Mr. Merrick predicted greater efficiency in the organization in the future. A. R. Patton, branch manager of the Los Angeles Mutual exchange, will remain in that position, and he announced this week that new contracts are being signed by his office in large numbers.

Harry T. Nolan Takes Over Assets of Mountain-Plains Theatre Supply Company

HARRY T. NOLAN has taken over the assets of the Mountain-Plains Theatre Supply Company at Denver, which was suspended about two months ago following the death of its manager, Mr. Joplin.

The stock and fixtures invoice about \$40,000. Under the management of J. J. Morgan, who has been associated with Swanson and Nolan for several years and who was also assistant to Manager Joplin.

The new concern is now open for business at the former location, 1514-18 Welton street, and will be known as the Theatre Supply Company. They have the exclusive agency in Denver territory for Simplex machines and will carry a full and complete line of theatre accessories.

They will cater especially to the trade in this territory, Colorado, Wyoming, New Mexico, Utah, Montana, Nebraska and Western Kansas.



Simplex Greets a New Year with the Extralite Shutter.

Hold a dollar too close to your eye and you lose sight of the sun.

And, so you can hide the brilliancy and screen value of your negative by employing ordinary "prints."

The man who buys "prints" on mere price usually shows inferior "pictures," faulty business judgment and practices rank extravagance.

We offer quality prints and personal service at prices which represent true economy.

Rothacker
FILM MFG. CO. CHICAGO, ILL.



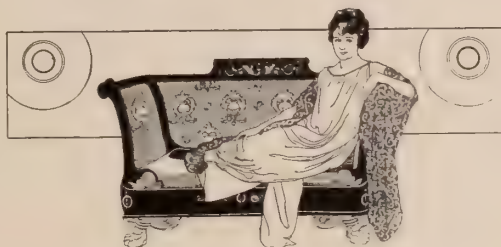
There are reasons—
Come and see them.

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD

A Beautiful Star, In Beautiful Gowns, In
A Strong Story of Love.



Adolph Zukor Presents

ELSIE FERGUSON

in

"HIS PARISIAN WIFE"

By Eve Unsell Directed by Emile Chautard

An ARTCRAFT Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK





Mrs. Charlie Chaplin

(MILDRED HARRIS)

Soon to be seen in the Lois Weber
production

“ WHEN A GIRL LOVES ”

*Reserve now through your
nearest Jewel Exchange.*

Exhibitors Tell Why Crowds Stormed Doors to See D. W. Griffith's "The Greatest Thing in Life"

Artcraft Picture Is Box Office Knockout, Consensus of Opinion of Showmen—A Genuine \$2.00 Production

D. W. GRIFFITH'S "The Greatest Thing in Life," his newest Artcraft Picture, is proving to be one of those rare productions that pile up new box office records in city and village alike.

It is leaving in its wake enthusiastic patrons shouting again the praises of D. W. Griffith, and smiling exhibitors with greatly enlarged bank accounts.

What About "War Scenes?"

Exhibitors who have not yet shown "The Greatest Thing in Life" will be particularly interested in comments made to the Famous Players-Lasky Corporation regarding the war angle and its effect upon attendance.

The war scenes in "The Greatest Thing in Life" did not detract one iota from its box office value. Rather, according to many exhibitors, it helped bring larger crowds.

A \$2.00 Attraction

"The Greatest Thing in Life" is a genuine \$2.00 attraction and, because their patrons realize that a D. W. Griffith picture has entertainment value many times that of an ordinary moving picture, scores of exhibitors doubled their prices for the run of "The Greatest Thing in Life." And at increased prices the theatres did turn away business.

"War Stuff" Aids Business

The tremendous business done by exhibitors with D. W. Griffith's latest Artcraft Production, "The Greatest Thing in Life," seems to show that the "Victory" feature of the story helps greatly to produce better business.

W. F. Dagon, the Vaudette Amusement Company, Springfield, Ill., says: "The fact that it is a war picture did not hurt our business, but rather increased it. 'The Greatest Thing in Life' was one of the finest pictures that we have ever shown and our patrons were most lavish in their praise."

"It being a war picture undoubtedly increased its drawing power considerably," according to a statement from Carr & Schad, Inc., of Reading, Pa.

S. Trinz reports that "The Greatest Thing in Life" did very well at the Covent Garden theatre in Chicago. "As a rule," he says, "war stuff does not appeal to his audiences, but this D. W. Griffith production was not affected by this state of affairs. I consider it an excellent picture, high-class, artistic and well done."

Runs for Four Weeks at Clune's Auditorium

Clune's Auditorium theatre, in Los Angeles, according to W. H. Clune, found the popularity of D. W. Griffith's "The Greatest Thing in Life," was so enormous that it was necessary to extend the run for four weeks.

"Our turn-away has been so great," Mr. Clune states, "that we had to double our

ON this page are given comments from exhibitors upon the drawing power of "The Greatest Thing in Life," and details as to how they exploited this D. W. Griffith-Artcraft production. All this information is of great value to the exhibitor who has not yet shown this picture.

regular program by giving two shows both New Year's Eve and New Year's Night, all this with the competition of many inviting counter attractions. 'The Greatest Thing in Life' has captured the public's favor and builds daily despite the fact that our 3,500 seating capacity is continuously packed and our prices the highest in the city, with over seven hundred 75-cent seats and the balance at 50 and 25 cents."

It is not only in the large cities that "The Greatest Thing in Life" is breaking records. The Florence theatre, in Elk Point, South Dakota, reports: "D. W. Griffith, the master director, in his latest big masterpiece, 'The Greatest Thing in Life,' has produced a wonderful picture which will go down in history as one of his best efforts."

Charles Fecher, the Lexington theatre, Chicago, reports capacity business.

J. D. Weiner, manager of the Ziegfeld theatre, in Chicago, says: "The Greatest Thing in Life" adds another pure water pearl to the string of successful Artcraft releases. It is an unqualified success from start to finish. Never has an audience at the Ziegfeld theatre been more unanimous in its expression of satisfaction than was manifest at this exhibition."

The Jewel theatre, Sioux Falls, S. Dak., wires the Famous Players-Lasky Corporation: "'Greatest Thing in Life' went over big three days. Pleased all classes. Morning papers started a contest offering \$10.00 for the best 200-word letter on 'What is the greatest thing in life?'"

How They Advertised Griffith Production

The Strand Theatre Company in Birmingham, Ala., aroused Birmingham's curiosity before the showing of D. W. Griffith's "The Greatest Thing in Life" with a very successful contest in the Birmingham News for the best essays upon the subject "What is the greatest thing in life?" The Strand theatre furnished the

QUICK COMMENTS

Brief summaries of what exhibitors think about the latest D. W. Griffith-Artcraft Picture

"Popularity so enormous we were forced to continue for the fourth week."

W. H. Clune, Los Angeles.

"Even better than 'The Great Love.'"

George Fischer, Alhambra Theatre, Milwaukee.

"Unqualified success."

J. D. Weiner, Ziegfeld Theatre, Chicago.

"Superb."

Harold B. Franklin, Shea Hippodrome Co., Buffalo.

"Best Griffith Picture Yet."

T. B. Baylies, Olympia Theatre, New Bedford, Mass.

"Excellent buy for any theatre."

H. A. Kincey, Strand Theatre Co., Birmingham.

"Capacity business."

Chas. Fecher, Lexington Theatre, Chicago.

"Will bring business wherever shown."

J. Kuhn, Loew's Stillman Theatre, Cleveland.

"Excellent."

A. Trinz, Covent Garden Theatre, Chicago.

"One of the most satisfactory we have ever shown."

Carr & Schad, Reading, Pa.

"Will build patronage for any house lucky enough to show it."

W. E. Dagon, Gaiety Theatre Co., Springfield, Ill.

"The week's business more than surpassed our expectations."

Jos. L. Plunkett, Managing Director, The Strand Theatre, New York City.

free tickets which were given as prizes to the winners.

In its newspaper advertising the Strand theatre emphasized the fact that it was a D. W. Griffith production.

J. Kuhn, manager of Loew's Stillman, in Cleveland, exploited "The Greatest Thing in Life," as "D. W. Griffith's contribution to Victory." His entire lobby was displayed with all the Allied flags. These were clustered and held by an American shield bearing the word "Victory."

About ten days previous to the showing of "The Greatest Thing in Life," Mr. Kuhn ran teaser ads. in the newspapers asking "What is the greatest thing in life?"

"Of the many thousands of patrons who have viewed this picture I have heard nothing but praise," Mr. Kuhn says. "I am quite satisfied that it will bring big business wherever shown, for it is timely, excellent entertainment and made by one of the greatest producers in the motion picture ranks to-day."

T. B. Baylies, manager of the Olympia theatre, New Bedford, Mass., advertised "The Greatest Thing in Life" as "the Great Victory Picture—a true lesson of the war." Mr. Baylies says: "I personally

(Continued on next page)

Critics Say the Greatest Thing in Life is D. W. Griffith's "The Greatest Thing in Life"



D. W. GRIFFITH

Whose Latest Arcraft Picture is "The Greatest Thing in Life"

Judgment Pronounced by Dramatic Writers on Arcraft Picture Distributed by Famous Players-Lasky Corp.

IF a great majority of the newspaper critics agree that a motion picture contains unusual entertainment value, the exhibitor is safe in assuming that it is worth booking for an extended run and that it will make good in added box-office receipts as well as with its patrons.

But when every critic, whether in New York, Los Angeles, Keokuk, Iowa or Gallup, New Mexico, stands right up and shouts from the columns of his newspaper that he has found the most extraordinary motion picture that he has seen in many a day—then every exhibitor knows that the thing for him to do is to rush right down to the exchange just as fast as he can go and try to book that production for as many days as he can get it.

The Market Tips

The dramatic criticisms of the newspapers are genuine market tips to exhibitors. The average dramatic critic is an expert in picking flaws. When he goes to a motion picture theatre he has his mind made up in advance that what he is going to see is not quite as good entertainment as the manager of the theatre has promised.

Remarkable indeed is the outburst of praise from the dramatic critics for D. W. Griffith's latest Arcraft production, "The Greatest Thing in Life." They have found that the promises were not half strong enough.

The trade paper experts have proclaimed "The Greatest Thing in Life" as a genuine Griffith production in everything that the expression means. The newspaper critics, usually even more severe, have joined in the unanimous praise given to the latest triumph of this screen genius.

The Verdict of the Jury—Dramatic Critics

The New York American says:

"Mr. Griffith, head and shoulders above any other creator of films, can make pictures that satisfy Americans. His 'The Greatest Thing in Life' is Arcraft's very finest picture of recent issue. It gives forth such a vital stirring picture as only this master producer has been able to present. The drama ends with the boy saying: 'I love you.' The girl answers: 'Yes, I know you do.' And because she loves him, you see, that's the greatest thing in life."

Exhibitors Tell of Their Successes

(Continued from preceding page)

consider it the best Griffith picture we have yet had, an artistic picture in every sense of the word and one that will stand for some time as a master-piece."

Herman A. Schwahn, general manager, the Eau Claire (Wis.) Theatre Co., wires

New York Evening Journal says:

"In 'The Greatest Thing in Life,' David Wark Griffith, acknowledged as the supreme master of screencraft, has done it again. His second Arcraft production undoubtedly hits the mark. The big audience at the Strand, gripped by the action of the play, seemed dazed for a while by the very bigness of the theme, then burst into storms of prolonged applause which left no doubt as to its verdict. Attempted by any other producer it would have meant ruin."

Mae Tinée, in the *Chicago Journal*, says:

"Mr. Griffith weaves a poignant and tender story, high-lighted with humor and softened by touches of the most human sort of pathos. He does these things so well! The picture is masterly in production."

Philadelphia Evening Bulletin says:

"Dramas may come and dramas may go, but none is likely to exceed in human appeal Mr. Griffith's, 'The Greatest Thing in Life'—a superb example of the new photographic art."

New York Sun says:

"'The Greatest Thing in Life' is remarkable for its realism and signally effective strokes of pathos. Again Griffith comes out on top. 'The Greatest Thing in Life' sets a higher mark in realism."

Philadelphia Enquirer says:

"'The Greatest Thing in Life' is quite up to the lofty Griffith standard. It is a thrilling story. Whatever other producers achieve along these lines Mr. Griffith always contrives to come along and go them one better."

New York World says:

"'The Greatest Thing in Life,' produced by Mr. Griffith, has all the wealth of setting and realism."

New York Herald says:

"Nothing in the photographic art has ever been more subtly impressive in the art of pantomime than in this Griffith picture."

Philadelphia Public Ledger says:

"'The Greatest Thing in Life' exhibits the usual Griffith skill in supervision, wonderful photography and exquisite lighting."

the Famous Players-Lasky Corporation:

"Accept our heartiest congratulations on Griffith's 'Greatest Thing in Life.' Any exhibitor who is asleep at the switch and fails to grab this quick will have something to regret, as I consider it one of D. W. Griffith's best—a one hundred per cent. sure fire home run attraction and entitled to extended runs everywhere. We advertised this as a D. W. Griffith special, and after our initial showing mouth-to-mouth advertising was all that was necessary."

CRITICAL FLASHES

The newspaper men and women say just what they think about D. W. Griffith

Archie Bell, Cleveland News, says:

"'The Greatest Thing in Life' is a Griffith film, not just a motion picture."

The Indianapolis Star says:

"Mr. Griffith is the one genius of the film—he stands supreme and alone."

The Washington, D. C., Herald says:

"With all due respect to his rivals, Mr. Griffith has demonstrated his claim to the sole and only right to make a picture that will go on the big time and stay there at \$2.00."

The New York Sun says:

"Again Griffith comes out on top. 'The Greatest Thing in Life' sets a higher mark in realism."

The Philadelphia Public Ledger says:

"'The Greatest Thing in Life' is the greatest thing in life."

Mae Tinnee, Chicago Journal, says:

"The picture is masterly in production."

Antony Anderson, in the Los Angeles Times, says:

"'The Greatest Thing in Life' is a wonderful achievement. Griffith stands supreme."

T. E. Oliphant, New York Mail, says:

"'The Greatest Thing in Life' contains what is probably the greatest and most thrilling scene ever shown on screen or stage."

The New York American says:

"D. W. Griffith—head and shoulders above any other creator of films."

Louella Parsons, in the New York Telegraph, says:

"In 'The Greatest Thing in Life' D. W. Griffith scores another success."

Adolph Zukor *presents*
Wm. FAVERSHAM
in **"THE SILVER KING"**



If the world put up a screen and said to you, "Now prove that the moving picture is worthy of the support we have given it,"

One of the productions you would show there to prove your point would be "THE SILVER KING"

A Paramount-Arcraft Special

By Henry Arthur Jones

Scenario by Burns Mantle

Directed by George Irving



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHAS. E. MILLER Director General
 NEW YORK





DOROTHY
GISH *in*
"Hearts of the World"

— in —
"The Hun Within"

— in —
"Battling Jane"

and now *in*
"THE
HOPE CHEST"

The New Art Film Company. *presents*

DOROTHY GISH

in
"The Hope Chest"

From the book by Mark Lee Luther. Adapted by M. M. Stearns.
Directed by Elmer Clifton. Photographed by John Leezer.

Every New Release Adds
to Her Drawing Power

DOROTHY GISH is no longer "a coming big star." She has arrived.

Probably no star has so rapidly built up a substantial following of moving picture patrons.

Each new Dorothy Gish picture is an event in your community.

You're anxious to see "The Hope Chest," aren't you? So are your patrons.

Wondering whether it's as good as the others? Wonder no longer. It emphatically IS!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Jesse L. Lasky, Presents

LILA LEE



"The Secret Garden"

A Paramount Picture

By Frances Hodgson Burnett. Scenario by Marion Fairfax.
Directed by Gustav Clonebaugh.

The Best Lila Lee Story Yet

A THRILLING tale of love and mystery, with all the daintiness and charm that Lila Lee gives to her productions—that's "The Secret Garden."

It was made from a story by Frances Hodgson Burnett, famous as the author of a number of novels that have been turned into successful moving pictures.

Lila Lee is rapidly making more friends for every exhibitor who shows her pictures.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY 1st Vice. CECIL B. DE MILLE Director-General
NEW YORK



Jesse L. Lasky presents

FRED STONE

in
"Under the Top"

An ARTCRAFT Picture

By John Emerson and Anita Loos.

Scenario by Gardner Hunting. Directed by Donald Crisp

"Fred Stone's Best"

PRAISES galore are coming in for Fred Stone in "Under the Top."

It's a rattling good circus picture, with Fred Stone justifying in every foot of film his title of "The world's greatest acrobatic comedian."

"Fred Stone's best," the New York Herald says. "Much better than 'The Goat,'" says the New York Tribune. "John Emerson and Anita Loos have made a lively and skillful scenario," says the New York Sun. "Story of laughter and thrills," the New York Telegraph says.

See it yourself. Then give it the strong exploitation it deserves.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



VITAGRAPH

STAR SERIES

ALICE
JOYCEEARLE
WILLIAMSBESSIE
LOVEHARRY T.
MOREYGLADYS
LESLIECORINNE
GRIFFITH

Features of Consistent Excellence,
Offering the Utmost in Story, Pro-
duction and Box-Office Power

ALICE JOYCE FEATURES

"EVERYBODY'S GIRL"

From the Famous Story, "Brickdust Row."
By O. HENRY

"THE CAPTAIN'S CAPTAIN"

A Delightful Cape Cod Romance from the
book, "Cap'n Abe, Storekeeper."
By JAMES A. COOPER

EARLE WILLIAMS FEATURES

"THE MAN WHO WOULDN'T TELL"

A Stirring Secret Service Drama.

"THE HIGHEST TRUMP"

A Melodramatic Romance of Both Sides of
the Atlantic.

BESSIE LOVE FEATURES

"THE DAWN OF UNDERSTANDING"

Adapted from "The Judgment of Bolinas
Plain."
By BRET HARTE
(Produced by Charles Frohman as "SUE,"
starring Annie Russell.)

"THE ENCHANTED BARN"

From Grace Livingston Lutz's widely read
novel of the same title.

HARRY T. MOREY FEATURES

"THE KING OF DIAMONDS"

A Highly Unusual Drama of Vengeance and
the Power of Love.

"HOARDED ASSETS"

From the Scribner's Magazine Story of the
same title. By RAYMOND S. SPEARS

GLADYS LESLIE FEATURES

"THE MATING"

The Drama of a Girl Who Found Love in
an Unexpected Place.

"THE BELOVED IMPOSTOR"

A Love Drama of Sunshine and Shadow.

CORINNE GRIFFITH FEATURES

"MISS AMBITION"

The Story of a Girl Who Climbed the Social
Ladder and then went back—for Love.

"THE ADVENTURE SHOP"

A Zestful and Different Romance.
By BUD FISHER

VITAGRAPH

Albert E. Smith *President*

10-20-30

This Is No.3

of the 12 Big Special Productions at the Fixed Rental Prices of

\$10 - \$20 - \$30

PER DAY

PAUL M. DOTTER'S

GREATEST SUCCESS SINCE "TRILBY"

A WOMAN'S EXPERIENCE

STARRING

Mary Bosand



No. 1. Julius Steger's Greatest Achievement:
Evelyn Nesbit and Her Son Russell Thaw in
"HER MISTAKE"

No. 2. The Sensational J. Stuart Blackton Superfeature:
"LIFE'S GREATEST PROBLEM"
Starring Mitchell Lewis

No. 4. The Sensational Frank Reicher Production of
Isabel Ostrander's World-Famous Novel:
"SUSPENSE"
Starring Mollie King

All Exceptional Show Propositions with Extraordinary Advertising Angles and Recognized Box Office Value

Bookings Placed by

Independent Sales Corporation

Distributed Through

Film Clearing House, Inc.

Covering Every Territory

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

WHO SAID

“They Don’t Want War Pictures?”

**The Marcus Loew Theatres Are
“Cleaning Up” With Harry Rapf’s
Timely Sensation**

**WANTED
FOR
MURDER**



Starring
ELAINE HAMMERSTEIN
(The Famous Daughter of the Famous Father)

**Record Breaking Crowds are Packing the Big Loew Houses and
Showing the Wildest Enthusiasm Ever Created by a Picture**

WANTED FOR MURDER

s without doubt the most tremendous success the show business has ever known

**Bookings Placed by
INDEPENDENT SALES CORP.**

**Distributed Through
FILM CLEARING HOUSE, Inc.**

The more YOU read these advertisements the more useful to YOU we can make the “NEWS.”

Goldwyn Pictures

The Girl, the Man and the Dream That Came True

HERE are the proper elements of Romance.

With them has been blended a delightful comedy-drama packed tight with lively adventure.

And the star of a thousand surprises; the screen heroine of the unusual; the personality that changed the picture public's taste from the day of her first great success in "Baby Mine."

Samuel Goldwyn
presents:

Madge Kennedy in DAY DREAMS

By Cosmo Hamilton

Directed by Clarence G. Badger



The most amazing thing about Madge Kennedy is that *she is always talked about*—by critics, exhibitors and the public who frequent the theatres. Her success and her drawing power were instantaneous. This newest story, "Day Dreams," will greatly increase her popularity. Released everywhere January 12.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELWYN Vice President
16 East 42nd Street New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



Here Is A Smashing Melodrama That Will "Save The Day"

A story of the lawless West; of mad, breathless riding and dare-deviltry; of outlaw courage and physical encounter; of gunplay between bandits and posses in the dead of night—and a big love story that makes the entire drama more human.

You, as an exhibitor, demand punch. Here it is, in what is rated unanimously by the New York critics and the New York Strand Theatre as "the big action-drama of the year."

ZANE GREY'S Powerful Story **The BORDER LEGION**

Starring
Blanche Bates
and Hobart Bosworth
Directed by T. HAYES HUNTER

It takes a really big and powerful production in these days to be ranked with "The Spoilers" for virility and force. The exclusive world-distribution has been taken over by Goldwyn because of the unusual power of the "The Border Legion." Released everywhere Jan. 19.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



The Success We Predicted!

IT'S fine to see a new star come through big with his first picture; make good on all the things that the producer and outsiders have said about him in advance; win praise even greater than his own managers dare to accord him. *All of these things have been achieved in the first*

*Betzwood Film Company's
presentation of*

LOUIS BENNISON *in* Oh, Johnny!

By Wilson Bayley

Directed by Ira M. Lowry

Here are but a few of the enthusiastic comments of the Philadelphia critics reviewing the premiere of this new star and his first production at the Victoria Theatre:

PHILA. LEDGER: A personality that is going to win popularity immediately is revealed by Louis Bennison in "Oh, Johnny!"

PHILA. NORTH AMERICAN: Thank goodness, an off-the-beaten-track western drama; a rattling good story with a lot of comedy and a star who wins your immediate liking.

PHILA. PRESS: Louis Bennison has a western comedy drama that is out of the common run of such stories... a big success.

PHILA. RECORD: Louis Bennison duplicates his stage success in "Oh, Johnny!" He will win great popularity in stories full of fun and action like this one.

Goldwyn is the exclusive distributor of the Louis Bennison Star Series of six productions, which are now being booked in the best houses of the nation. His second production is "Sandy Burke of the U-Bar-U" and the third is "Speedy Meade," a story as fast as its title. See them at your nearest Goldwyn office.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

CAPITOL COMEDIES

You Never Have to Apologize to Your Audiences for "Smiling Bill" Parsons

MOST screen comedies for many years were made on the principle that also governed the producers of burlesque in devising their entertainments.

They were laughable—if you didn't mind having your wife and children mingle *blushes* with their laughter.

The American picture-going public doesn't want to blush; doesn't want to be fed the *risque*.

"Smiling Bill" Parsons has always recognized the healthy, sane tastes of the nation's fine average of people. He knows that women and children constitute the vast majority of picture-theatre patrons. It is a fine insurance that you have against the intrusion of smut into your theatre when you book

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year Every Second Monday

He is playing in 3,100 theatres now and soon will be playing in close to 5,000 houses because he has been approved and indorsed by the best class of picture patrons as being healthful and happy; likable and clean and wholesome.

More money is spent in the production of Capitol Comedies to insure their quality than exhibitors are ever accustomed to seeing spent except in longer and more ambitious productions. They are kept up to the Goldwyn standard.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City

**FORD EDUCATIONAL
WEEKLY**

Successful America As It Is —a dominating theme of the *Ford Educational Weekly*

A MERICANS love success. We are a people of big imaginations, mental daring and huge ambitions. We like to see *the inside of things*; to see the great industries and industrial leaders; to watch things in the making.

The hunger for information accounts for a great deal of the success of *The Ford Educational Weekly*.

This powerful screen supplement, issued weekly and backed by the reputation and prestige of Henry Ford himself, is *a record of things as they are* in the greatest Nation the world has ever known.

The FORD EDUCATIONAL WEEKLY

is the one national magazine of the screen booked and played in theatres large and small; carefully edited; carefully guarded against the entry and intrusion of improper material.

It answers the unending questions of the American people; the questions: "Who?" "How?" "Why?" "Where?"

Under its exclusive Goldwyn distribution the scope of this important cinema publication will be greater than ever before in the four years of its previous success. See these releases in your nearest Goldwyn office:

**FITZPATRICK
and McELROY**
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

- Jan. 12: "What Uncle Sam Will Do For 2 Cents."
- Jan. 19: "The Truth About the Liberty Motor."
- Jan. 26: "Hang It All!" The story of wall paper.
- Feb. 2: "Carrying Old Glory to the Seven Seas." The story of Hog Island shipyards.
- Feb. 9: Canada's "Mountain of Tears." Mt. Edith Cavell.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

The
Cameo
Girl ~



..LEONCE
PERRET..
Presents

DOLORES CASSINELLI

BLENDING EVERY HUMAN EMOTION
WITH THE HEIGHT OF SCREEN SKILL
IN

"A SOUL ADrift"

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Supervision Of Leonce Perret

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DEVOTION OF A WOMAN



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and here, too, is told with all the power of a dramatic masterpiece the absorbing story of the remarkable career of **GENERAL PERSHING**, who many editors predict will be our next President. This is a picture centering on a great popular idol—a real box office producer!

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★ UNITED ★ STATES ★ GOVERNMENT ★

What exhibitors say about "UNDER FOUR FLAGS"

The Government's Great Victory Picture



Exhibitor Comment:

"Wonderful picture. Extra Big Business." "A picture that every theatre should play"—*M. P. News.*

Consensus:

"Powerful production with extra big drawing powers"—*M. P. News.*



Letters from Prominent Exhibitors who gave official presentations of the picture:

RIALTO and RIVOLI New York

Let me reiterate my declaration that aside from its patriotic and historical values, "Under Four Flags" is perhaps the most important picture of the great war, as viewed from a box-office angle.

Its success in a simultaneous run at the Rialto and Rivoli, to a week of capacity business, and its return after the lapse of a week, for a second week at the Rivoli, is now a matter of motion picture history. This presentation of the picture, entirely without precedent, was certainly a strong test of the drawing power of the production.

"Under Four Flags" is listed high among our important successes at the Rialto and Rivoli.

S. F. ROTHAPPEL

SHEA'S HIPPODROME Buffalo

Because "Under Four Flags" is a war film, we thought that possibly the public would not be interested, on account of present-day conditions. We did more than capacity each day of the showing

of the picture. The writer cannot endorse the production too strongly, either from the point of interest it holds or as to box-office value. It lends itself to presentation and exploitation as no other production can.

"Under Four Flags" is a box-office attraction of the highest order.

HAROLD B. FRANKLIN

METROPOLITAN THEATRE Washington, D. C.

"Under Four Flags" played here as the opener for the Metropolitan and was a tremendous success and in a large measure responsible for the immediate popularity of the house. It was booked by public demand. The exhibitor who overlooks booking these remarkable government pictures makes the biggest mistake of his life, because he not alone co-operates with his Government, but he does a business at his box-office which will make him wish for a Government picture every day, if he could get it.

HARRY CRANDALL

STANLEY THEATRE Philadelphia

"Under Four Flags" was conceded by the newspapers to be the best war picture ever produced. Patrons were lavish in their praise and patronage. I am sure the Division of Films will have very little trouble in placing this picture in the representative theatres throughout the United States.

FRANK W. BUHLER

CIRCLE THEATRE Indianapolis

The remarkable success of the official presentation of "Under Four Flags" at the Circle is ample testimonial to the wonderful drawing power of the picture and its absorbing interest to the public. The presentation here was one of the outstanding achievements of this theatre, while from a box-office standpoint it has a value that cannot be too highly recommended. The picture itself is an artistic achievement that merits the unanimous praise it has received on all sides.

S. BARRET McCORMICK

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Pershing's Crusaders—First National Exhibitors

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ZANE GREY

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Dramatic Critics of the big American Dailies Refused to look at Motion Pictures until the advent of "MACISTE" in d'Annunsio's "Cabiria," in 1914, when they Sat Up and Took Notice. As a result "Maciste" played to Over a Million Dollars.

"Maciste" was the first Star for which the Public Paid \$2.00 to see. No man, woman or child has ever forgotten him. His Distinctive Personality made him a figure in Picturedom unequaled in Popularity and Drawing Power by anyone, past or present.

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IN "CABIRIA" AND
"THE WARRIOR"
AMAZED THE WORLD

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COMES BACK IN

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TO GLADDEN AND THRILL
THE MILLIONS WHO
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W. H. WALSH
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MAJESTIC PATERSON CO.
LESSORS

MAJESTIC THEATRE

PATERSON, N. J. Dec. 20, 1924

New Jersey Rolfe Film Co.,
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N. Y. City.

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When your representative first approached us with the proposition of booking the Houdini serial, we felt that, altho it was a departure in our policy, yet the fact that the cleverest man in the business was the star, was sufficient to warrant our booking it. We were willing to take a chance on Houdini's reputation.

Now that we have the results before us, we are induced to write you the glad news. BUSINESS INCREASED 40 per cent. At this time of the year when the theatrical business drops off, the Majestic is kept busy handling the largest crowds that have ever visited the theatre around Christmas. Our patrons are highly pleased with "The Master Mystery" and we congratulate Houdini on his great success.

Very truly yours,

W. H. Walsh

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SPELLS BIG MONEY

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The PARKWAY and The NEW

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The date for this unusual event is the week of January 13th

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28 Keystone Eagle

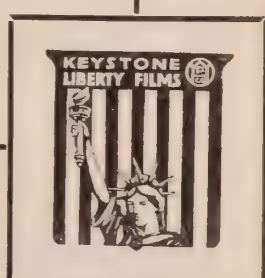
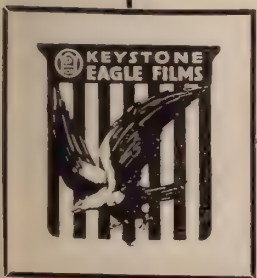
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Facts about

OFFICIAL GOVERNMENT RECORDS AND MARINE CORPS REPORTS ADDED TO THE FILM BY NEW SUBTITLES—VIVIDLY DESCRIBE THE WORK OF THESE DEVIL-DOGS OVER THERE

NOTE: From Official Government Records

"SERGEANT MOSS GILL, severely wounded in action. Took command of his platoon after his chief was shot. With great courage led his men into action and handled them with skill until wounded three times by enemy machine gun fire."

(Sergt. Moss Gill is the sharpshooter in THE UNBELIEVER who reads his bible in the trenches between pot shots at the enemy.)

SINCE this production was made, the Marines who took part have fought at Belleau Wood and Chateau Thierry with undying glory and honor.

The 78th, 79th, 80th and 96th Companies, about 1000 men, appear in this picture.

Colonel A. S. McLemore, of Headquarters, U. S. Marine Corps, Washington, gives the following information:

"At the Battle of Belleau Wood these companies suffered casualties in killed and wounded amounting to nearly 80 per cent.

"Many of those who escaped wounds were cited for bravery.

"Since that time these men participated with credit in other battles."

NOTE: From Official Government Records

"CAPTAIN JAMES F. RORKE, 5th Regiment Marines, had been out of the hospital a short time, after being gassed, when he was wounded in the shoulder from shrapnel at Belleau Wood."

(Capt. Rorke is the "O'Shaugnessy" of THE UNBELIEVER who receives the last rites on the battlefield from a Rabbi.)

NOTE: From Official Government Records

"MAJOR HOLCOMB was recommended for conspicuous bravery in the face of the enemy: — In command of Second Battalion, which captured town of Bouresche, and resisted strong counterattack on June 7th, showed rare ability as leader of troops, and inspired his men to unceasing efforts by devotion to duty and fearlessness in the face of heavy machine gun and artillery fire."

(Major Holcomb appears in charge of a detachment of Marines in THE UNBELIEVER)

GEORGE
63 E. Adams Street

"The Unbeliever"

Quebec, Dec. 6th 1918.

George Kleine System,
Mr. A. Gorman,
Montreal, Que.

Dear Mr. Gorman:-

In connection with the playing of "The Unbeliever" at my house on December 2-3-4, it is with much pleasure that I write you this note to advise you of the unqualified success which attended the showing of this production. With the end of the war, I was a bit afraid that the picture would have lost its effectiveness and as we had some pretty tough opposition:- Fairbanks at the Auditorium, reopening of vaudeville season at Olympia, Clara Kimball Young at the Empire etc., I was not any too confident that the thing would go over.

However, I advertised it as well as I could, especially playing up Marguerite Courtot as a French Canadian in the French press, and we had a bumper house the first night, which was beaten by \$40.00 the second, the third measuring up to the others. The Quebec public is very critical on war pictures and as it went over here with a bang, I am sure that it will make money for any house in Canada if properly handled. We heard only praise from the public, and even the Military men who attended were highly pleased, though of course, they pointed out one or two little inconsistencies.

I can safely say that THE UNBELIEVER could have run the whole week to big business and take this opportunity to thank you for the co-operation of yourself and Mr. Mitchell.

Best regards,

Yours truly,

(Signed) J. Ledden.

Manager,
Victoria Theatre.

"I am only sorry that every man, woman, and child in the city did not get to view this wonderful picture.

"In my estimation it is a far better 'after-the-war' picture than it was before, while we were still fighting. Many of my patrons preferred it to HEARTS OF THE WORLD, and I endorse it heartily."

Mr. H. H. Holdridge, Zenith Theatre,
Shenandoah, Iowa.

"This is to say that we played THE UNBELIEVER in our High School, Saturday night, and we were very much pleased with it.

"It is a picture that every man, woman and child should see. The fact that the war has closed does not detract from its value. In fact, if there had been no war, the lessons it teaches are all important."

Mr. C. M. Miller,
Principal of the Labette County High School,
Altamont, Kansas.

KLEINE

Chicago, Ill.



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221 Yonge Street, Toronto, Canada

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Virginia **North Carolina**
SUPER-FILM ATTRACTIONS, INC., 1209
E Street, N. W., Washington, D. C.

Louisiana **Tennessee**
Mississippi
R. DEAN CRAVER, Charlotte, N. C.

Ohio
SILENT MYSTERY CO. OF OHIO., Her-
man Garfield, Rep. 405 Sincere Bldg., Cleve-
land, Ohio

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Motion Picture News

Vol. 19 No. 3.

January 18, 1919

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright & Callender Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

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Western Dramas Win Patrons

Red blooded stories of the open spaces, God's Great Out-of-Doors, with its wonderful scenery; its rugged men, sometimes lawless, but always human; its women, free and untrammelled by the conventions of society; with the dramatic action of feudist battles, where men settle their disputes with rope or gun. These thrilling features make the heart throb with an answering call to the whisper of the wilds.



JACK GARDNER
IN
"OPEN
PLACES"



JACK GARDNER
IN
"THE RANGE
BOSS"



JACK GARDNER
IN
"LAND OF LONG
SHADOWS"



JACK GARDNER
IN
"MEN OF THE
DESERT"



JACK GARDNER
IN
"GIFT O'
GAB"



JACK GARDNER
IN
"NIGHT
WORKERS"

ESSAY

GEORGE K. SPURR, PRESIDENT

GEORGE KLEINE SYSTEM, DISTRIBUTORS, REPRESENTATIVES AT ALL GENERAL
FILM EXCHANGES

Motion Picture News

"When you
see it in
'The News'
It's News"

"The
Exhibitors'
Medium of
Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 19, No. 3

January 18, 1919



Are the Pictures Right?

THE public wants better pictures.

This declaration has been made so often that one feels at a loss how to make it immediately emphatic.

It could be said:

—that pictures are losing their hold upon the public.

—that in many important cities vaudeville is beating pictures as a public amusement.

—that the picture industry is letting slip that which has kept it afloat despite its economic leaks—namely, its large and eager buying public.

The situation is serious. A few producers know it; the vast number of people engaged in the making of pictures do not.

And they won't realize the big fact till they open their eyes, get completely out of their present orbits, and, waving aside all other considerations, get into, really into, the mind of the American picture public as it views present day pictures.

Consider a concrete instance.

There's one city in the South to-day, a stirring city of three hundred thousand people, where the best program pictures are not being shown at a profit and where vaudeville is packing its doors. Sincere attempts, backed by generous advertising, to "put over" a first-class picture house have failed.

Granted that the city is partly wrong; granted that the picture theatres are wrong; the fact remains that the main wrong must rest with the pictures.

* * * * *

The Picture is the Beginning and End

THIS city presents an extreme situation. But in other Southern cities vaudeville is going big, and picture houses look empty by contrast. And worse till, their audiences are yawning over our most pretentious photo-dramas. In smaller cities and towns, where there is no rival amusement, pictures adequately advertised are getting by. As a small-town exhibitor recently pointed out in these pages, he has plenty of good pictures to choose from; and he, for one, sees no cause for any hue and cry after better pictures. And where picture competition has been regulated or eliminated conditions are extremely acceptable. But these are no criterions.

The main issue is the question—are pictures holding their own? Are they progressing as the public demand progresses? Are they able to meet other amusement competition?

The outlook is disquieting.

The vaudeville houses with their big bills and their slop of much for little money are meeting picture-house

prices and adding first-run features to their pretentious vaudeville bill.

But it is apparent to any close observer that people are going to see vaudeville, not pictures. It is not fair to say they are going in spite of the pictures; but the very great majority at least are not going because of the pictures.

And it is also apparent, to any close observer, that in the rival picture houses, even when all seats are filled because of big names and big promises, the audience is not satisfactorily entertained. Many pictures get by. They please in spots; they please fairly well as a whole. But they don't grip; they don't produce word of mouth advertising; they are not, in short, upholding and certainly not adding to the picture-going public.

What is wrong?

There are many big and little factors. The subject admits of large and grave discussion.

* * * * *

Back to the Old Truth

THE main trouble, of course, is over-production. We will not have better pictures until we have fewer ones. That is certain. And we will not have fewer and better pictures until distribution is reordered to admit of the profitable production of fewer and better pictures, and, as must always be added, until the public is gradually weaned away from its habitual expectation of frequent changes and made to support larger runs.

The fault with the photodrama to-day—to get right at the root of the matter—is that it is machine-made.

The bulk of our product to-day is literally canned photodrama—the inevitable result of an over-speeded, over-strained industry, based upon too little creative genius.

In order not to seem to theorize let me give, again, a fact illustration.

* * * * *

The Comedy Saving the Day

IN a prominent Southern city I saw, in two successive weeks, two remarkably promising bills. They comprised—one each week—two of our most pretentious and widely heralded photodramas, to which were added, one week, Chaplin's "Shoulder Arms," and the next, Arbuckle's "The Sheriff." This picture theatre, I might add, is forced to present such bills because of vaudeville competition. Its orchestra and house accommodations, too, are away ahead of the best that vaudeville has ever aimed at anywhere.

The fact is that each week—and a point was made of watching the audience night after night—the photodrama fell down and the comedy went over big. The audience sat

(Continued on next page)

(Continued from preceding page)

passive through one and tense, interested, highly entertained through the other.

Why?

Simply because Chaplin and Arbuckle are *creating, originating* screen entertainment. They are introducing new business. They are *constructing*—for, by and with the motion picture.

* * * * *

Some Create—Others Use Patterns

THE photodramas are photographic patterns—for the most part mere illustrations of stage plays, books and stories which may have been written for the screen, but which don't arrive on the screen; which do not grip, hold and inspire as they could be made to do through the written or spoken word.

Stars are types; they don't act.

Every effort seems to be made but the basic one—of telling a story as the screen can tell it, of making the screen speak out in the screen's own peculiar art of expression.

Great names are used—of personages, books and plays. Exteriors and settings are beautiful. Photography is faultless. Sub-titles are good. There is continuity. Extreme efforts are made to put over the "punch" by dragging in sensationalism. But just the same the audience—and often it is passively pleased and admiring—leaves with the impression that it has only witnessed a lifeless photographic treatment of another art.

Picturization of best seller novels leaves one with the impression that the text pages have merely been illustrated and the story unfolded in this way. One feels that the producer—once he had gathered together with much expense and commendable judgment and enterprise the play or book, the star, cast and other important essentials, shouted, "Now, all let go! Hurry up with the camera and let's see what we get."

* * * * *

Not a Hammer—An Alarm Clock

THERE is too much effort at transference to the screen and too little of basic, fresh *construction* for the art of expression peculiar to the picture.

There is much to be said upon the very important situation, and we shall try and say it from time to time—also to deal with the advertising of the picture which is of equal importance.

This is not intended as a criticism of pictures, but rather as a statement of fact as to their reception by the public, taking into full account the exigencies of the business today and the hardships they impose upon the able and well-intentioned producer, who knows the foregoing facts as well as we do. And there are notable exceptions to which the general criticism of the machine-made picture does not apply. There are producers, moreover, who are persistently turning out such pictures.

There are some egotistical eyes, however, that may well be opened. If they want confirmation, let them look at their pictures along with the public.

* * * * *

Rothapfel Resigns

A PROPOS of the present need of better photodramas it is significant that time and again the New York *Times* chooses to ignore the feature offerings at the Rivoli, Strand and Rialto, and to refer prominently to the short subjects on the various programs.

Very often the New York papers make a feature not of the pictures themselves but of their manner of presentation, of the entertainment, in other words, of which pictures are only a part.

The man who originated this kind of motion picture presentation, who has constantly developed and consistently maintained its excellence—who in short put the motion picture on Broadway as a high class entertainment is, as everyone knows, S. L. Rothapfel.

And now, with great surprise and equal regret we learn of Mr. Rothapfel's sudden resignation of his directorship of the Rivoli and Rialto theatres.

We are hoping that the Rivoli's and Rialto's loss will not be the motion picture's loss. We can't conceive that such will be the case. The motion picture has never had a better friend nor has it ever felt a more courageous, sympathetic, uplifting influence than Mr. Rothapfel's.

* * * * *

Watch Washington

WE said, right after the War that, in our opinion, the leaders of thought throughout the world would rely greatly upon the motion picture to steer humanity safely through the great period of social and economic adjustment now facing us.

And we now learn that just this is the thought and plan of the administration at Washington.

The plan is a sane and sound one.

Washington will not attempt to make pictures, nor issue dictums, nor introduce the slightest evidence of Governmental red tape. Relying wholly upon our producing ability and facilities, Secretary Lane, we understand, with the aid of at least one very able writer, will suggest those ideas best to be followed and some that are obviously to be avoided, and then throw the weight of all available support back of those pictures which exemplify American ideals of life and progress.

* * * * *

Wild Rumors

GIVEN a hotel lobby and enough prominent film men—and rumors of mergers arise like ducks in the spring. We had them in New York in December, and now they are floating out of Los Angeles.

Our opinion of present day mergers and mergers for a long time to come coincides exactly with that of one level-headed manufacturer in New York who says: "There ain't no such animal," and who gives two reasons either one of which makes all others unnecessary.

For the benefit of the rather large territory outside of Times Square, New York, and the Hotel Alexandria, Los Angeles—for the exhibitors and exchangemen who are constantly uneasy and who wonder why the devil all the pot boiling is going on anyway, we can say with as good security as we know of: "There are no mergers, present, or in the making."

* * * * *

The Star Question

SPEAKING largely and with an eye to the sound economics of the whole industry, we would like to obtrude this thought upon the industrial powers that be: "Think less of stars."

Or we might put it this way: Think of stars as box-office attraction all you care to, but don't think of suspending the whole industry from a half dozen of them. Don't make a few personages the main assets of an industry that takes in a million dollars cash a day at the box-office.

Make pictures; make public interest; make world markets; make tangible values.

An industry, fifth in size, needs a mighty big and solid and enduring foundation.

W. A. Houston

Dealing in Personalities



"He Woke 'em Up with Film Clearing House"

FRANK HALL doesn't break into "Personalities" this issue because we happened to meet him during the week. We didn't.

He lands here because in conversations with independent producers we heard his name come up so often.

'Sfunny!

The Film Clearing House limped along for many weeks like a flivver with water in its gas.

Then the engine seemed to go dead entirely.

And then Frank Hall stepped in. Now he's got 'em all talking.

All because Frank Hall is a fillum man, and a fillum man knows that, no matter how good your proposition may sound or may be—in this game the beginning and the end is the PICTURE.

He went out after—PICTURES.

He got—PICTURES.

He got a sensational winner to lead off with—"Wanted for Murder."

No longer does the Film Clearing House give you the impression of a man sitting between two pat hands, drawing four cards—and daring to HOPE!

Mixing the News with the Rumors

Harry Reichenbach has signed contracts to handle the trade exploitation on the Macauley League of Nations spectacle "Humanity." Things will start to pop in a few weeks.

Theodore O. Eltonhead is now selling "Publicity, Exploitation and Promotion" from his own offices in rooms 1524-5 and 6 of the Aeolean Building.

The rumor came out of Los Angeles on Wednesday that Jesse Lasky had resigned from F. P. Lasky Corp. Then all was silence.

HERE'S a hand of congratulation to Joe Plunkett.

Along with everyone else we've carried the news of his appointment as managing director of New York's Strand.

But we can't miss, the opportunity of putting our "Good Luck to you, Joe" down here in black and white, where the proofreader and others have to read it.

We like Joe Plunkett.

We like him for his open-hearted, boyish smile.

We are with the man who smiles the clean, free and easy smile of a boy.

And we are always willing to bet on the man who carries a boy's heart and enthusiasm into a big job.

So we are betting with Joe Plunkett on his big job.

Just to show that we are not gambling much he starts with some corking advertising on the Fred Stone picture.

Thereby opening his campaign with the strategy of a Foch.

For, aside from such producer, created advertisements as Universal and Paramount have given New York, and the campaigns the long-run Specials have received, Gotham's picture advertising has long been in a position to learn from—

S. Barrett McCormick, Harold Franklin, George Carpenter, Jensen and Von Herberg, and some few others.



"The Answer to Vitagraph's Well Known Advertising"

If we have answered a certain question once in the last six months we have answered it a hundred times.

And we have discovered who is the least known advertising manager in the business.

The question is—"Who does the Vitagraph advertising?"

The answer is—"Paul Lazarus."

And he has been doing it over a long stretch of the calendar. But evidently Paul is too busy turning out clean, effective advertising copy and exhibitor aids to make his identity known on Fillum Row.

So we wish to announce to the world that Paul Lazarus, in addition to being a regular, hundred per cent fellow, is an all-wool thoroughbred advertising and promotion man—not an over-night product.

Paul is a graduate of the *Cosmopolitan* and Hearst organization. You need say no more. Unless you wish to add that Paul knows pictures and the selling of pictures as well as he once knew the selling of "Over a Million Circulation."

Just a Few Odds and Ends

The Ohio Screen League's meeting at the Hotel Astor makes peppery reading. You'll find it on page 365.

Some of the classiest trade advertising seen yet will emerge from the S-L offices in a week or so. Somebody tipped us to watch for their inserts.

He wanted a drink. Didn't have the price. Told us his story and finished with a philosophic shrug, "Oh, well, beggars can't be boozers." His name is Freddie Schader.

WE hereby announce a Grand, Sumptuous, Nonpareil, Super-Unexcelled Prize Contest.

Open to all readers of this page who recover.

The prize—a franchise in any one of the fifty-seven Mergers consummated in the last fifty-seven days.

Whose photograph is this on our immediate left?

Give us the answer and you get the prize.

Rummaging through our "morgue"—beg pardon, filing cabinet—the other day, we found it.

The caption on the back says "Harry Reichenbach."

But it can't be.

This the debonair Harry that we know?—Never!

The subject of this daguerrotype appears scared.

In fact, he seems frightened stiff.

He looks like a press agent in the hereafter.

And what in hel-iotrope could scare Harry Reichenbach?

It can't be Harry.

Tell us who it is and you get the prize.

Or—if it is Harry—

You get the prize if you tell us—

What creation of God, man or the Kaiser, could SCARE HARRY REICHENBACH?



"'Congratulations Joe, and Here's Looking for Some Speed'"



"His Photographs Don't Look Like He Owns 'Em"

INFLUENZA VISITS MARY PICKFORD

Other Picture Folks Also Reported Ill

WITH the renewed activities of the influenza evil, many motion picture people have fallen ill, Mary Pickford being among the most recent. While the star's temperature January 8 and 9 was reported to be 103, it was declared by her mother and physician that her condition is not alarming. Newspaper accounts of Miss Pickford's illness declared she was resting well, and immediate improvement was expected.

Others who have been reported ill of the influenza are Allen Holubar, of Universal; Victor Scheitzinger, Ince director; M. Siström, manager of Universal City, and Mrs. Siström.

The number of influenza cases has greatly increased, and agitation for "closed towns" is again rife. The Board of Health of Los Angeles was on January 9 considering the advisability of closing. Motion picture men intend to fight for complete quarantine for a week if closing of the theatres is threatened.

Mrs. Carl Laemmle, wife of the head of Universal, was also reported ill of influenza this week.

Buffalo Undergoes Lively Week

Machine Operators Get New President and Rumors Have It a New Theatre Will Be Built—
Meyers Back from War

ACCORDING to latest reports from Buffalo, N. Y., the past week has been an unusually live one in film circles in that city.

Henry de Verneuil has been re-elected president of the Moving Picture Machine Operators of Buffalo for the ensuing year. Other officers named are: Walter Matchette, vice-president; Mike Diller, financial secretary and treasurer; recording secretary, Elmer Bugman, and business representative, DeWitt Martin.

Ray Meyers, a member of the Commercial editorial staff, who has been doing Y. M. C. A. publicity work in the Southern camps, has returned to Buffalo and in addition to his newspaper work is taking care of the publicity for the Elmwood theatre. Mr. Meyers was formerly press agent for Edward L. Hyman, former manager of the Victoria theatre and a member of the MOTION PICTURE NEWS Advisory Board.

There is a rumor in town that local financial interests are planning the erection of a big theatre, hotel and newspaper plant in Main street, taking in the entire block from W. Eagle to Niagara streets. The building, it is understood, will be about 15 stories high and cost in the neighborhood of \$10,000,000. Trouble in obtaining options on property involved, is holding up the proposition at present, it is said.

Anna L. Harlow, editor of the women's department of the *Courier*, has departed for New York City to sail for France, where she will be associated with the Community Motion Picture Bureau. This Bureau, with headquarters in New York, has for its president Warren Dunham Foster. Its work is the distribution of motion pictures to the soldiers and sailors of the United States and Allies.

The Government's big War Exposition is

holding the center of interest in Buffalo at present, the city's two big halls, Broadway Auditorium and the Elmwood Music hall being filled with war exhibits. Motion pictures of the war are being shown in connection with the show. Among the subjects are "Along the Crimson Gash of the Western Front," "Scenes of Chateau Thierry," "Gen. Foch in Action," "The Unconquerable Spirit," and war scenes on the western front and in Palestine. Different pictures of this sort are shown every day. Secretary of War Baker opened the exhibit Saturday.

Mr. and Mrs. Sidney Drew, the Paramount-Artcraft stars, were in Buffalo last week at the Teck theatre in "Keep Her Smiling." The production is being presented with the screen connection of the stars being played up big.

Manager Earl L. Crabb of the Strand theatre is departing from his usual policy this week by presenting Florence Reed in "Wives of Men," for the entire week. It is very seldom that the Strand shows a picture more than four days. Week runs on any picture are a novelty in Buffalo.

Brunton Studios Greet Kid New Year

The most pretentious celebration of the West Coast Film Colony, to commemorate the arrival of 1919, was that given by Robert Brunton at his commercial studios on Melrose avenue. The ten-acre grounds were brilliantly illuminated by colored lights, but the center of attraction was the mammoth glass stage recently erected, which, for the evening, had been converted into a beautiful dance hall. Two orchestras played continuously and the host, Mr. Brunton, personally presided at the Western bar, where all kinds of refreshments were served from eight until three A. M. Suitable cafe accommodations were given.

The glass stage was perhaps the most elegant bar room setting scene at Western studios, and was built under the personal supervision of Mr. Brunton.

Fred G. Sliter Returns to Mexico City

Fred G. Sliter, former manager of the Mutual Film Corporation, New York City office, for the last few months of his service with A. S. Kirkpatrick's picked organization, has returned from Mexico City where he was sent by the Committee on Public Information, Foreign Section, with a title of Foreign Film Commissioner to Mexico.

Mr. Sliter was ordered to Mexico to open a United States Film Exchange for the purpose of creating a demand and offering for proper distribution American-made subjects throughout the Mexican Republic, released through the Committee on Public Information, Mexico City office.

Immediately on the signing of the armistice Government plans for dealing with the Mexican situation underwent important changes and Sliter had no sooner installed himself in his new offices at Mexico City than he received orders to return to New York for instructions. It is now understood that the plans for film service through American Government agency in Mexico will be abandoned and that Mr. Sliter will return to Mexico this week with orders to dismantle the exchange there and close up its business.

"I cannot say that I shall be sorry to get away from Mexico," said Sliter in discussing his future plans. "Mexico is in an amazing state of unrest and the contrasts are violent. For instance, there are thousands of starving human beings in Mexico City, which is one of the most beautiful cities on this continent, so far as my observation goes. While more than half the population is in rags and tatters and suffering from hunger, millionaires by the score are to be encountered rushing about the broad boulevards in imported motor cars of the most expensive makes. Theatres and base ball parks are prosperous.

"So far as the motion picture business is concerned, leaving Governmental interests out of the question, it seems to be pretty badly scrambled. There is a demand for certain American-made productions, and there is a good deal of American film being shown in Mexico, but most of it is pirated stuff, being smuggled across the border from all appearances at ease, in which the parties having the film in their possession boast about being so successful in reaching Mexico with some of America's best productions. This works a serious handicap to the honest buyer, who has absolutely no protection. Up until the armistice was signed every sort of German sympathy film was available for the asking and there is no use trying to make out that the American productions were very unpopular in Mr. Caranza's country."

Not Real Rapf Feature

According to a report from David Snapper, an exhibitor of Perth Amboy, N. J., certain parties are circulating a picture in that territory which they claim to be "Wanted for Murder."

The picture is not the genuine Harry Rapf feature, "Wanted for Murder," which is controlled exclusively by the Independent Sales Corporation.

Rothapfel Leaves the Rialto and Rivoli

Quits with Friendly Feeling for Company to Take Up "Project of Significance"—Dr. Hugo Riesenfeld, Musical Director, Named as His Successor

ON February first, Samuel L. Rothapfel will cease to be managing director of the Rialto and Rivoli theatres, which were especially built for him and which he planned and has directed from their opening.

Announcement of his resignation caused more excitement in New York motion picture circles than any event in months and the brief formal statement which Mr. Rothapfel issues stating merely that he had resigned and was parting company with the other owners on the friendliest terms failed to satisfy the curiosity of the film colony.

Neither has Mr. Rothapfel indicated what will be his future connections, but those closest to him believe that the next of his activities will be in London or Paris, or both, where he has for some time had a desire to conduct motion pictures on the same scale, or greater, than at the two New York houses. Definite announcement of his plans are expected within a few weeks. Dr. Hugo Riesenfeld, musical director of the two houses, is announced as his successor.

His Formal Statement

In announcing his resignation, Mr. Rothapfel made this formal statement:

"I am leaving this connection to take up the preliminaries in a project of significance and with a greater claim upon my attention, the nature of which I cannot discuss in detail at this time. There will be more to say later.

"I am leaving the Rialto and Rivoli with the best of feeling and in pleasant personal relations with the owners. The organization which I have built will go on with the work. I shall always feel a deep personal interest in the welfare of these theatres which I have 'fathered' on Broadway."

On the day following his announcement the board of directors of the two houses issued the following announcement:

"Mr. Rothapfel is leaving to take up activities in another field of motion picture endeavor, and the good will of the institutions follow him."

"Hugo Riesenfeld, now musical director for the two theatres, has been with the organization since the opening of the Rialto theatre. He will continue a close personal supervision of the musical phases of the entertainment and will continue to conduct the orchestra as before.

"The policy of the theatres will continue to be that of the highest attainable quality in motion picture and musical production."

Close friends of Mr. Rothapfel say that his resignation was caused by the fact that he felt that he had done all that he could do at the two houses, and that he did not want his activities to be handicapped by purely business reasons. The two houses being owned by a corporation had the first duty to do in making money, and they have both shown large profits, so that after putting them on their feet the managing director felt that he had done his full duty and that to remain in a position with any limitations on his activities would be unfair to himself.

Mr. Rothapfel has had a big burden on his hands since the opening of the Rivoli, which has just celebrated its first anniversary. He has always been a tireless worker, never taking time or sleep into consideration, and he has spared no ef-



Samuel L. Rothapfel

fort to make both the theatres the greatest of successes. He has had only brief vacations each year, most of these being occupied in talking to exhibitors on his trips across the country, and recently he has often expressed the sentiment that he "was tired."

Willing to Aid Others

He will remain at his post until the first of February, and it will probably be the first of April before he will actively begin work on his new projects. In the meantime he authorizes the MOTION PICTURE NEWS to announce that during the two months he is supposed to be "resting" his services will be available for brief stretches to any theatre owner who desires the benefit of his "on-the-ground" advice. In other words, he is willing to spend this time in extending his policies and practices of showmanship to the rest of the country.

Career a Brilliant One

So February 1 is to mark another epoch of the career of the world's premier exhibitor, who is probably known to more people than any person connected with the industry, dating back to the days when he started the exhibition of motion pictures in a room back of a saloon in the mining town of Forest City, Pa., where he attracted the attention of the whole motion picture world by his methods. After that he became connected with the Keith and Proctor circuit and then with Henry Fair, installing motion pictures on the Orpheum circuit.

But it was at the Alhambra, Milwaukee, that he had an opportunity to launch the first of his big idea, with which he was brimful, years ahead of his time. It was there that he made the first big presentation in the history of the photoplay—"The Fall of Troy"—in two reels. Here he had an orchestra and a fountain on the stage. From there he went to the Lyric, Minneapolis—a house that was losing money—and undertook to buck the five- and ten-cent houses, which gave acts of vaudeville and five reels of pictures with ten- and twenty-cent admissions. But there it was that he had his opportunity in the presentation of Sarah Bernhardt's "Queen Elizabeth," placing an orchestra on the stage and putting the picture on with special scenic and lighting effects.

Called to New York

It was from Minneapolis that he heard the call to New York, and here he took charge of the Regent theatre, 110th street and Lenox avenue. Shortly after coming here he amazed New York with his presentation of "The Fall of Pompeii." It was at the Regent that a musical director was introduced, this one being Carl Edouarde. After this he took the Strand, when it was opened on April 19, 1914, and after leaving there made a tour of the country for the Mutual, speaking to exhibitors in the principal cities and spreading the gospel of better exhibition methods. Next he startled the industry by taking the Knickerbocker, a legitimate house, and turning it into pictures and giving exhibitions something in the order of those at the Rialto and Rivoli to-day.

Then came the Rialto. It was built especially for him, with his advanced ideas of music and lighting incorporated. This was opened April 21, 1916, and was held to be the final word in motion pictures, and so it remained until the Rivoli came along, built by the same company, and incorporating more and newer ideas of Mr. Rothapfel. It has just celebrated its first birthday, having opened January 8, 1918.

Mr. Rothapfel has been given the full credit for the "daylight projection" of motion pictures, which means the elimination of the dark theatre, the incorporation of real interpretative music into the motion picture presentation, the use of lighting effects, the introduction of overtures and other musical numbers and, practically, every step forward that has been taken in the presentation of pictures.

(Continued on page 368)



One of the greatest concentrations of Vitagraph enthusiasm that has ever been photographed. The convention covered the period from January 2 to January 4

Vitagraph Forces Hold Meeting

Convention Called by Albert E. Smith
Covers Three Days—All Branch
Managers Come—New Pic-
tures Exhibited

THE first week of the new year witnessed a concentration of Vitagraph enthusiasm and energy in New York City that was unique, not only in Vitagraph history, but that probably will be more far-reaching in its results than any similar gathering the industry has known.

Albert E. Smith, president of the Vitagraph Company, called to New York all of the Branch Managers and Division Managers of his organization and held a three-day convention, at which the out-of-town representatives of the Vitagraph Company conferred with the executives of the Home Office and the officials of the Vitagraph Studios.

The convention began on Thursday morning, January 2, at the Hotel McAlpin, when John M. Quinn, General Manager of the Vitagraph Sales Organization called the first business meeting to order with a hundred per cent attendance from every branch of the big Vitagraph Organization. The entire day was spent in a business session and was followed by a banquet at the Hotel McAlpin on Thursday evening, which Mr. Smith gave to his sales force and his studio heads, thus bringing together both branches of his organization in a happy gathering.

On Friday, the Branch Managers visited the Vitagraph Studio in Brooklyn in a body and after a tour of the big plant, meeting the stars and directors, they went into a business session.

Returning to New York Friday evening, the entire gathering met in the projection room at the Vitagraph Home Office and about twenty reels of new Vitagraph product was screened for the first time.

All day Saturday was occupied by the final business meeting at the Hotel McAlpin and Saturday afternoon the Convention adjourned, the Branch Managers returning immediately to their exchange.

The immense importance to the Vita-

graph Company of this Convention cannot be overestimated and the interchange of ideas is certain to result in a more intensive co-operative effort between the producing and the distributing ends than has heretofore been known in any organization in the film business.

Mr. Smith was enabled to get at first hand the reports of his Branch Managers from every center of the country and they were able to get from Mr. Smith, at first hand, his plans and projects for the coming year.

John M. Quinn, who recently became General Manager of the Vitagraph Sales Organization met each one of his lieutenants personally, told them what he counted on in the way of accomplishment from the Sales Organization and received their assurances that 1919 was going to be the biggest year in the history of the company.

All of Vitagraph's Branch Managers were present: Geo. R. Allison, C. W. Swain, F. E. Tarbell, J. R. Johnson, C. L. Kendall, J. H. Bayley, A. G. Edwards, J. M. Duncan, F. F. Nine, W. H. Hepburn, E. S. Holmes, J. A. Gagnier, Frank P. Bryan, Joseph Partridge, L. A. Getzler, J. S. Hebrew, F. W. Redfield, E. B. Quive, F. A. Wagner, D. E. Boswell, L. M. Cobbs, R. Romney, F. F. Hartich, W. F. Barrett, E. Wilson, and A. M. Wilbur, being the twenty-six Vitagraph Exchange Managers from the important centers in the United States and Canada.

Mr. Smith's studio staff attending the convention with him included Wilfrid North, production manager; R. A. Reader, business manager; Eugene Mullin of the Scenario Department and Frank Loomis, studio manager.

Mr. Quinn headed the Home Office delegation which included A. W. Goff, assistant general manager; E. Augar, division manager; T. W. Chatburn, division manager; Paul N. Lazarus, advertising and publicity director; J. Lawton Kendrick, sales promotion manager; A. I. Siegel, head of the purchasing department, and Richard Hildreth, chief auditor of the company.

In addition to all of the foregoing the

Storey Joins Screen Review Company

A. D. V. "Alphabet" Storey has resigned as publicity manager of the William Fox Circuit of Theatres to devote himself to the field of educational pictures, having been elected President of the Screen Review Company and also of Boys' Life Productions, with offices at 1493 Broadway.

The Screen Review Company will distribute the output of Boys' Life Productions, authorized producers of motion pictures for the Boy Scouts of America.

The first production will be a single reel news-educational weekly screen magazine, "Boys' Life Screen Review," deriving its title from "Boys' Life," the official monthly magazine of the Boy Scouts of America. This will be followed by Juvenile features, comedies and serials and also a companion release, "Girls' Life Screen Review," for regular theatres.

Brink Sells Exhibitor's Mutual Interest

H. A. Brink of Grand Rapids, Mich., has sold his interest in the Distributors' Mutual Film corporation and the Affiliated Distributors' corporation to L. A. Cornelius of the same city that he may give his entire time to other interests. Cornelius takes his place on the directorate, and President William J. Clark of Grand Rapids becomes general manager. Clark now is in New York where he has taken charge of the office. The financing of the organization is in charge of L. A. Geistert, formerly member of a Grand Rapids stock-brokers' firm, who also is in New York.

other guests at the banquet on Thursday night included Commodore J. Stuart Blackton, Cyrus Townsend Brady, Sergt. Arthur Guy Empey, James P. Hurd, George Randolph Chester, Harry T. Morey, Dwight Cleveland, J. B. French, M. Henry-Houry, George Balsdon, Jr., William Wright, Walter Bunyon, Tom Mills, Joseph Gleason, Don Bartlett, Tom Terriss, Graham Baker and Philip Lang.

Ohio Gets Aid In Its Sunday Fight

Desberg Stages Hotel Astor Meeting That Gives Hope—National Association Backward, But Producers Independently Offer Help

FRED DESBERG, Cleveland exhibitor and president of the Ohio Screen League, arrived in New York last Tuesday with a chip on his shoulder. Fred staged a meeting at the Hotel Astor, with the intention of finding out whether the producers and distributors were going to help Ohio's exhibitors in fighting the Sunday closing law in that State or leave the theatre owners to do their own battling.

The meeting was given a fair attendance—though there were a few notable by their absence. But results were achieved.

William A. Brady pledged the sum of \$500 on condition that all other producers would contribute a pro rata share. Mr. Brady was followed by C. C. Pettijohn, who pledged \$500 for the Affiliated Exhibitors, the Exhibitors' Mutual and Robertson Cole, which concerns Mr. Pettijohn represented at the meeting. E. J. Hudson, representing First National, assured the meeting that the First National would act in accordance with other producers. William L. Sherry's representative pledged a like sum as did Lee Ochs, representing the United Pictures Theatres, Inc. As we go to press it is evident the meeting has brought a measure of success even this early in the stage.

Association Not Interested

Mr. Desberg explained in his opening remarks that conditions in Ohio regarding the Sunday-closing movement were such as to demand the immediate attention of those opposing the closing of theatres on Sunday. He added that such information was more in the nature of an introduction than real "news," as the agitation had been prevalent for some time, the present meeting serving as a step forward toward the goal sought, not as the initial step. He explained that the movement which he represented was started last June and that nothing definite had been accomplished during the intervening months because, during all of that time, he had been endeavoring "not primarily to get the co-operation of the National Association, but to get its proper authority to come out in the middle of the road and give him a definite answer as to its (the Association) attitude—whether it would work in conjunction with or sit passively by and look on."

Following these explanatory remarks, in the way of an introduction, Mr. Desberg quoted from a letter, written during the month of December, by Adolph Zukor in answer to a letter written by Mr. Desberg asking for the Association's attitude in the matter of co-operation and financial assistance. He said, following the quotation from Mr. Zukor's letter, that he could construe the Association's answer in but one way, and that is that it (the Association) had no intentions of co-operating with the movement, or in his opinion, did he believe that there existed, in anything except name, such an organization as the National Association, for he explained, "the letter which I have just read implies that the Association does not know where it stands itself, for the writer explicitly states that he could not get either pro or con action from the Association which he represented."

While Mr. Desberg was explaining the letter referred to and following the remarks of John W. Weinig, who explained why the National Association should co-

operate with the Ohio exhibitors in amending the Ohio law as it now reads in reference to the closing of amusements on Sunday, William A. Brady entered the meeting and defended the Association against what he considered selfishness on the part of the Ohioians in criticising the Association's procrastination and indifference in the matter.

Brady Gives Opinion

"Do you know," said Mr. Brady, addressing himself to Mr. Weinig, "that during the three years of the Association's existence the exhibitors of the country haven't contributed one nickel toward its support? Do you realize," he continued, "that if the Association were to take up this cause in conjunction with the exhibitors of Ohio, that every other State in the Union would seek the same help under the same conditions and that it would be impossible for the Association to stand the strain, financially. If the Sunday-closing question could be settled once and for all in every State in the Union, the Association could not contribute the amount asked."

"Mr. Ohio," he said, continued his address to the speaker preceding him, "you're just thinking of the State of Ohio—I'm walking in the middle of the road. Not until the exhibitors of the country get together and form a responsible, country-wide organization, will you be able to get results,—until then, you're wasting your time in this matter."

"I'm here, gentlemen, in the capacity of William A. Brady, with no other interests concerned. These are my own personal opinions. Personally, I am in favor of the movement and to show you that I am, I pledge \$500 toward the cause, providing the other producers give a pro rata share. I produce probably two or three pictures a year, and I give \$500. The fellow that produces 100 pictures a year should give five or ten thousand dollars—that's what I mean by my pro rata share."

One Hundred Towns Closed

Mr. Weinig explained during the course of the meeting that, at the present time, there are approximately one hundred cities and towns in Ohio with their theatres closed on Sunday. Citing a concrete example of the loss to producers because of this, Mr. Weinig assumed that the theatres in these cities and towns would take bookings to the amount of \$25 per Sunday. At this rate, allowing for only one theatre in each city or town, the producers would lose \$25,000 each Sunday during the year, or \$130,000 a year. And in some of these places, he explained, there are as many as six theatres, so that the estimate, he concludes, is the minimum.

"According to these figures," Mr. Weinig continued, "the producers lose a vast amount of money but are not anywhere near as embarrassed as some of the exhibitors whose best days are Sundays. And I will state here," he continued, "that many of the owners will have to close their doors entirely unless the obstacle is removed—and that obstacle is the Ohio law affecting Sunday closing."

"We propose to have the law amended so as to read that the penalty attached to its violation shall affect only those theatres that open their doors in the forenoon. If this amendment can be obtained, it will practically eliminate all obstacles for there is no theatre that wants to open on Sunday morning. As the law now reads, it forbids the exhibition of pictures on Sunday."

"It should be borne in mind that a theatre which can open on Sunday pays more for rental during the week. It is only about eight years ago that Columbus was closed on Sunday for about ten weeks and you all remember that half of the theatres closed their doors entirely."

"By February we expect to have the entire State of Ohio thoroughly canvassed on this subject and by the end of the month we can show results. Having decided to my own satisfaction that the National Association does not mean to support us in this matter, we will approach the producers individually and I haven't a doubt that each one will see the matter as we in Ohio see it, and work with us accordingly. The Ohio exhibitors have decided that \$12,000 is needed to make this fight. It may not—if not, the balance will be rebated to the donors. This is a producers' fight as well as the exhibitors, as I have shown."

Representative film men in attendance were: Charles Stewart, representing Octagon Film Company; Lee Ochs, United Picture Theatres, Inc.; C. C. Pettijohn, representing Exhibitors' Mutual, Affiliated Distributors and Robertson-Cole; E. W. Hammons, Educational Film Corporation; William A. Brady, representing his own producing company; Earl Hudson, representing First National; Hiller and Wilks, representing Maurice Tourneur and Lewis Innerarity, representing Pathe. All assured the Ohioians that they felt sure that the companies they represented would contribute their share.

My Version of the "Special"

By E. K. Lincoln

Star of S-L Pictures

"DURING the past year a class of pictures referred to as Specials has come into prominence and this producer and that producer have stated why they considered this or that picture a Special. Advertising campaigns have been carried on in a big way and the watchword of the campaign has been Special. The trade has been given the producers' definition of this class of pictures but the star of the production has been content to accept the Special without comment.

"Herbert Lubin and Arthur H. Sawyer, sponsors for the S-L Productions, of which Ralph Ince is director general, are now completing the first of a series of new special productions. I have been before the public, on the screen, for a number of years and have had the good fortune to star in many big photodramas. Prior to signing with the Sawyer-Lubin combination, to star in S-L Productions, I made a complete survey of the possibilities in the field of those producers making specials. During this time I had occasion to talk with the big producers of both the East and West and received various offers for my services. I went with Messrs Sawyer and Lubin because I saw in their plans the real 'Special.'

"I was offered excellent contracts by other producing concerns, program and independent, but Sawyer and Lubin offered the opportunity for something 'big.' First of all, these men had the co-operation of Ralph Ince, whom I regard as one of our best directors and a man responsible for some of the biggest feature films in the past few years.

"The first script that will be produced with myself as the star presents to me new

channels through which I can see possibilities for a type of screen acting which I have had in mind for several years, but before this have never had the opportunity to put in effect.

"The first S. and L. production, now nearing completion is the best evidence that I can offer to substantiate the belief that I have held since my first talk with Messrs. Sawyer and Lubin and that is, that these gentlemen have my ideal of a Special picture. It has everything to deserve that title. The personnel of my supporting cast is one element that works to this end. The members have been chosen with respect to their ability as screen artists. Miss Clara Joel, seen in the 'Vamp' role of 'Business Before Pleasure' last season, will prove a veritable find, and Miss Grace Darling, another member of the feminine support, is known to every screen fan. Even the minor roles of my first production, are interpreted by artists in their line. And back of me and my support is a wonderful story, full of possibilities, presenting not alone one big thrill or scene which usually suffices to place a production in the class of Specials, but five big scenes, each one containing a thrill big enough to elicit more than usual comment.

"For special reasons, Messrs. Sawyer and Lubin are withholding details as to this production but I can safely say that it's the biggest in which I have ever worked and one of which I am proud for having appeared as the star. I expect big things from the S and L combination and I predict one of the biggest series of Specials ever placed on the market, when the S-L Productions' product gets before the public in the near future."

Berst Assists Ohio Exhibitors

President United Pictures Theatres
Supports Ohio Exhibitors in
Efforts to Defeat Sunday
Closing Measure

WHEN J. A. BERST heard of the meeting at the Hotel Astor in New York City, and called by Messrs. Desberg and Winnig, representing the exhibitors of Ohio, he urged that they be given every support.

The fight is for a just and salutary law that will not close the Ohio theatres on Sunday. Mr. Berst stated that he considered the motion picture theatres a most vital force of public benefit to the state of Ohio.

"It has been shown on the clear evidence of cold facts, figures and statistics, that no other single lay agency has been of more influence or proved so powerful and effective an instrument in the bettering of Sunday conditions than has the unhampered operation of motion picture theatres, declared Mr. Berst.

"Vice, gambling, intoxication and their many undesirable accompaniments are shown statistically to have tremendously

decreased since the introduction of the motion picture.

"Nor is this anything but logical. Take away a great, extensive form of popular recreation and innocent amusement and you automatically leave a big idle gap that must be filled, and WILL be filled somehow—if not innocently, then otherwise.

"That is my claim, that a law which secures for the people a temperate, orderly, instructive form of recreative amusement to which the public has grown habituated and which fills the oft quoted 'long felt want,' is a good law, a just law, and any law that seeks to do the opposite—namely close the picture theatres, is inimical to the best interests of the public.

"The passing of a law that will keep open for the public good the publicly desired means of diversion in the State of Ohio will prove a salutary example to other States, and I unhesitatingly and earnestly urge not only United's exhibitors to use every effort to support Messrs. Desberg and Winnig in their great fight for their fellows, but every exhibitor, producer and distributor, not merely in Ohio, but throughout the country, and that without delay."

Belasco's Screen Debut Through Universal Distribution

UNIVERSAL exchanges throughout the country are going to surprise their exhibitor customers, who in turn can astonish the general public with the announcement that David Belasco has again become an actor and temporarily laid aside his producing mantle to please the committee from the Stage Women's War Relief.

But this time Mr. Belasco comes before the public via the screen, and according to announcements from Universal offices this is the screen debut of the famous producer of legitimate attractions.

The Stage Women's Society selects Universal exchanges to do the distributing for their two-reel "feature" known as "A Star Over Night."

Prominent in the cast supporting Mr. Belasco are Edward Martindel, Bruce McRae, Hamilton Revelle, Elizabeth Risdon, Hilda Spong, Gladys Morris, Kathlee Nesbitt, and Mrs. Kate Rothschild.

Daniel Frohman has also pledged his support for the Stage Women's War Relief Committee, which contained the following well-known women: Rachel Crother, Louise Closser Hale, Mary H. Kirkpatrick, Mrs. Shelley Hull, and Jessie Bonstelle.

The series as a whole consists of twelve complete two-reel photoplays. Some are comedies, some are dramas. Five, so far, have been completed and have been placed in the hands of Carl Laemmle, president of the Universal, to be made ready for distribution.

In one of the productions, tentatively known as "Fighting Mad," will be seen Maclyn Arbuckle, Percy Haswell, J. McGraw and Dana de Harte.

Manitoba Association Holds Annual Banquet

The annual banquet of the Manitoba Motion Picture Exhibitors' Association was held at the St. Charles Cafe, Winnipeg, on Tuesday, December 31, with a large attendance of members and others. The association took advantage of the occasion to present President R. Kershaw with a handsome diamond-set gold lock suitably engraved. Every theatre in Winnipeg was represented at the dinner which was the most successful event of its kind held since the start of the war in 1914.

The Manitoba association enjoys practically 100 per cent membership throughout the City of Winnipeg.

Announcement was made that a special committee of the organization had been able to effect a satisfactory arrangement with the motion picture projection machine operators so that a threatened strike Christmas time had been averted. With only a few exceptions, all chief operators are now paid \$35 per week and assistants are earning \$25 per week.

President Kershaw has found splendid response throughout the whole Province to his move to extend the activities of the organization outside of Winnipeg. His aim is to have an exhibitors' protective league—in every sense of the word.

First National in Special Coast Session

Executive Board Called Into Extraordinary Session on West Coast—Rumors Are Rife Anent Several Important Propositions and Astonishing Announcements May Be Soon Forthcoming

PLANS pending for future activities of First National Exhibitors' Circuit have resulted in the holding of an extraordinary session of the Board of Directors, at the Hotel Alexandria, Los Angeles, California.

Los Angeles was selected as the place of meeting in compliment to the Pacific Coast directors of the Circuit. At the last regular meeting in 1918 the board promised T. L. Tally, the Circuit's franchise holder in Los Angeles, that the next meeting of the directors, whether it was a regular or a special session, would be held in that city.

In addition to action on matters which resulted in the decision to hold a special meeting, the directors prepared their annual report in readiness for the meeting of First National stockholders, which will be held in March.

No Consolidation

It was admitted by several of the directors, before they started for the West Coast, that one purpose of the special meeting was to decide several important propositions which have been submitted to the Circuit, involving a considerable extension of its scope in distributing and exhibiting special feature attractions. The directors declined to say, in advance of the meeting, exactly what these propositions were.

The only definite denial that was made of rumors concerning the nature of the plans to be brought before the Board related to the report that First National would consider the alleged offers of a consolidation with Goldwyn Pictures Corporation or Paramount-Artcraft.

"A consolidation of exchanges would not properly be within the province of the Board of Directors to decide or discuss," said a member of the Board. "The First National exchanges are independently owned by the franchise holder. First National is not a distributing concern. It is an organization of prominent exhibitors, united for the purpose of buying productions for exhibition in their own theatres and for the creation of an open market booking policy for all exhibitors."

The corporate charter of the Circuit provides that its activities shall be restricted solely and exclusively to the exhibition and rental of motion pictures. This is pointed out as an answer to the reports that First National would enter the producing field as a supplement to the productions of Charlie Chaplin, Mary Pickford, Anita Stewart, Jack Pickford and Norma Talmadge.

"There have been repeated rumors," said one of the exhibitor officials of the Circuit, "to the effect that First National was producing pictures, or about to produce them. Our organization cannot produce pictures, nor can it have any interest in a producing company. When the Circuit was formed we took particular pains to have our charter so read that the organization would be confined entirely to its two functions of distribution and exhibition."

"And, in fact, distribution is incidental and is more properly the responsibility of

IN NEW QUARTERS

Los Angeles Office of Motion Picture News Changed

AMONG the New Year cards sent out by J. C. Jessen, Coast representative of MOTION PICTURE NEWS, was one announcing that his offices beginning with the first of the new year would "not be where they were before."

Effective January 1, 1919, the new offices of MOTION PICTURE NEWS in Los Angeles are located at 618 Wright and Callender Building. The removal was made from 429 South Figueroa street.

The new telephone number is Pico 780.

Begin the New Year right by remembering the address and telephone number—and if we can be of service to you in any way don't forget that SERVICE is our middle name.

the individual franchise holders, who are exchange owners by necessity rather than desire. We control and operate theatres and we wanted big feature productions under contract to our houses without the liability of losing them through unfair rental practices and without the necessity of 'indemnity contracts' in addition to the top prices for those we want."

The report which the Board of Directors prepared for the annual meeting of stockholders will record a progress within the last year which is said to have been without parallel in motion picture history for phenomenal growth and shortness of time.

During the twelve months just ended the Circuit is said to have developed from what was looked upon as an experiment and a speculation into one of the foremost concerns in the industry. The contract with Charlie Chaplin for eight comedies at what was characterized generally in the trade as "an extravagant and ridiculous price," was the first definite step forward which attracted universal attention.

Then came the contract with Louis B. Mayer, of Boston, who is producing the Anita Stewart special features for First National. The results to date from "Shoulder Arms," Chaplin's second Circuit release, and on "Virtuous Wives," first of the Anita Stewart specials, is declared to give added emphasis to the basic soundness of the independent booking policy.

With these facts as a sufficient assurance of the feasibility of its plans, First National then entered into an agreement with Mary Pickford for the exhibition of her pictures after the termination of her contract with Paramount Pictures Corporation. The next step was a similar contract with Jack Pickford, and the most recent activity was the arrangement which will give to exhibitor members of the Circuit exhibition rights to the Norma Talmadge productions when her present releasing arrangement expires.

In the absence of J. D. Williams and Harry Schwalbe, manager and secretary-treasurer, respectively, the general office of the Circuit is without any positive information of the exact nature of the things which necessitated the West Coast session, but it was admitted that the meeting was called suddenly and as the result of developments within the last few weeks of plans formulated by the executive officers for further solidifying production sources.

The directors who met in Los Angeles were Robert Lieber of Indianapolis, president of the Circuit; Harry Schwalbe, of the Stanley Eastbaum Corporation of Philadelphia, who is secretary-treasurer; J. B. Williams, Circuit manager; E. H. Hulsey of Dallas, Tex.; Aaron J. Jones, of Jones, Linick & Schaefer, Chicago; J. G. VonHerberg, of Jensen & Von Herberg, Seattle, Portland and Butte; T. L. Tally of Los Angeles; Walter Hayes of the Mitchell M. Mark Theatres Corporation, New York.

Accompanying Mr. Williams on his trip from New York to Los Angeles were David P. Howells, whose export firm has the foreign rights to all First National attractions with the exception of the Chaplin comedies, and Ralph H. Clark, manager of the New York exchange of the Circuit.

Canada Expects to Lose Heatless Days

With delightful weather prevailing all during December and the prospect of continued fine weather in January, together with the fact that the possibility of a coal famine in Canada has been lessened considerably since the cessation of hostilities, intimation has been made by various officials in the Dominion that there is little or no likelihood of the enforcement of "heatless days" north of the international boundary line. Thus one worry has been lifted from the minds of Canadian exhibitors who had, however, completed arrangements several weeks ago to conserve the consumption of coal in various ways and to divide up available supplies of hard coal if called upon to do so by Government authorities.

Laemmle Places Returned Cripples

Universal Head Suggests That Returned Soldiers Be Put in Inspection Departments—Cooperation with Government Needed

EMPLOYMENT of crippled soldiers in film inspection departments is suggested by Carl Laemmle, president of the Universal Film Co., in a letter sent to all film producers and distributors recently.

Film companies have already stated that they will willingly restore all soldier workers to their former positions but Mr. Laemmle is of the opinion that the industry can go a step further by offering employment to the men who received leg wounds necessitating amputation, upon their discharge from service.

A bureau to provide vocational training for armless and legless soldiers and to secure for them employment that will not tax their strength is being considered by Government officials at Washington at the present time but so far no definite plans have been announced. The Universal's offer to provide positions for crippled soldiers was forwarded to the surgeon general of the Army January 6 and President Laemmle is of the opinion that if other distributors adopt his ideas that the film industry can lend valuable assistance to Government officials who have found difficulty in solving the soldier employment problem.

"The film industry can provide positions for hundreds of legless soldiers," Mr.

Laemmle explained, "It is not enough that we should just provide our returning soldier workers with their old positions.

"Universal has been of great assistance to the Government during the war and there is greater need for real, direct co-operation with the Government now than before," the executive added, "therefore I hope that other producing and distributing organizations will join us in giving employment to these plucky heroes who have sacrificed so much for the cause of democracy."

Universal film exchange managers all over the country have been asked to send to Mr. Laemmle at once reports on the work of their inspection departments so that an idea of just how many crippled soldiers could be employed by the company might be obtained.

Mr. Laemmle has pointed out that work of film inspecting does not necessitate the use of the limbs in any way, that it will not tax the strength of the employee and will pay him a salary in excess of that in other lines of work.

An official of the governmental employment service, with casualty figures as his guide, has stated that in all probability the number of crippled soldiers will reach several thousand, thus it can be seen that if the film industry can provide employment for several hundred of these men that the problem of providing work for these men, will be partially solved, lessening the Government's burden considerably.

Governor Scores Lax Censoring

Pennsylvania Executive Declares Market Should Be Closed to Certain Class—Commends Films as Educative Medium

THE prominence of the motion picture in the State of Pennsylvania was brought to the front last week in the annual message of the retiring governor of Pennsylvania, Martin G. Brumbaugh, at the opening session of the Legislature in Harrisburg, January 7.

In his message, the retiring governor declared that the present Board of Censors of Motion Pictures has "effectively prevented nauseous and immoral scenes," yet, nevertheless, the Governor believes the Act of May 15, 1915, under which the board operates, should be made more exacting. He declares that the small minority of "conscienceless and greedy immorals" should by law be denied "the privilege to market their unclean wares."

The Governor's entire reference to motion picture censors is as follows:

"MOVING PICTURE CENSORS"

"The Act of May 15, 1915, placed the censorship of all moving picture exhibits under careful and effective supervision. To the credit of the courts and the conscience of our people every attempt to display nauseous and immoral scenes has been stoutly resisted and effectively prevented. The judgment of the present Board of Censors has been sustained. Our stand-

ards are more protective of morals than those of the National law. The majority of the producers of these films have been careful and considerate. Some, however, have with blatant insistence endeavored to make money by displaying indecent and unfit scenes. They have been prevented. The law should not be made less but more exacting and some conscienceless and greedy immorals should be by law denied the privilege to market their unclean ware. The moving picture film is a great educator of the masses. These places are of measureless value to our people if always they give exhibitions that are clean and wholesome. If a scene isn't fit to be displayed in a home it is not fit to be displayed in public.

"The attempt to evade by law the fire prevention laws of this Commonwealth on the part of owners of some moving picture houses was stoutly resisted and met prompt executive disapproval."

The Governor's contention that the display of immoral scenes have been prevented by the present Pennsylvania board of censors does not coincide with the findings of the Harrisburg Ministerial Association which recently conducted an exhaustive examination of several hundred film shows and decided that fully 75 per cent of the plays were "bad," blaming this alleged condition in part upon what Governor Brumbaugh seems to regard as an entirely effective plan of censorship.

Griffith Names His New Production

David Wark Griffith has made his first announcement concerning the picture on which he has been devoting considerable time since he returned from France more than a year ago. This has been given the final title of "The Fall of Babylon," and was given its international premier at Clune's Auditorium on the evening of January 13, following a four-weeks run of Griffith's "The Greatest Thing in Life."

The material for this picture was taken at the same time Mr. Griffith filmed the Babylonian epoch of "Intolerance," and carries the famous story which is partially shown in the previous Griffith release. This subject brings to a very pleasant culmination the romance of the mountain girl and the shepherd boy which was terminated in "Intolerance" by the death of the girl who died from an arrow wound. This role, it will be remembered, introduced Constance Talmadge in her first big part for the screen.

This film contains an altogether different story from the one which was made a part of "Intolerance," and will contain altogether different scenes throughout.

Lieutenant Hoffman Returns from France

Lieut. Dore Hoffman, who was assistant to Albert E. Smith at the Vitagraph studio in Brooklyn before he joined the army in the summer of 1917 and went "across," is back in the United States, nursing an injury received in the fighting.

Lieut. Hoffman returned aboard the transport Northern Pacific, which stranded off Fire Island, and from which the returning soldiers were rescued in rough weather.

To the newspapers Lieut. Hoffman told an interesting story of his European stay, and also the stranding of the troopship.

Lieut. Hoffman felt sufficiently strong to attempt a visit to the Vitagraph studio one day last week, and there he was heartily welcomed by Albert E. Smith and many other friends.

Rothapfel Leaves Rialto and Rivoli

(Continued from page 363)

It was only ten days ago that he returned from another trip across the country during which he addressed exhibitors in many leading cities. During the time that America was at war he rendered important service to the Government, being at one time a lieutenant in the U. S. Marines and making pictures for that corps as well as presenting them in his theatres. He was selected by the Division of Films to make the first presentations of "America's Answer" and "Under Four Flags."

It is for his musical presentations that he is probably the best known, and to this he gave his earnest and personal attention. Although he cannot read music he has often directed the orchestras at the two houses and has arranged the complete scores for the biggest of pictures. He has skill, too, as a producer of pictures.

Denver Draws Schmall's Spotlight

Robertson-Cole Representative Insists That Several Cities Are Burdened by Deplorable Distribution Conditions—Exhibitors Turn Down Fair Rental Prices

EXISTING conditions in several leading cities are exceedingly deplorable, at least from the distributors' viewpoint, according to Isaac Schmall, special representative of the Robertson-Cole Company of 1600 Broadway, New York, whose product is being distributed through the Exhibitors-Mutual, and who left Denver for Omaha Friday following a visit of several days with Manager Cassidy of the Denver exchange. These deplorable conditions, which he declares are especially flagrant in Denver, can and should be met by a remedy which he has outlined.

Mr. Schmall declares that a fair rental price for pictures can not be obtained from the first run houses of Denver, owing to what he insists is a combination to keep the rentals down to practically nothing.

Exhibitors Are United

"After a careful survey of the situation in Denver," said Mr. Schmall, "I have found deplorable conditions in Denver—from the distributor's point of view. I have found conditions to be such that several of the exhibitors have united for the purpose of dictating the price of pictures through greedy methods and unfair competition.

"The exhibitors I refer to practically control all of the first-class motion picture theatres in Denver. During the course of my interview with them, first-class productions and superfeatures were offered to them at a fair rental price—a price that would enable them to make money. They came back with a counter proposition, offering a ridiculous figure for the purchase of those pictures and calmly stated that if the price was not agreeable or acceptable we could not get a booking at any first-class house. In addition to that, if the pictures were booked with them for the theatres which they control, it must be with the understanding that the booking was exclusive for their houses and without a second run.

"The very thought of such a proposition is outrageous, to say the least.

"Such a condition as this can only be remedied by the distributing and producing companies. But I have found that the distributing and producing companies, through their various exchange branches, at each other's throats, so to speak, thus permitting the condition of affairs that I have above outlined.

ix Cities Are Named

"During my survey of various important cities, beginning with Philadelphia, Washington, Atlanta, New Orleans, Dallas and Oklahoma City, I have invariably found almost similar conditions; not so pronounced, however, as in Denver, owing to the few first-class theatres here.

"As a solution of the difficulties of the situation which I have indicated as existing in Denver and other large cities, I believe that all distributors and producers must get together as a unit behind the various film boards of trade in all of the leading centres of population. These local boards, to be reorganized on broader lines,

could meet and overcome every obstacle that stands in the way of the prices for pictures to the exhibitor.

"I would suggest that every such board of trade should have a standing committee whose duty would be to pass upon all pictures and fix a first-run maximum and minimum price to the local exhibitor. The manager of any local exchange could then, when occasion demanded, notify all exhibitors and managers of other exchanges that he would give a trade screening of such picture at a certain time and place, and that the committee would be present to determine its maximum and minimum selling price. A national board of trade to promote the interests of these local boards and for purposes of appeal might also be advisable.

"I do not mean to infer that the producer companies and the distributing companies should take advantage of the exhibitors in fixing a maximum or minimum upon the price of a picture, because after all most of us are desirous of working harmoniously with the exhibitors, in order that they as well as the distributors and producing companies may derive a fair revenue from their respective productions.

"Until the conditions which I have outlined are remedied, unscrupulous exhibitors will continue these methods to dictate the prices of pictures, and they will have the distributors as well as the producers at their mercy."

Universal Follows New Coast Policy

The Universal Company has started the new year by the adoption of a new policy at the studios of Universal City, which will cause considerable decrease in the number of subjects produced there. At the present time sufficient films have been completed to meet the requirements of Universal releases up until in May or the early part of June, and this, combined with the change of releases to one a week instead of more, reduced the amount of production work necessary. The Super Productions made by the Universal Company will no doubt be released under the Jewel trade mark, while all others will go on the regular program. The new policy provides that

several of the present companies now working will continue, but it will reduce the number of producing units slightly.

Besides the Dorothy Phillips, Priscilla Dean, Monroe Salisbury, Ruth Clifford and Mary MacLaren units, there will be two companies making two-reel subjects under the direction of Jack Dillon and Harry Harvey, and three-serial companies headed by Marie Walcamp, Eddie Polo and James J. Corbett, who arrived at the studios this week. The Lyons & Moran Company, making Star comedies, will continue with their one new single-reel comedy each week.

Quirk Reel Makes Debut on Broadway

The first number of James R. Quirk's Photoplay Magazine Screen Supplement was pre-released by the New York Rialto week of January 12, and three days later was available for immediate showing throughout the country from the sixteen branch exchanges of the Educational Films Corporation. Vice-President Hammons of the Educational will have twenty prints in work immediately, and the number of these will be increased in accordance with the many hundreds of exhibitors' requests that have poured into the Photoplay Magazine office and the office of the Educational.

"The Stars as They Are," as the series is alternatively named, admits the motion picture spectator into the innermost secrets of studio production, together with intimate views of the home life of public favorites. In the first number are Douglas Fairbanks, Mr. and Mrs. Sidney Drew, Mary Miles Minter, Montagu Love, Mary Charleson, John Emerson, James Kirkwood, Anita Loos and others. The spectator is transported to the beautiful mise-en-scène of a California studio, the workings are explained, and the secret of making a "double exposure" is laid bare. The finale of this novel one-reeler satirizes in animated cartoon the foibles of the so-called "movie pest."

Stage Claims David Powell's Services

Followers of David Powell's career on the screen will be interested to know that he has returned to the stage for a period, playing opposite Emily Stevens in Arthur Hopkins' production, "The Gentile Wife." Mr. Powell has met with marked success in his various screen appearances, having played leads to many of the stars of the day. His last film appearance was with Alice Brady in Select's "Her Great Chance." He has also been seen with Elsie Ferguson and Catherine Calvert among others.

Mr. Powell has no intention of deserting the screen but the offer made him by Mr. Hopkins was one of a particularly attractive nature.

Pittsburgh Exchange Blows Up

Reports Place Dead at Twenty, with
Over a Score Others Injured—
Exhibitors Mutual Suffers
Heaviest Loss

AN explosion, followed by fire, in the film exchange building at 804 Penn avenue, Pittsburgh, Pa., late in the evening of January 7, resulted in twenty deaths and scores of injuries, according to reports from that city on January 8. Between fifteen and twenty persons, mostly women and girls, were killed, it is estimated. Ten of the bodies had been recovered January 8, with firemen still at work in the debris. Many other bodies were reported under the remains of the wrecked structure.

Part of the building was occupied by the Exhibitors' Mutual Distributing Corporation, and the loss to that organization is said to be exceptionally high. Business has not been suspended, however, and a new exchange has been put into operation at 121 Fourth avenue.

No cause for the explosion has been advanced. Persons who were nearby when the blast shook the district say that prior to the upheaval a dense cloud of black smoke poured from the lower floor.

Less than six hours after the Pittsburgh exchange of the Exhibitors' Mutual Distributing Corporation on the third floor of the building had been wiped out a new exchange was in operation at 121 Fourth avenue.

With every employe of the exchange except the branch manager in the hospital, every foot of film in the vaults burned up and the records of the branch destroyed, a new office was outfitted in the early evening and new film began pouring in from Buffalo and Philadelphia. At 11 o'clock the morning of the fire a lease had been signed for new Pittsburgh quarters, so that when the exchange was wiped out new offices, fully equipped with vaults, were available immediately. Posters and other advertising accessories were on their way to Pittsburgh with the film and at 11 o'clock Tuesday evening four hundred reels of film with accessories were in the new exchange. A new salesman had been hired during the day and he was dispatched to the new exchange to help William H. Rippard, the branch manager, reorganize for business and at midnight Joe L. Merrick, the new assistant sales manager of Exhibitors' Mutual, arrived from New York to take charge of the situation.

Of the employes of the exchange three were seriously injured: Charles L. Casanave, salesman, leg broken and back seriously injured; Miss Clara Berger, poster clerk, leg broken; Miss Retta A. Berger, booker, unconscious from internal injuries.

The less seriously injured are: Emily Ley, Ruth M. Meiers, Edward Petri, Marie Schmidt, Harry S. Spang, Russell Taylor, A. Balavage, Fred Lacey, Howard Burket.

Two members of the exchange force were reported missing early in the evening but they were located later in a hospital by Manager Rippard. It was feared that they had been burned to death.

Immediately upon the report of the fire over the long distance telephone action was taken to reestablish the exchange that it might be in operation Wednesday morning. Buffalo and Philadelphia were called upon to furnish prints to supply the bookings scheduled for Wednesday and Thursday. With the booker unconscious and the records of the booking department destroyed it was impossible to locate a single print of film in the Pittsburgh territory the night of the fire but before morning executive office records had supplied the information, and the schedule of bookings for the next few days prepared. "It is impossible to estimate accurately our loss in the Pittsburgh fire," said A. S. Kirkpatrick, assistant general manager of Exhibitors' Mutual, "until our records are completely checked."

Fairbanks Sells War Savings Stamps

Douglas Fairbanks has been placed in charge of a Flying Squadron of five hundred of the best commercial salesmen in Los Angeles to put some "ginger" into their limit pledge campaign for War Savings Stamps.

Imbued with the internationally famous Fairbanks' "pep" these W. S. S. salesmen recruited from the star talent of Southern California's commercial circles, are going out after enough \$1,000 limit pledges to make up the enormous deficit which Los Angeles is facing in her War Savings Stamps quota.

Roosevelt in Screen Telegram Reel

The most recent pictures of Col. Theodore Roosevelt who succumbed at his Oyster Bay home January 6 are said to be shown in the Screen Telegram, No. 2, which is released January 9. In addition the reel contains views of President Wilson's visit to the former battlefield in France and his review of American troops, also scenes showing the arrival of the Cruiser North Carolina with marines who were wounded at Chateau Thierry, pictures of the revolution in Austria and a reproduction of the new Liberty button which will be given to each soldier who did his bit "Over There."

McClure Respects Roosevelt's Memory

The New York offices of McClure Pictures closed and suspended all business on Wednesday, January 8. This was the result of an order issued by Frederick L. Collins, president of the company, who took this means of expressing the company's respect for the late Colonel Theodore Roosevelt. The former President's life was made the basis of a photoplay to be distributed through the McClure company. This was completed only a short time before his death.

New York League Grieves for Roosevelt

New York State Local No. 1 of the Motion Picture Exhibitors' League of America, on January 7 adopted the following resolution by a rising vote:

"WHEREAS, We learn with profound regret of the sad loss sustained by this nation in the death of Theodore Roosevelt, one of its former presidents and most beloved sons, therefore be it

"Resolved, That this organization go on record expressing the sympathy of its members to the bereaved widow and family of our late lamented and beloved president, Theodore Roosevelt, and that all the members of this organization be and they hereby are requested, as tribute to the memory of the said Theodore Roosevelt, place at half mast the National emblem on their theatres and as a further mark of respect, this the annual meeting of our organization stands adjourned for one week, and that a copy of this resolution duly authenticated, be forwarded to the bereaved family.

MOTION PICTURE EXHIBITORS' LEAGUE,
New York State Local No. 1,
J. MANHEIM, President.

William H. Parsons Comes East on Business

William H. ("Smiling Bill") Parsons, president of the National Film Corporation of America and star in and creator of Capitol Comedies, has evidently entered the lists against Samuel Goldwyn for the sustained long-distance commutation record between New York and the Pacific Coast. Bill is back in the East on business, and by the journey has added another lap to his total of round-trips against the mark set years ago, when Mr. Goldwyn, then Samuel Goldfish, flitted from coast to coast with the unvaried monotony of the man who makes the 8.25 every morning and the 5.15 every night. This is Mr. Parsons' third trip to the metropolis in less than as many months.

Business brings "Smiling Bill" here, of course. And if he closes a deal he has under consideration a little cross-continent jaunt of 3,000 miles will become as nothing. Mr. Parsons proposes to take his comedy company on a picture-making tour of the world, visiting every country that makes more than a spot on the map and making a Capitol Comedy in each.

Ottawa Fans Ask for Repeat Pictures

Finding that a number of local moving picture enthusiasts desired to see several special pictures after they had been presented, the Imperial theatre, Ottawa, Ontario, decided to conduct a "Repeat Week" during the week of January 20. Three productions have been rebooked for the occasion, including "My Four Years in Germany," "The Passing of the Third Floor Back" and "Masks and Faces." The latter is an English picture, with an all-star cast. Each of the three releases were booked for two days of the week.

National Association Tells What It Did During Year

Feels Positive That Its Efforts Have Made It Vital Part of Picture Industry

ACCORDING to a report issued this week by the National Association of the Motion Picture Industry, the work accomplished by that body during the year just past has been of such a nature as to firmly establish it as a necessary and vital part of the great and growing industry.

The announcement said, in part: "As a result of conditions that have arisen during the course of the year threatening the very life of the motion picture business and placing an onerous burden on every company connected with it, the National Association has acted as the centre around which all of the activities of the industry have been focussed, and have been the means of solidifying and stabilizing the business to such an extent that it is now enabled to present a united front to any form of disaster or oppression that may arise.

"Early in the year a membership campaign was inaugurated and, as a result of continuous effort covering the entire year, many new members were added to the association. One of the important accomplishments of the association during the year, and one that not only saved the industry thousands of dollars, but which called forth the enthusiastic praise of the War Industries Board, was the adoption, as a result of the activities of the association of the revised regulations of the Interstate Commerce Commission relative to the shipment of films in interstate commerce. The new regulations provided for the elimination of the tin containers, thus bringing about an enormous saving of money to the industry and conservation of metal to the Government. The association was also instrumental in having the time when the new shipping cases were to come into use postponed for six months on account of the scarcity of metal and the inability of the exchanges to procure the new cases.

"Early in the year it was decided that two expositions were to be held, one in New York in February and the second in Boston in July. Owing to the necessity for fuel conservation the February exposition was postponed and later it was found necessary to also postpone the Boston show. It was then decided to hold one exposition in New York in October, in order to provide a means for wiping out the obligations that had been incurred by the postponement at the last minute of the other two expositions.

"In the spring of the year a strenuous attempt was made to pass a local option Sunday opening bill through the New York Legislature. After much difficult work the measure passed the Assembly, and in the Senate was referred to the Codes Committee, a majority of whose members were in favor of it. Likewise it was ascertained that if it could be brought on the floor of the Senate it was sure of passage. Governor Whitman, however, was instrumental in keeping the bill buried in a committee of the whole, and the legislature adjourned without it being acted upon by the upper body. This campaign will be continued this year.

"In September, at a convention of the American Exhibitors' Association, President Brady was instrumental in amalgamating the two national exhibitor organizations into one body, to be known as the National Association of the Motion Picture Industry, Exhibitors' Branch. This action was subject to the approval of the board of directors of the association, as the exhibitors demanded fifty per cent. representation on the Board of Directors and all committees.

"Later when this question was brought before the Board it was decided that the matter be placed before a meeting of the entire Association to be called for that purpose. At this meeting a quorum failed to appear and Peter J. Schaefer announced that under the conditions the exhibitors would withdraw from the Association. Mr. Brady also announced that he would present his resignation as president forthwith to the executive committee.

"During the year there has been considerable activity seeking to curtail and eliminate the prevalency of film thefts. Several conferences were held with District Attorney Swann of New York City and a committee of the Association, with Walter W. Irwin as chairman and has accomplished much meritorious work along these lines. Several indictments have been obtained by the Grand Jury and the offenders are now out on bail awaiting trial.

"At election time a campaign was instituted to obtain the sentiments of the candidates of both parties for the U. S. Senate and House of Representatives. The response to this campaign was exceedingly gratifying and served to indicate the importance with which the motion picture is looked upon by the national legislators.

"One of the most practical and conclusive demonstrations of the extreme value of the National Association to the industry occurred in October when the entire country was swept by the epidemic of Spanish Influenza. Because of the Association ninety-five per cent. of the distributors and producers were enabled to get together for the purpose of taking concerted action for the benefit of the entire industry. At a time when disaster was staring them in the face, owing to the fact that over eighty per cent. of the theatres of the country were closed, they were enabled, through the Association organization, to act as a single body and take those precautionary measures which would equalize the burden.

"An active part was taken by a committee of the Association in the War Emergency and Reconstruction Conference of the Chamber of Commerce of the United States, held at Atlantic City early in December. Resolutions were introduced condemning the censorship of motion pictures and likewise in opposition to the continued life of the Division of Films of the Committee on Public Information and the active competition of the Government in the motion picture business now that the armistice has been signed.

"Early in the year a campaign was instituted at the behest of Herbert C. Hoover for the conservation of food. A series of slides was prepared containing all of the requests of the Food Administration for wheatless and meatless days and these slides were thoroughly distributed throughout the United States. Mr. Hoover was the first high administrative official of the Washington Government to realize the value of the motion picture screen for propaganda purposes.

"The next official to request the assistance of the industry through the Association was Secretary of the Treasury William G. McAdoo, who required assistance in the Second Liberty Loan and following that the War Savings Stamp Campaign. In both instances slides were prepared and distributed throughout the theatres of the country.

"At about this time numerous complaints were being received relative to the quality and character of the pictures that were being supplied to the cantonments and battleships by an outside bureau which had an exclusive contract for this work. Under the direction of P. A. Powers a committee of the Association worked out a minimum schedule of prices, barely sufficient to cover the cost of handling, whereby all of the latest pictures were made available for showings in the cantonments and battleships.

"In order that the industry might be thoroughly organized for the war work which the Government was continuously calling upon it to perform, Wm. A. Brady, as president of the Association, and as the direct representative of President Wilson, appointed a National War Council consisting of prominent exhibitors in every State in the Union. The work performed by these gentlemen has brought forth constant praise from the Government officials.

"Following the Third Liberty Loan, an intensive campaign was entered into for the benefit of the Red Cross. Under the leadership of Wm. Fox, Chairman of the Allied Theatrical Motion Picture and Entertainments Committee, the co-operation of the National Association was confined to the soliciting of subscriptions from the employees in the motion picture business. Over \$80,000 was collected, the largest total of any industrial team of any industry in the United States.

"During the summer extensive conferences were entered into with representatives of the War Trade Board, resulting in the adoption of regulations governing the exportation of motion pictures to foreign countries. Credit is due to Paul H. Cromelin for the efficacious manner in which he labored as chairman of the Association committee and for the results accomplished."

Additional accomplishments were also noted by the association.

Exhibitor Service Bureau

Ad Smoke Light in Pittsburgh One Newspaper Well Represented in Advertising, But It Has a Great Opportunity to Go Much Further

THERE'S lots of smoke in Pittsburgh, but mighty little of it comes from the motion picture advertising or from the co-operation of the newspapers. For a city of more than a half million it is far from what could be desired. But there is one thing in Pittsburgh, and that is opportunity for a newspaper that wants to try to get out and develop the motion picture advertising and at the same time to give the public the news of the photoplay to cut a mighty wide swath from now on.

One paper stands out as trying to do things in the way of advertising, but it is not giving the right sort of co-operation, and most of the Pittsburgh exhibitors need stirring up on the displays that they are using. With the certain exception of one house and the possible exception of two others, there seems to be no effort put forward for GOOD advertising.

But in order to view the situation there fairly one must understand that Pittsburgh is a city that some years ago took in all the possible territory that it could annex. There are more than the ordinary neighborhoods within the municipal limits. For instance, the section that is known as East Liberty corresponds to what would be Harlem in New York, and there are five theatres that are first run and which compete in bookings with the downtown houses.

There are about one hundred and twenty-five theatres in the city proper. There are eleven downtown houses and the rest are neighborhood. We have a peculiar situation with the Grand Opera House, a downtown theatre, which runs pictures at the same time as the Liberty in East Liberty. The next downtown house, Loew's Lyceum, combination picture and vaudeville, also runs films simultaneously with East Liberty houses.

Another downtown theatre is the Olympic which has a first run but will not use pictures simultaneously with East Liberty, and which is reported to have changed its prices and policies several times during the past year. The other downtown houses with first run are the Columbia which runs pictures for either a week or makes two changes within that time and the Minerva which varies from changing three times weekly to a week's run. The Cameraphone changes daily running repeats on the other theatres.

Grand Opera House seats 2,500, the Lyceum 3,500, the Olympic 1,500 and the rest of the downtown theatres average about 600. In East Liberty the Liberty seats 1,500 the Regent 1,000, the Cameraphone 1,000 and the Alhambra 600. Syndicate ownership is not great in Pittsburgh, being practically confined to Rowland and Clark, who own the Liberty, Regent, Strand, Plaza, Belmar, Arsenal and Rowland and to the Harry Davis interests with the Grand and several other theatres.

Now before we go any further let's take a look at the newspapers. Here they are together with the circulation as given by the Lord and Thomas newspaper directory:

Chronicle, Afternoon (88,374).

Despatch, Morning (59,296) and Sunday (59,652).

Gazette-Times, Morning (79,853) and Sunday (85,881).

Leader, Afternoon (78,365) and Sunday (78,365).

Post, Morning Daily (65,243) and Sunday (96,445).

Press, Afternoon (116,015) and Sunday (125,004).

Sun, Afternoon (65,795).

It will be seen that there are five papers with Sunday editions, only two less than New York City. This is a bad thing for the exhibitors. There are too many theatres to expect most of the exhibitors to use all of the media. The one thing that most of them can do is to pick out one paper and devote the money they have to spend to this and try to get that paper to afford the utmost cooperation.

The one paper that is making a real showing in carrying motion picture advertising is the *Press*, for it carries the displays during the week of forty-one houses and shows a desire to give coopera-

tion. As it has the largest circulation of any of the papers it seems to have the best opportunity, though it still has quite a ways to go in getting out a real Sunday department.

Let us look them over. The *Leader* devotes its Sunday department practically to reading notices and the fact that this paper is giving something away on account of advertising is emphasized by setting this matter in solid nonpareil—a very small type and mighty hard to read. There is a four-column layout on the first run attractions which is mighty badly printed in the copies of the paper that we have looked over. On a second page there is additional matter in better type and about a third of a column of "Food for Film Fans"—good stuff for what there is of it.

Easily the most attractive advertisement that either it or any of the other Pittsburgh papers carries is that of the Liberty. We do not like the method of advertising the attractions for the first half of the week and the last half equally, but this may be excused by the fact that the Liberty might be called a neighborhood theatre and because for the first half of the week it plays the same attraction; generally, as the Grand, a downtown house. It generally uses the largest space in the Sunday papers, the ones illustrated this week being almost seven inches double column. The Grand advertises its full bill and gets a mighty crowded effect. We think that the same amount of lettering in larger space would add more to the display. Note how the display of the Liberty next door stands out in contrast.

Loew's has the biggest space this week with a very crude drawing that will be passed up by most readers and fails to bring out prominently the name of the theatre or the title of the production. Olympic uses 2 inches and the Minerva 2½, both advertising bills for a week's run while the Columbia uses 2 inches double on a twice a week change, the Regent 3 on a triple change and the Lyric 1 inch triple on a three time change.

By the way, there are no Sunday showings in Pittsburgh.

Turning to the Sunday *Gazette-Times* we find practically the same advertising and here a six-column layout with the reading notices again set in the small type. There are a few real news items on the page and a few items under the heading of "Reelograms."

During the week the *Gazette-Times* carries a 2¼ double column announcement of the seven Rowland and Clark theatres, 1 inch double column for the Grand and two inches single for the Olympic.

Again in the Sunday *Dispatch* we find the same advertising with the layout here arranged across three columns but deep. It is the only Pittsburgh paper in which we find the motion picture editor signing his name. Here the notices are in more readable type but we fail to find any real news of the photoplay.

During the week it carries the same advertising as the *Gazette-Times* with the addition of half inches, single, from the Columbia, Minerva and Downtown Cameraphone.

The *Post* certainly lets one of its advertisers "get away with murder" by allowing the display of the Lyceum to occupy a position right next to the layout, so indicating that this is news matter. The reading notices here are again in small type and there is not one news item on the page. Eight houses advertise here. During the week sixteen theatres are represented.

Now we come to the *Press* which follows what seems to be the rule with the Pittsburgh dailies in the type that it uses for the reading notices and with a layout that stands out poorly in the copies that we have received. Twelve theatres are repre-

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Artistic Work Conspicuous by Its Absence Through These Pages

At the top left and center are two pages from the Pittsburgh Sunday Leader and at right from Saturday Chronicle-Telegraph. Left center is from the Sunday Press and in center a weekday edition showing directory. Right from Sunday Gazette-Times. Lower left from the Sunday Dispatch, center from the Sunday Post and right from Saturday Sun

THE TREND OF NEWS IN THE FILM WORLD

New Year's Week Plans At Local Playhouses A Fine Augury for 1919

Photographic Forecast of Screen Offerings

That Week at the Movies

GRAND
HART
BRANDING
BROADWAY
WILLIAM HART
THE QUAIL MAN

REGENCY
EVELYN NESBIT
"I Want to Forget"

MINERVA THEATRE
JULIA ARTHUR
"The Cavell Case"

SECRET SOCIETY

ADDITIONAL MOVIES

ALL SORTS

DO YOU BELIEVE IN...
THE HOUSEHOLD

THE EVENING HOME PAGE

HEALTH TALKS

THE HOUSEHOLD

BAKER'S COCOA

IN FILM LAND

IN THE REALM OF MOTION PICTURES AND DOINGS OF STARS

DO YOU BELIEVE IN...
THE HOUSEHOLD

LIBERTY
JULIA ARTHUR
"THE CAVELL CASE"

GRAND
HART
BRANDING
BROADWAY
WILLIAM HART
THE QUAIL MAN

REGENCY
EVELYN NESBIT
"I Want to Forget"

DIAMONDS WATCHES

ON CREDIT ON CREDIT

The Best Gift of All

LOFTIS

Dorothy Gish

NEWS OF THE SILENT DRAMA

Attractions of Most On New Year Program

LIBERTY
JULIA ARTHUR
"THE CAVELL CASE"

GRAND
HART
BRANDING
BROADWAY
WILLIAM HART
THE QUAIL MAN

REGENCY
EVELYN NESBIT
"I Want to Forget"

Doings In Screenland

LIBERTY
JULIA ARTHUR
"THE CAVELL CASE"

GRAND
HART
BRANDING
BROADWAY
WILLIAM HART
THE QUAIL MAN

REGENCY
EVELYN NESBIT
"I Want to Forget"

Attractions in the Photoplay Houses

Programs for the Week

LIBERTY
JULIA ARTHUR
"THE CAVELL CASE"

GRAND
HART
BRANDING
BROADWAY
WILLIAM HART
THE QUAIL MAN

REGENCY
EVELYN NESBIT
"I Want to Forget"

THE PITTSBURGH SUN

Elimination of Professional Coach From College Athletics Recommended

System is Scored BY NATIONAL BODY

Selfish Opposition to Change in Commission is Hurting Baseball

Strads Through Spenns

Bottom Picture Directory



Harry Pomeroy, manager of the Holman Theatre, Montreal, Canada, believes in carrying one general effect through his lobby displays. For instance, in "Winner Takes All" he has used the Scotch idea with the central figure a Highlander and all the draperies in plaids. Note that with "A Society Sensation" the idea of the stripes or ribbon effects is carried through down to the one sheets in front of the house

Little Smoke Shown in Pittsburg Advertising with Only One Paper Offering Real Promise

(Continued from page 372)

sented in the advertising.

But it is during the week that the *Press* gets away with a real motion picture directory, for then it carries the announcements of the forty-one theatres. And during the week it devotes some cooperation to the motion picture by giving a few inches to "Gossip of the Movie Fans," interesting matter, of which there should be more in the Sunday issue.

The *Chronicle-Telegraph* has thirteen theatres represented and the *Sun* comes along with eighteen.

Now just one observation right here. Pittsburgh is a heavy advertising town. Most of the Sunday issues are very thick and they carry a large amount of revenue-producing displays. It is a great temptation in such a case for the newspapers to look upon the comparatively small amount of space used by the motion picture houses as amounting to little, for they figure that where a department store uses a page or two and asks for nothing there is no reason why they should devote a lot of free space to a group of advertisers who do not use a total of a page.

Pittsburgh has a large industrial population, a population that is highly interested in the motion picture. A great share of its people are those who earn their living by manual labor—for we are leaving the well-known Pittsburgh millionaire of which Broadway chorus girls hear so much out of the calculation—and they are interested largely in the popular sort of entertainment which is afforded by the photoplay. There should be a whole lot greater interest given to the newspaper that would conduct a real photoplay department daily and Sunday. The *Press* has made a real start with the advantage of its larger circulation but it has not gone far enough. In a less degree than the other papers of the city it indicates an

attitude to the motion picture of something that has to be covered—in some sort of a way.

We would advise the motion picture owners of Pittsburgh to attempt to center their efforts on this paper, and to get a realization that just as much earnest attention paid to the motion picture as to the sporting page will be appreciated by the public. And how much effort the *Press* has given to lining up all of the advertisers we do not know, but it has evidently been earnest in this for it makes a mighty good showing.

The average exhibitor cannot afford to use all of the Pittsburgh papers and therefore he will have to center on the best of them and in the average manufacturing town the afternoon paper is the best medium.

Now if the Pittsburgh exhibitors as a body would go to the *Press* and express their appreciation of what the paper is doing so far and then ask it to do a little more we believe that it would find the sheet willing to cooperate. By giving even short space to the motion picture during the week, it shows a realization of the interest.

What the *Press* ought to do is this:

Continue to run an attractive layout in the Sunday issues with reading notices for the first run, advertising theatres, but set these in type that will not hurt the eye and give each of them a news heading that will take off the curse of saying: "Here's something that we are handing out because we have to do it. And then devote three or four columns each Sunday to real news of the photoplay. Carry say a couple of news stories with top heads and then a couple of columns of gossip of the players illustrated with half column cuts.

And then on Tuesdays it should devote a couple of columns to reviews of the first run pictures. The fact that several the-

atres use the same pictures would make this much easier. And the immense number of neighborhood theatres would make this all the more interesting to the patrons of all of those theatres through the greater city.

We believe that if this was done the motion picture directory that the *Press* carries would show a considerable increase. We know that the larger houses would be able to increase their space, as they should do in the paper that is supporting them the best.

We fear that the main thing that is the matter with Pittsburgh all around is ROUTINE. Some of the theatres appear to think that once they have prepared a display they would give it to all the newspapers. And the newspapers conclude that in exchange they owe it their duty to give a certain amount of space—almost any old thing to the attractions. And it is all carried out in pure ROUTINE form.

Pittsburgh newspapers need PEP in their motion picture departments. When there is more of it there will be a greater response from the theatres. For as a matter of fact almost everything in connection with newspapers and the photoplay appears to be done half-heartedly in the smoky city.

Toronto Newspaper Plans Contest for Would-Be Players

The *Toronto Daily News*, which prints the biggest photoplay calendar of any newspaper on the continent and which ranks with the liveliest of motion picture departments, has just started a contest in connection with Famous Players-Lasky through which it offers young men and women a chance for try-outs at the Los Angeles studios of the company at a salary of \$35 a week. In making the announcement the paper calls attention to the fact that Mary Pickford was a Toronto girl and that she started in motion pictures at \$5 a day.

Hundred Per Cent Shown "Out In the Woods"

"OUT in the woods" of Arkansas there is a theatre that would do credit to many of the bigger cities of the country. It is a theatre that charges top prices for motion pictures and plays to packed houses. It is a theatre that uses page advertisements, though there is no newspaper published in the village where it is located. You cannot find the name of the town on any of the available maps of the State, yet it often plays first-run on pictures for that whole section.

It seems impossible that such should be a true statement of facts, but it is. The name of the theatre is the Bauxite, it is located in Bauxite and is the property of the company that owns the big Bauxite mines midway between Little Rock and Hot Springs.

Gen. J. R. Gibbons runs his property from the point of view of the welfare of his employees as well as merely making money. Through the co-operative plan followed house rent is very low, electricity costs practically nothing and every family gets medical services and treatment in a splendid hospital at a total cost of \$1 a month. From these facts it would seem that the well-known H. C. L. is unknown in Bauxite.

General Gibbons realized that to keep the employees satisfied and to prevent them from going away to the cities he had to give them amusement, and so he started in to build the very best of motion picture houses. As we have said, it's "right out in the woods," but it is at the same time the amusement centre of that section. Although it cost \$26,000, it has been a paying proposition since the day of its opening, seats 900 and has a stage on which any of the legitimate road attractions may be played.

Jack Parsons, who has been known for years in the theatrical business, is the manager of this novel theatre, found that the profit from running the house for three days a week was as great as for six, and so the theatre is accordingly operated only half the time. Only the highest class features and comedies are shown and the admission is 25 and 35 cents. Even higher prices are charged on big specials, the recent showing of "Hearts of the World" calling for some of the seats at \$1.50—and

BAUXITE THEATRE
BEAUTIFUL
JACK PARSONS, Manager
D. W. GRIFFITH'S Masterpiece
HEARTS OF THE WORLD

SATURDAY

DEC. 21

PRICES: 400 SEATS
250 Reserved Seats

RESERVED SEATS ON SALE!
BENTON - Bush Drug Store
BAUXITE - at Theatre
MAIL ORDERS PROMPTLY FILLED

OUR HOLIDAY
PROGRAMME
9-BIG SUPER-FEATURE NIGHTS-9

Monday, December 23 "The Shooting Of Dan McGrew" Remmies & Razors 9 REELS 10 and 25	Tuesday, December 24 "Voice on the Wire" ELKO COMEDY Charlie Chaplin 25 PRIZES 5 REELS 15 & 35	Wednesday, Dec. 25 "My 4 Years in Germany" "Dizzy Heights" 10 Reels 15 & 35
Thursday, Dec. 26 "The Unbeliever" "Worries and Wobbles" 9 REELS 15 and 35	Friday, December 27 "THE BARRIER" "Champs and Chances" 7 REELS 15 and 35	Saturday, Dec. 28 "The Flower of Dust" Mutt and Jeff 7 Reels 15 & 35
Monday, Dec. 30 "Opportunity" VITAGRAPH COMEDY 9 - REELS - 15 & 35	Tuesday, December 31 "VOICE ON THE WIRE" ELKO COMEDY Charlie Chaplin 25 - PRIZES - 25 5 REELS 10-25	Wednesday, Jan. 1 Happy New Year "The Kaiser's Finish" Charlie Chaplin "Shoulder Arms" 11 REELS 15 & 35

Bauxite theatre uses double page spread to advertise one attraction and the next week's bill

the house was packed.

But Mr. Parsons does not depend alone on those employed by the mining company for his patronage; he literally goes out into the highways and byways and gets the business. Regular circus methods are used in the billing. When the first orders for paper came into the exchange with which he was going to do business, the manager thought that there was an insane man out in the village of Bauxite. But the order was repeated with each picture, and when the traveling film salesman called around he found that Parsons was posting every road for 20 miles in each direction from Bauxite.

Every week programs are sent out to a mailing list of 1,800, which is kept carefully corrected, and the result is the theatre gets business from as far as 42 miles away. One of the reasons for this is that practically every farmer in that section owns his "flivver," and night after night they bring in their families and friends to see the photoplays that Parsons is offering. Every possible patron in the whole section

is reached through the publicity campaign, which also includes page advertisements in the only available newspaper.

There is not even a country weekly printed in Bauxite, but there is the Benton Courier published in the neighboring town and this covers the entire county. When Mr. Parsons opened up he decided that he wanted big space, and so he began using pages and has kept at it ever since. It is probably the only country town theatre in the country that does this. When he played "Hearts of the World," on December 21, he used a double-page spread, and with the worst night of the year, the Saturday before Christmas and after a three-day rain, with the roads deep with mud, he reports excellent business.

There is one additional method of exploitation used, and that consists of personal talks that Mr. Parsons makes to his audience telling them of coming productions. He makes it a point to appear on the stage at every performance, and in this way he is able to impress upon

(Continued on page 380)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Gressman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horster, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Detroit.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Lawrence, Alhambra theatre, Detroit.
Chas. G. Branham, Majestic theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto theatre, Medford, Ore.
F. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

What Live Wires are Doing

WASHINGTON
Starts Sunday—Continues All Week
YOUR OLD FRIEND
FRANK McINTYRE
in
Rex Beach's
NEW COMEDY
"Too Fat to Fight"
Home Town **Jane Holder** Super-Contralto
The Sensation of Detroit?
Complete Program of Admittance

azine. This latter line should not be omitted from any advertising of this picture because the magazine has thousands of readers who will want to see the story transferred to the screen. As a matter of fact, a current story in a magazine is likely to bring more business to the theatre than would the fact that the picture was made from some novel, because of the difference in the circulation.

Here is another bright and breezy one from the Washington theatre, Detroit, using a picture of the girl on one side of the three-column, five-inch display and McIntyre on the other. The selling arguments are carried in very small type in the upper corners of the display, but we think that the Washington made a mistake in not referring to this as a magazine story instead of merely calling it Rex Beach's new comedy.

"Dreamland" is certainly a good name for some theatres—the sort that invite sleep.

WE have had many occasions to praise the work of the Eckel theatre, Syracuse, N. Y. in these pages, but here is a display that we distinctly do not like. We believe that the theatre makes a mistake in using the national flag or national emblem without the utmost justification and here is a case where there seems to be none except for the fact that Fairbanks—as are most of our stars—is an American.

There is no reason for using the background of the American shield for Fairbanks or any other star. It is meaningless in the first place and the only impression

ECKEL—The Theater of—5 DAYS
Comfort and Courtesy **BEG. TO-DAY**
The Part Master of Screen Comedy—The Daddy of Them All
DOUGLAS FAIRBANKS
In His Latest and Prettiest His Greatest ARTCRAFT Picture
"HE COMES UP SMILING"

that it could give would be a wrong impression. The space would have been much better occupied in saying something about the character of the picture instead of dealing merely in generalities. The designer would then have had space to get his type effects instead of crowding things up in less than an inch space at the bottom.

Advertising will make money grow on your theatre tree.

METROPOLITAN THEATRE, Cleveland, O., has put out one of the best of the series of splendid displays which have come from the Mrs. Charles Chaplin campaign. This quarter of a page has everything that it needs except an added line for the selling talk on the picture, but we have called your attention many times to the fact that the Cleveland theatres

METROPOLITAN
ONE WEEK ONLY
CONTINUOUS 2 TO 11 P.M.—TODAY & CHRISTMAS DAY—PATRINE DAILY
"THE LUCKIEST GIRL IN AMERICA"
MILDRED HARRIS
(MRS. CHARLIE CHAPLIN)
IN
"Borrowed Clothes"
A LOIS WEBER PRODUCTION
ADAPTED FROM THE STORY "ORANGE BLOSSOMS"

follow the general style of giving the name of the star and the name of the picture and then using some striking photograph or sketch to illustrate it.

Here the Metropolitan has used a picture of Mildred Harris as she appears in "Borrowed Clothes." We think that there would have been a considerably stronger appeal if the display itself had said that the star appears as a bride in this picture and to connect up the events in the picture with the romance of real life.

That "can't" feeling scares the dimes into the other fellow's box office.

WITH the exception of one thing, here is a display that stands out with the very best. The one thing that we don't like is the illustration at the bottom of the display. In the first place the picture at the right doesn't look anything like Norma Talmadge and the whole effect of the girl with the pistol and the man wearing the cap peering at her is lost because there is nothing to show what it is all about. We repeat: Meaningless cuts are worse than none at all.

NORMA TALMADGE
in
"The Heart of Wetona"
From the Famous Stage Play by George Sombrough
Here is Norma Talmadge's final photoplay for the year 1918—a most notable year in the career of this young woman, a year of steady, sure achievement, and as it draws to a close she finds herself everywhere acclaimed by critics as the screen's most versatile and accomplished delineator of human emotions.
ALHAMBRA
First half this week.
Theatergoers will remember "The Heart of Wetona" as a great play. It is a more thrilling and interesting picture. In it Miss Talmadge has the role of an Indian girl, and a most charming red-skinned beauty she is, indeed.
It will Make Your Heart Throb and Your Pulse Beat Quicker.
Mott & Jeff Cartoon
Chester Travelogue

But in every other way it is all that a display should be. The Indian blanket design has been incorporated into the bride and the name of the star is played strong with the display going ahead to review the success of Miss Talmadge during the year, followed with the statement that this is her final and best photoplay of 1918. It is certainly going to convince every Talmadge admirer and then reach out and get a lot of others who are interested in seeing good motion pictures generally.

For a novelty we like the name of the theatre near the center of the display, which occupies eleven inches across three columns.

WE'VE HELPED

But the Motion Picture House Has Still a Big Part to Play

THERE isn't the slightest doubt that the photoplay has helped win the war. The manufacturers and the distributors have done their part and the exhibitors have been willing to go the limit in co-operating with the Government.

But we will still have a big part to do—not much longer with propaganda, but our duty to the people—in giving them real amusement. And to do this you should strive to improve the quality of your offerings, to round out your bills, to add the melody.

Further than that, you want to add the cheerful tone to your theatre. The boys are coming back—some of them won't. But everyone wants to be cheerful these days. Put the SMILE IDEA through your house and keep it there. Go over your service and see if you can't give your patrons just a little cheerier welcome.

A smile will help you a whole lot along the golden road.

Seeing Rialto and Rivoli with Rothapfel

AT the Rivoli this week there is presented the most remarkable and most brilliant setting of entire bill around a feature that we have ever known, for it is done with a skill that shows Rothapfel at his best. And though he had just weathered through an attack of the "Flu" he found the opportunity to make the presentation one of novelty.

It is with such a bill as this that there should be no program. There is so much more enjoyment when one does not even anticipate what is going to happen, and that is one of the pleasures of the Rialto and Rivoli for even with a program in front of you you never know the interpretation that is going to be placed on a number. But you can be sure of one thing and that is the atmosphere will be created and maintained.

Now with the exception of the Animated everything on this bill hinges right on the feature, Norma Talmadge in "The Heart of Wetona," and therefore a different treatment has been given the Animated so that it will not come in as a jarring note amid the remainder of the setting. It would make a break that would take away something from the spirit of the entire offering and so this week it has been placed first on the bill. Watch the treatment:

With the house entirely dark the curtains go up barely revealing the orchestra and then with a roll of drums the musicians lights go up to blue with a reddish cast on the curtains and the orchestra bathed in red and after a few bars of music, while we are wondering what is going to happen we have the "Rivoli Pictorial Edited by Rothapfel" as the title tells us. The first pictures are of President Wilson's trip abroad and these are the official ones which far surpass any of the others of the same event, because all the facilities of the ship were granted the men who made these for the Official War Review.

We have first pictures of the George Washington steaming out of New York harbor with all the whistle effects of the harbor craft, shots of the battleship Pennsylvania leading, airships flying overhead and then without any title being used we get the first glimpse of the President and the audience breaks into tremendous applause. Following this are scenes of the ship rolling in the storm, evidently taken from the battleship, pictures of the lifeboat drill, splendid shots of the crew of the vessel with the President, then dropping depth bombs and finally the American fleet coming out to meet the ship.

Now there has been an unusual musical arrangement here by counterpointing "Hail, Hail the Gang's All Here" several times with the more serious numbers. The picture opens with "American Patrol" and then there follow through "Columbia the Gem of the Ocean," sixteen bars of "Dixie," "Hail Columbia," the first strain of "Before the Mast," and then come in four bars of "Hail, Hail," the orchestra

WE'LL MISS HIM

Rothapfel Has Been One of the Features of this Department

IN another part of this issue you have probably already read the announcement that after the 1st of February S. L. Rothapfel will no longer be managing director of the Rialto and Rivoli, his resignation taking effect on that day.

So the heading on this page can appear but three times more. It will be like parting with an old friend, for "Seeing the Rialto With Rothapfel" was made a regular feature of this department shortly after the launching of the Exhibitors' Service Bureau. For nearly a year and a half it has been greeting you regularly.

You will miss Rothapfel and the way he presents pictures. It is going to be a genuine loss to the film world and to exhibitors in general. We will continue to print accounts of the presentations at the two houses, but they cannot be the same because there is one word that belongs with Rialto and Rivoli—and that is Rothapfel.

It has been a pleasure to write these articles with Rothapfel. He has never been too busy to take infinite pains to explain everything, he has permitted the writer of these articles privileges at the theatres that no other person has had, and you have had an inside look at his methods that could come from no other source.

Rothapfel's resignation is a real loss.

returning to "Before the Mast," playing this through from the beginning and following with "Our Jackies," then another break with "Hail, Hail," this time played through and then "Our Boys Across the Sea" for the greeting to the President, and "To Victory," used with his arrival in Paris.

Current Events then presents pictures of the arrival of King Victor of Italy in Paris and included here are shots of the call of President and Mrs. Wilson on Poincaré and here we have a few shots of Gen. Foch. Gaumont follows with pictures of the visit of Foch, Clemenceau, Orlando and other notables to London and during all of these pictures "Pomp and Circumstance" is used. Current Events brings from Akron, O. "Riding the elephants of the air," interesting pictures of the big war balloons and here the music in the first part of "In the Clouds." From the same source come striking pictures of the Great Northern shore off Fire Island, including some of the events in the rescue and the capsizing of one of the life boats. Beethoven's "The Storm" is aptly used here. The weekly comes to an end with a burst of applause with Gaumont's "Tanks of

victory," the most remarkable picture of these big and little fellows that we have seen. "Le Cid" is the stirring accompaniment.

Then comes the overture which consists in selections from Victor Herbert's "Nautoma," one of the few made-in-America grand operas. The orchestra is in blue here with the settings in pink and green effects. There is no pause at the end of the overture for the curtains part and there is immediately projected on the screen Prizma color pictures of the Blackfoot country entitled "The Land of the Great Spirit." There are some wonderful cloud effects shown here and the pictures of the naked redmen riding in the river get a big hand from the audience. The colors are strikingly brought out in these pictures and much is added to them by the especially prepared score which is used, composed of a series of Indian effects.

A few more bars of music and then the curtains part again revealing Chief Red Eagle of the Blackfeet Indians standing on a pedestal, in the foreground with the mountains stretching away behind him. This setting by John Wenger is a triumph in art work. Then the chief gives his "Incantation to Manitou" and the four wings, facing in first one direction and then the other as he utters the Indian words. Immediately at the end of this the feature is started.

"Girl of the Golden West" is the theme for the feature and this is brought in immediately following the Invocation." Much of the music consists of the Rothapfel numbered selections which have been carefully switched about to form the perfect setting and bring out all of the charm of the picture. "Song of Sorrow," "Indian War Cry," "Tomas' Indian Lament," "Melancolie," "Midsummer" and "The Moon Drops Low" are some of the other numbers.

The Indian spirit is further carried through the bill with a clever cartoon entitled "Quannah's Family Tree," Quannah being one of the chief characters in the feature and the subtitle of the comedy further telling us that this is Cartoonist Felton's report on Weton's family. It gets many laughs after the tense feature and performs the Rothapfel purpose of "seeing 'em away laughing." "Passing of the Red Man" is the music.

In fact, it is remarkable that this notable presentation of a picture should call forth such praise from the New York daily papers on the same week that there came the announcement that Mr. Rothapfel had resigned from the managing directorship of the two houses. Without suspecting that there was anything in the air the paper, between the lines, paid a tribute to the Rothapfel genius in the presentation of photoplays.

And again at the Rialto this week there is another thing that marks the Rothapfel resignation week. That is the return of Mr. and Mrs. Drew to the screen in the first of their Paramount-released pictures.

January 18, 1919

Rialto and Rivoli

It will be remembered that Mr. Rothappel always made regular features of the Drew comedies at the Rialto and that when they announced that they would go to the speaking stage he started a movement to keep them on the screen although it did not prevent their venture into the legitimate drama. But they come back to the Rialto this week and the Rialto fans greet them as their own.

"Southern Rhapsody" is the overture at the Rialto this week, the number being made up largely from the work of Stephen Foster. It is played with the lights all in gold.

Then came one of the splendid Robert C. Bruce scenics, "The River Gray and the River Green." It pictures the two rivers from their sources until their meeting and their flowing together along toward the ocean. One of these is called a sorrowful river, with its sluggish course, and the other a joyful one, leaping cliffs and fighting its way along. There is one especially fine shot which shows a placid river in the foreground and the same stream tumbling from a huge cliff in the background, and another where the two rivers, now one, take their final big jump on their way to the coast. "Vativa" is the music.

With the lights in red Miss Gladys Rice then appears from between the curtains and sings "The Last Rose of Summer." She is dressed in white and carries one red rose in her hand. There was not a sound in the house, not even a cough, when we heard the selection rendered, a tribute to the singer.

Rialto Animated opens with Current Events pictures of Gov. Smith and Former Gov. Whitman reviewing the inaugural parade in Albany while "Diplomat March" is used. Then follow striking Pathe views of the steamship Northern Pacific ashore with the Beethoven storm music used. From the same source come pictures of the American tanks at Camp Polk, N. C. There is a big laugh with the antics of the "mud hen" and with the sub-title "She's a Ford." "Hail, Hail the Gang's All Here" helps the pictures along.

Gaumont then presents pictures of the British mystery ship "Suffolk Coast" showing her first as a harmless "tramp" and then with her guns in action ready to sink a U-boat. From Gaumont, too, come pictures of the last of the U-boats surrendering to the British. "Rule Britannia" overture is used for both of these pictures. "On the Flanders Coast" are the final pictures showing the way that the British bottled up Zeebrugge as proven by pictures made since the end of the war and here the maestoso of the same selection is used, giving a crashing finish to the Animated.

With the lighting in red and before the Byzantine setting Vicente Ballester then sings the "Figaro Aria" from "The Barber of Seville" most effectively.

Dorothy Gish in "The Hope Chest" is the feature and for this Arndt's "Toots" is the theme.

This is rendered in various forms.

Broadway Strand

The Best Pictures — and FIRST

"RUBE" WEEK STARTING SUNDAY DECEMBER 29

CHARLES RAY

"STRING BEANS"

ASA COUNTRY DUMPKIN IN A DELICIOUS RURAL COMEDY

NO USE O' TALKIN' BUT RAY is some slicker in foiling The Villain AND WINNIN' The GIRL.

"The Village Remersal" FARMER NEDDERMEYER AND HIS BIG TOWN BAND

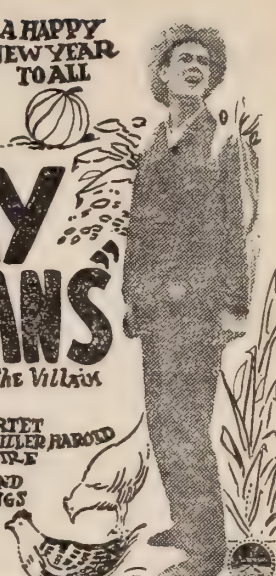
MACK SENNETT CONTRIBUTES "The Village Chestnut"

THE VILLAGE QUARTET EDDIE MCGRAW BOB MILLER HAROLD SMITH FRANCIS MCGUIRE

MUZZ AND JEFF AND OTHER GOOD THINGS

GET 'EM EARLY FOR SEATS EVERY DAY 11:15 TO 11:45 PM PRICES 20¢ 30¢ 40¢ INCLUDING WARTAX.

A HAPPY NEW YEAR TO ALL



How Detroit theatre advertised its "Rube" week

Once with the title "That Has No End" it is rendered as a violin solo and then with the start of the honeymoon we have it played on piccolo and flute, again with the title "Whistling to Keep" on the piccolo alone and then going into the full orchestra with the title "Back to Her Ragtime," and then when Sheila looks around we have a pause and the theme on the bassoon. Still later in the picture with the second shot of the girl in bed we get it on the violin and at the end with bassoon and drums. There is a large amount of popular music used during the picture including "I Want a Doll," "Causerie," "Twilight Sketches," "Lullaby," "Gabrielle," "Saint Malo," "Flattery," and "Cherry Blossom."

Selections from "Flo Flo" form the second orchestral number and then we have the Drew comedy which is introduced with "Auld Lang Syne" played slowly. There is a novel introduction with the "verse" that K. C. B. wrote in the New York *American* announcing the return of the Couple to the screen, and this in itself gets a big hand. With the title "Wedding Bells" we have "The Land of the Wedding Bells" and after that the theme, "Sympathy" is introduced. This is followed by "Gianina Mia" from "Firefly," played on the piano and one violin and then Mendelssohn's "Wedding March" started on the piano alone and gradually taken over by the full orchestra. There is a clever title with "The curtain is now lowered to note passing of three weeks" and here "On the 5:15" is used, followed by "This is the Life," "The Wedding of Sunshine" and the theme. With the title "Neath the Spell" "Underneath the Sky" is used, and then "Honeymoon." At the moment that the fat friend enters the door we have "I'm Sorry I Made You Cry" followed by "Sympathy" and the "Hot Time" used to a big laugh when the bride gets the letter from the other woman and "Sympathy" played through twice at the end.

It is a most effective arrangement of the music and sends everyone away in a mighty good humor.

Charles Ray Picture Used as "Rube Week" Basis by Detroit Theatre

HERE is a plain case of thinking—of taking advantage of opportunity.

When Managing Director Phil Gleichman of the Broadway Strand, Detroit, sat in the projection room and saw Charles Ray in "String Beans" and then a little later looked over the Mack Sennett comedy, "The Village Chestnut," there came an idea and that was to have a regular "rube" week at his theatre.

He did this by naming the leader of the orchestra "Farmer" and then referring to the quartet as the "Village Quartette" and so the rural tone was given to every portion of the bill. Then he proceeded to carry this idea out in his advertising which consisted in typical farm decorations and a half-tone of Ray in overalls.

In the first place it was a case of formalizing a bill throughout and of taking advantage of the opportunity to make it appear that the Broadway Strand had gathered together these various features especially to give a "Rube" week. It worked well and the result was large audiences for it is said that no Detroit theatre has ever gotten any more word of mouth advertising than was accorded this one.

Shoe Store and Theatre Both Benefit from This

Co-operation of a merchant and a theatre manager was shown when Arthur C. Stolte showed "Mrs. Leffingwell's Boots" at the Strand theatre, Omaha. He induced the owner of the most exclusive shoe shop to place in the window a pair of embroidered slippers, together with a picture of Constance Talmadge and a card reading "These are the boots—see the play at the Strand this week." Mr. Stolte, in turn, arranged a stand in his lobby on which he placed slippers and then gave the store credit for the display.

This Akron Paper Gives Its Theatres Real Cooperation and Its Readers Real News Items

SOME weeks since we reproduced a page from one of the Akron, Ohio, newspapers, the *Beacon-Journal*, and commented on the large amount of advertising represented there and the very small amount of co-operation on the part of the newspaper, which gave only a few sticks of type and all under the heading "From Press Agents."

At the time we said in the very opening paragraph: "We are making this comment purely on the sheet that we have reproduced * * * because we have not had time to investigate what all of the Akron newspapers are doing as a habit." And now comes along the Akron *Press*, which we did not even mention by name, declaring that these strictures do not apply to it. And though we didn't say they did, we are mighty glad to show the papers that are really trying to do things.

So Mrs. Grace A. Curtiss, motion picture editor of the *Press*, writes us that every exhibitor in Akron knows:

"That the *Press* asks for advance bookings of films, so we can have half-tones made for certain attractions—at our own expense.

"That the *Press* never has and never will run theatre news under the heading 'What Press Agents say.'

"That the *Press* stands back of statements regarding photoplays and acts on the legitimate stage, criticising them according to our own judgment, be they good, bad or indifferent.

"That the *Press* always has devoted liberal space to photoplay reviews, dealing with the current week's offerings, pictures to come and pictures in the making.

"That the *Press* endeavors to give to its readers an insight into the motion picture

industry and up-to-the-minute stories regarding the actors who have made this great industry what it is to-day.

"That the *Press* never has and never will gauge the amount of reading matter according to the amount of money spent in this newspaper for advertising a photoplay.

"That the *Press* believes the public is entitled to know what's doing in the movies, and to this end we give space in the news columns even though the houses presenting the films do not spend a penny with us.

"That for timely news and art in the movie world the *Press* is always on the job."

Mrs. Curtiss further explains that since the Government put the limit on the amount of white paper to be used, the motion picture department had to suffer along with the rest of the paper, and she intimates that with the lifting of the ban the photoplay department will be restored to its previous size.

The issue of the *Press* that comes to us is for Friday, December 13, and shows seven full columns of motion picture advertising, and on the opposite page about three and a half columns on interesting matter about motion pictures. Most of this is devoted to reviews of local offerings, but there are a couple of attractive cuts and then considerable short gossip about the players.

Certainly, the *Press* deserves credit for the liberal policy that it is pursuing, and for that reason we hasten to correct any false impression that may have been intimated by an article which was supposed to cover only what the *Beacon-Journal* was failing to do.

Theatre Built "Out in the Woods" Shows How Exploitation Will Pay House in Small Towns

(Continued from page 375)

them the worth of some unusual attraction.

One of the reasons for the success of Mr. Parsons is that he is never "cheap" in the way that he puts on attractions. He says:

"I have been for twenty years in the show business, from a circus to picture shows, and I have never made a dollar with a cheap show. Careful observation has taught me that the real money getters always spent money to make money. Even the distributors did not take me seriously at first when I asked for real service, but now I am offered all the big features, and we take most of them, for General Gibbons wants nothing but the best for his employees, and they get it.

"I believe the money is there for anyone who will take a chance. The time has long since passed when you can fool the public, especially the small-town public. They have more time to read the magazines and they are consequently more critical and harder to please. You cannot fool these people by telling them that you have

a great picture and then giving them a piece of junk. If I did that they would not be coming back to my theatre day after day. I try to get the very best pictures and then tell the people the truth about them. The people in the small town and in the country know whom they can trust. Every picture I have is not a world beater; but my patrons know that I am trying to get the very best, and that if one falls below the standard now and then it is not my fault."

As a matter of fact, the case of the Bauxite theatre is worthy of a great amount of study. It proves that the manager in the smaller town can develop the trade around him and make money, provided he has the right sort of a house and is willing to show good pictures instead of merely getting out of it the cheapest way he can. The automobile has added wonderfully to the possibilities of the country-town theatre, but the manager must be willing to exploit the pictures and keep his standards up if he is going to build up this trade.

We would like to hear from others who are scoring successes along this line.



Strand Theatre, Louisville, used a cut-out of Chaplin and then fitted him up with real impedimenta

Theatre Arranges Call Board for Railroad Men

For years it has been the practise of many theatres to keep in the box office the locations of the seats of physicians who may be attending the theatre so that they can be reached immediately in case of emergency calls. But the Majestic theatre, Grand Junction, Colo., has gone a step further and now invites railroad and professional men to write their names on a bulletin board in the lobby. Then an usher shows them to seats and comes back and writes the location on the board so that these people can be easily reached when they are needed. Grand Junction, as its name indicates, is a considerable railroad center, and this arrangement is a convenience to many who are liable to be called out on "runs" at any moment. Now instead of having to spend their evenings at home they can go to the theatre.

Picture Theatre Plans Helps in Buy-at-Home Campaign

How a motion picture theatre can help in a local campaign has just been evidenced by the Sexton, Great Falls, Mont. Recently the merchants of Great Falls launched a movement to have the people of the section buy at home instead of patronizing the mail order houses. Manager Will Steege saw a plan to aid and so he offered free admission to his theatre to every boy and girl under sixteen who would present a mail order catalog. Three hours after the campaign was launched the theatre was packed and about all the mail order catalogs in that section of the country were in the possession of the theatre and on their way to destruction.



Striking display of Majestic Theatre, New York City, on "Mickey"

Many Window Displays Help Exploit "Mickey" For Moore's New Rialto Theatre

MOORE'S new Rialto theatre, Washington, D. C., a house which by its novel arrangement and exquisite beauty has taken a place among the great successes in theatrical history in America, established new attendance records in the National Capital the week of December 29, when the major feature of a bill that embraced a variety of impressive attractions, both pictorial and musical, was "Mickey," Mack Sennett's most pretentious contribution to the screen, with Mabel Normand starred.

In paving the way for this engagement, special newspaper advertising was begun in all Washington daily publications ten days in advance of the showing of the picture. This preliminary campaign was kept distinct from the running advertisements of the Rialto's current attractions, thereby eliminating all danger of confusion of dates in the public mind. A further means of publicity was found in the willingness of department and music stores to co-operate in exploiting the film feature under a reciprocal arrangement that accorded them the benefit of announcement in the Moore theatres of the establishments in which the song "Mickey" and the phonograph records could be purchased.

Special decorative frames briefly stating the name of the attraction, the place of its exhibition and date of the engagement, and containing photographic inserts of scenes from the picture were displayed in prominent downtown windows. These

frames, 34 x 44 inches in size, were in the majority of cases utilized as a nucleus for window displays inviting the public's attention to the "Mickey" musical score.

When the Rialto opened on Sunday afternoon, December 29, there was a line at the box-office that extended for something over a full city square, with prospective purchasers of tickets two and sometimes three abreast. This demand for seats in a house that accommodates 2,000 spectators on one floor continued throughout the run of "Mickey," even the 11 o'clock morning shows playing to capacity. A particularly eloquent commentary on the insistence of the theatregoing population of Washington that they see this camera subject is found in the fact that on three days of the week the picture ran a cold, drizzling rain fell without ceasing. Despite the inclemency of the weather the trusty box-office line never broke—as may be observed from the accompanying photograph taken at 11.30 a.m. in a rainstorm.

As added attractions with the "Mickey" film were run the Rialto's review of current events, "The Battle of the Levathans," a natural color study of the unfathomed ocean depths, and the special views of President Wilson's arrival first at Brest, then in Paris.

Much effectiveness was lent the climactic scenes of the Sennett production by the skillfully arranged and perfectly synchronized orchestra score, interpreted by

Clever and "Different" Display Used by N. Y. Theatre for "Mickey"

HERE is a unique display on "Mickey" that was employed by the Majestic theatre, New York City, in advance and during the three-day showing of the production at that theatre. This house is located at 184th street and St. Nicholas avenue and is one of the largest theatres on Washington Heights.

Manager Brandon made the display out of three 40 by 60 pictures with "Mickey" in large letters at the bottom of the foreground, while in the background there was cut out of the character backed up by a Western scene which helped to make the whole thing stand out so that it attracted the attention. The copy on the board read:

"No photoplay has yet been produced so filled with adventure and thrills as 'Mickey.' Every human emotion, every element of life, Mabel Normand portrays with such genuine artistry, expressed with a sincerity never before equaled."

This was in addition to the campaign planned by H. J. Shepherd, of W. H. Productions, in connection with the use of copies of the song, "Mickey," photograph and player piano records. Several of the phonograph stores in the Washington Heights co-operated by giving window displays, the song was sung and played in the theatre and copies of it distributed. Mr. Shepherd's unusual plan is helping to break records in many cities.

the Rialto Symphony Orchestra of thirty solo artists under the conductorship of Mr. Daniel Breeskin, brother of Elias Breeskin, the famous concert violinist. As a special number, the orchestra rendered the familiar and always enjoyable "Zampa" overture.

The Rialto in quality of productions, manner of presentation and superiority of musical setting—amplified by the large Austin pipe organ—has established a totally new and entirely unprecedented standard of photoplay entertainment in Washington.

Oriental Stage Settings for "Salome" at St. Louis

When "Salome" was shown at Fox's Liberty theatre, St. Louis, a special presentation was given it by Manager Louis K. Sidney, who is stirring St. Louis by the manner that he exhibits the offerings at the Liberty. He was formerly manager of the Jamaica, at Jamaica, N. Y.

As the curtain arose at the "Salome" presentation there was revealed a magnificent setting of oriental splendor, lights in red and blue bathing the stage. There was a throne of white and gold on which half reclined a young lady dancer garbed as "Salome," with two Nubian slaves in attendance. At this point the soloist in oriental costume rendered Puccini's "My Bedouin Girl," and at the conclusion the dancer gave her interpretation of the "Salome" dance. The overture, played by the Liberty orchestra of twenty-five, was selections from the opera.

Branham's Success Wins Him Management of Splendid Majestic Theatre in Detroit

CHARLES G. BRANHAM of Minneapolis is the new manager of the Majestic theatre, Detroit, succeeding M. W. McGee, who resigned some weeks ago but who has remained at the post pending the selection of his successor. The Majestic is the finest theatre in Detroit and owned by a stock company.

For over a year Mr. Branham has been manager of the Strand theatre, Minneapolis, and attracted country-wide attention by the success he made of the house as long as it was independent. It is said that he was considered the greatest success as a manager known in the section for years. When the Strand was purchased by Finkelstein and Rubin it became one of the syndicate and so lost its individuality, and it was expected at the time that Mr. Branham would not remain, yet he did so as manager of the Strand and publicity manager for another one of the syndicate houses.

In taking over the Majestic, the friends of Mr. Branham expect him to make good from the start, but he is going to have a fast pace to follow in that set by Mr. McGee, who is another of the leading managers of the country. The Majestic is a splendid house affording all the facilities for the presentation of pictures with full effects, while the fine orchestra has kept a high musical standard. In most cities the Majestic would be considered a neighborhood house, for it is far from the business center of the city, but it appeals successfully to the whole city.

Henry Guthard, one of the directors of the Majestic company, is the new lessee of the house, the directors themselves having turned the property over to him. It is



Charles G. Branham

reported that Mr. McGee did not find things altogether to his liking so long as he had to deal with the board of directors on every occasion.

Both Mr. Branham and Mr. McGee are members of the Advisory Board of the Exhibitors Service Bureau.

Franklin Shows Possibilities of Motion Pictures With "Under Four Flags" Offering

WITH a giant airplane circling over the city dropping pamphlets, with 10,000 letters sent to every school, commercial enterprise and club, with an extensive newspaper advertising campaign and with a beautifully decorated front and lobby as well as interior, Manager Harold B. Franklin of Sheas' Hippodrome introduced the latest official government film, "Under Four Flags," to Buffalo.

The propaganda from the clouds was the opening gun, fired two days before the opening date. The idea was original in Buffalo and was talked about everywhere. Two government aviators attached to the local Curtiss flying field loaded a machine with pamphlets boosting the picture, and soaring through the skies over the residential and business sections of the city dropped their messages, bringing home to Buffalo folk some real war atmosphere.

Supplementing this stunt, Mr. Franklin sent letters broadcast throughout the city announcing the coming of the war picture and the opportunity it gave for the study of real conditions over there as well as bringing to town some real action stuff.

The front of the theatre was a mass of

flags, including the national emblems of the allied nations and Old Glory. Surrounding the pillars of the "porte cochere" were bulletins attractively lettered.

The presentation of the picture itself was a memorable one, the musical setting consisting of seventy-one different numbers, and it was in this connection that Mr. Franklin introduced a new idea. Said he: Why use a lot of war music with a picture filled with heart interest and at times real humor?

To bring out these features, Mr. Franklin selected appropriate melodies wherever possible. In the scenes showing the doughboys "shooting crap" he used "Everybody's Doin' It Now." In some of the peace celebration scenes the orchestra played "There'll Be a Hot Time," while during the scenes of the ruined cities and finishing with the title "And This Was the House of God," the only musical accompaniment used was a solo violin and harp, playing "Ave Maria," by Gounod. According to Mr. Franklin, never yet had audiences applauded during the picture the appropriateness of a musical setting, but they applauded this one, and enthusiastic-

AT MIDNIGHT

Think a Little About Your Business Before You Go to Bed

ONE exhibitor, and a prosperous one, writes:

"It was eighteen months ago that I read an editorial in the NEWS about the manager who was not content with counting up his cash and then turning in for the night. If I remember it right, you urged the exhibitor to think a little after he had put the day's receipts away.

"I have been trying to do this. My show is over shortly after 11, and an hour later I am at home. Then I grab for the old slippers, light a cigar, pick out the easiest chair and reach for my copy of the NEWS. Often I read a few lines only and THINK what I can do along the same lines or with the same picture.

"Sometimes I fall asleep. But I have found out this: The night that I don't fall asleep I make a whole lot more on the picture. I like to read other's ideas. They spur mine. That's the reason why I am trying to send you all my little ones. They're not much, but maybe they'll make the other fellow think."

We're not giving you the name, but you don't need it to THINK—and then to write us.

ally. It was a wonderful effect and put over the otherwise uninteresting scenes with a punch. In one of the battle scenes, the only accompaniment used was that given by four tympani in various pitches, producing a continuous rumble, which was also very effective.

Another idea introduced was the vocal solo given by a prominent local singer at one spot in the picture. The song was "The Rose of No Man's Land," and the song began at the title "Waiting for Transportation" and closing with the scene showing the Red Cross nurse. The song was synchronized perfectly with the action, and a verse and one chorus was sung.

Throughout the presentation there was little heavy music. Songs that the home folks were familiar with predominated, and in the French scenes the famous marching song of La Belle France, "Madelon," was played with wonderful effect. There was "My Doughboy," "Pack Up Your Troubles in Your Old Kitbag," "When You Come Back," "Tipperary," and others.

For the stage setting Mr. Franklin reproduced the four figures of the allied soldiers in heroic size. These soldiers of Italy, Britain, France and America were so mammoth that they dominated everything when the curtains were drawn back unveiling them. And then as the orchestra played the national hymns of the four nations, the flags of the various countries were lowered behind each fighter, working up to a tremendous climax when the big thirty-piece orchestra boomed forth a special arrangement of "The Star Spangled Banner," by the conductor of the orchestra, Alfred A. Moulton. Applause literally shook the house. The setting was unusually appropriate.



Special setting at Shea's Hippodrome reproducing Whistler's famous painting, "Mother"

Celebrated Paintings Reproduced in Displays by Franklin Score Hit

"It is a wonderful thing, a mother;
Other folks can love you,
But only your mother understands.
She works for you,
Looks after you,
Loves you,
Forgives you anything you may do,
Understands you, and then the
Only thing bad she ever does to you
Is to die and leave you."

AS these lines by Baroness von Hutten faded from the screen at Shea's Hippodrome, the big velvet curtains were drawn aside disclosing in a large golden frame Whistler's painting of his mother, a splendid reproduction of the original and well-known art classic. The setting is first shown in silhouette followed by a blending of soft lights to bring out the fine coloring of the painting.

During the unveiling of the setting, the Hippodrome symphony orchestra played "Caprice Viennoise," by Kriesler, an entrancing melody ideally expressing the atmosphere of the picture. The audience literally shook the house with applause, showing their appreciation of the first of a new series of stage settings to be introduced by Manager Harold B. Franklin, a series that will reproduce in heroic size some of the art treasures of the old and new world and which are expected to meet with even more favor than the many patriotic reproductions offered in the past. So well have these settings been received that a large staff of artists is constantly kept busy in developing Mr. Franklin's creations.

In discussing this new series of settings with the MOTION PICTURE NEWS representative, Mr. Franklin said:

"We propose to bring to our audiences the great masterpieces and with the splendid atmosphere created by appropriate

music and proper lighting expect to strike a popular chord.

"Everyone enjoys looking at good paintings and everyone likes to hear good music—here we have a combination of the two. Almost every great event has found expression through some famous painting. What is more appropriate than the combination of a good painting with a good motion picture. It is not only restful to look at a picture in color after looking at the screen through the average motion picture program, but it is distinctly novel. Every good painting tells a story, taking the audience into the realms of fancy, the glory of battle, the pomp of ceremony or the events of everyday life.

"Paintings not only represent good art, but present subjects that interest because they meet our fullest human sympathies. The love of art is universal.

"We do not propose to show reproductions of paintings solely as the subject matter for our stage settings but when occasion demands, we will present settings typical of the feature being shown, to symbolize holidays and we feel that our patrons will appreciate the gallery of art that we propose to bring to Shea's Hippodrome as an added attraction, not forgetting that in motion pictures, the feature and attraction is uppermost.

"Little Women" Characters Are Introduced in Prologue

William A. Brady's Paramount-Artcraft picture, "Little Women," received a unique introduction to Los Angeles motion picture fans at Grauman's theatre, Los Angeles, every afternoon and night this week. Before the screen story is flashed on the canvas a typical down east country home scene is given to the audience. The lighting effects are wonderful, giving one the impression of a crimson sunset on a cold

WHO'S SLOWING DOWN?

Has the 'Flu' Scared You? It's the Time to Do Things

HAS the "Flu" scare discouraged you from doing things? There are several theatres from which we used to get from time to time accounts of presentations, advertising campaigns and the like. And since the old Spanish epidemic has come along we haven't heard from several of them.

Right now the motion picture theatre has the greatest opportunity of its existence. Instead of getting cold feet and breaking out with the perspiration of alarm, now is the time to put on every ounce of energy and go to it as you have never done before.

There are lots of opportunity in current productions. There are many changing conditions in various sections. There has never been a time when there was more need for the showmen to THINK. We want you to think; we want you to get out and do things, and then we want you to let us know what you are doing.

The fellow who is failing to do them needs your help. And this is a forum for such a record. Let us hear THIS WEEK.

winter's day. Real, live people appear before the footlights, and on the porch of the refined old country place they make merry as they did in the days of '63. The little party consists of dances of antebellum days, melodies of '61, violin solos and four dancers in minuet. The stage introduction is so pleasing that the audience unconsciously entertains a personal acquaintance with the characters of the play when they begin later to appear on the screen.

Theatre and Paper Get Together on Subscription Plan

Manager J. M. Black, of the Broadway theatre, San Diego, Cal., took advantage of an unusual chance to get newspaper co-operation through an agreement he made with the Evening Sun, whereby every person who subscribes to the paper during that month is given a free seat at the theatre. The arrangement applies to all the pictures that are shown during January. It was required only that the receipts of the newspaper for a month's subscription be presented and the war tax paid. Then the receipt was stamped by the theatre to prevent it being used again.

The tickets were good any time, any show, day or night, Sunday or weekday. The first picture shown under the new program was "Mirandy Smiles," featuring Vivian Martin, and she wired the Broadway management her pleasure in being selected for the occasion. The telegram was reproduced in the Sun, with Miss Martin's picture. The Sun camera man snapped the first line-up at the box-office, made up mainly of the Sun's newsboys, who wished to get in on the free-ticket offer.

Live News from the Producers

Fox Analyzes 1919 Film Vogue

William Fox Predicts That the "Westerns" Will Come Back Strong This Year and Cites Tom Mix Productions

WHAT type of pictures will be the vogue in the early part of the reconstruction period following the war?

Will it be comedy or drama or some particular type of these such as melodrama or Western plays?

According to many exhibitors the last named type will be one of the forms of the photoplay most in demand. The argument is that our returned soldiers will both directly and indirectly influence public demand.

There are more than 2,500,000 of these boys coming back to their homes, and it is argued that their army life and participation in world affairs will for some time, whether consciously or not, influence their choice of pictures.

These boys, according to one point of view, will demand productions that are virile, and that deal with men and women who really do worthwhile things. Moreover, it is contended, the unusual development of Western productions, exclusive of soldier influence, points strongly to a great vogue for this class of production.

In the early days of the motion picture no theme had quite so strong a hold as one with cowboy heroes. Cleverness of plot and characterization were secondary in importance to the big thrill of rapid action. Audiences were satisfied with the thrill of a leathered-trousered hero galloping madly across the plain in pursuit of the fleeing villain, or his calm holdup with a single six-shooter of a bar-room filled with "bad men."

An added reason for the great popularity of the cowboy hero is obvious. Screen patrons who have been viewing battlefields and submarine attacks for sev-



Evelyn Nesbit and her son, Russell, are presented by William Fox in "Woman, Woman"

eral years find in motion pictures of the great West the same bigness of action.

William Fox believes that there was evidence of this great favor in the popular success, even while the war was in progress, of such features as William Farnum's "Riders of the Purple Sage" made from Zane Grey's novel of the Utah plains and mountains.

"Tom Mix has had a meteoric rise in a very few years as a photoplay actor," said Mr. Fox. "His remarkable popularity is riding the very crest of the wave of demand for fine, virile Western plays just as announcement is made of the release of his second Victory Picture, 'Treat 'Em Rough,' which was filmed on a large ranch at Prescott, Arizona."

Bessie Eyton Only Woman in Lewis Picture

Bessie Eyton is the only woman appearing in Select Pictures' forthcoming release, "Children of Banishment," starring Mitchell Lewis. The other principal supporting roles are taken by Herbert Hayes, Arthur Morrison and Tom Bates.

Miss Eyton is Mr. Lewis' leading woman in this production. She will be remembered for her work in Selig productions for several years, and for her roles, Helen Chester in "The Spoilers," and Virginia Carvel in "The Crisis." Mr. Hayes had a successful stage career with James K. Hackett, and has played leads with Theda Bara, Mary Miles Minter and May Allison. His last work was in Helen Kellar's picture. Arthur Morrison and Tom Bates are both well known on the screen. Mr. Morrison was with Mr. Lewis in "The Code of the Yukon," and Mr. Bates' best known work was in "The Garden of Allah" and "The Spoilers."

Fairbanks Engages Condon

Douglas Fairbanks has engaged Frank Condon, of *Saturday Evening Post* fame, as special scenario writer.

Condon's success as an author of fiction stories attracted the attention of the Artcraft actor-producer, who feels that he has been particularly fortunate to make satisfactory arrangements with the writer of "This Way Out," "By Request" and "Blue Monday," which recently appeared in the *Saturday Evening Post*.

Condon just completed a series of five stories scheduled for early publication in *Collier's Magazine*.



Violet Mersereau, Universal featured player

First National Gets The Roosevelt Picture

HARRY SCHWALBE, secretary and treasurer of the First National Exhibitors' Circuit, and Frederick L. Collins, publisher of *McClure's Magazine* and president of McClure Productions, closed a deal this week whereby the First National will distribute "The Fighting Roosevelts," showing the important events in the life of Theodore Roosevelt and his sons, in the United States and Canada. The picture was completed recently under the direction of William Nigh.

The deal was closed by these parties, following a private showing for the officials of the First National, and it is said that First National paid the highest price ever recorded for the distributing rights to a

production in the United States and Canada.

William Nigh, the director, will be remembered for his work in connection with the directorial work on the Gerard picture, "My Four Years in Germany," also distributed by First National. Harry M. Warner, who assisted Mr. Nigh in the production of the Gerard picture, was manager of production during the filming of the Roosevelt picture. The picture is founded on the ex-President's books and writings. As announced before, all royalties accruing to Mr. Roosevelt from the sale of this production, will be donated to the Red Cross and kindred war charities, designated by him.

Theda Bara and Tom Mix Co-Stars! Yep, in "The She-Devil!"

"Oh, Wotta Mess!"

The Only News on This Page Is in That Top Line, But What a Cyclone It Will Start!

[Editor's Note: Last week we caught a publicity department actually suppressing (!) a publicity story. Horrors! And all because of a star's contract! More horrors!! We couldn't stand for that—so we grabbed the news story, put it right up at the top of this page in bold italics, and below we go on to give you a more or less imaginary account of the mess it is going to start in the neighborhood of the Fox 46th street offices.]

THIS story is going to start an alibi afternoon in the William Fox offices over on West Forty-sixth street.

It will happen in about this wise:

First, the telephone bell in the little outer office on the sixth floor where Jack Leo and Miss WEINBERGER hold forth will yawp menacingly.

Miss WEINBERGER will say "Hello," sweetly; then—

"This is Miss Bara! I would like to speak to Mr. Fox!"

Mr. Fox, having read this issue of The News, will be out.

A little later the bell on the desk of James E. MacBride will tingle nervously.

"Mac," a voice will say, "this is Mr. Fox. Where in — did The News get that 'She-Devil' story it printed today?"

"I'm trying to find out myself, Mr. Fox," will be the alibi. "It's news to me!"

The next time the telephone rings Jay A. Gove will be on one end of the wire:

"Why, I haven't the slightest idea," Gove will be explaining to MacBride. "I certainly instructed every one in this department that no mention was to be made of that incident. It hasn't gone out in any of our copy."

Before the end of the day every one from Herman Robbins, acting general manager in the absence of W. R. Sheehan, down to the office boy in Gove's department, will have entered his little alibi, "friendly emissaries" will have visited the office of the MOTION PICTURE NEWS on a gumshoe mission—and then the incident will pass into film history.

So this is the story of how the Fox Exhibitors' Service Bureau (née publicity department) tried to suppress a real publicity story and was scooped by a trade magazine.

And these are the facts:

Miss Theda Bara has a contract with William Fox calling for something more or less than a million a year compensation. This contract, according to the best of our information and belief, contains a lot of ifs, ands and buts about the place Miss Bara shall hold in publicity in the MOTION PICTURE NEWS and other publications, and chiefly a clause—of which Fox representatives today denied having knowledge—prohibiting mention of Miss Bara's name in connection with that of any other actor whomsoever—good, bad or indifferent.

Naturally, this guaranteed exclusiveness results in the suppression of numerous stories which energetic publicity folks might otherwise capitalize to the credit of themselves, the renown of Fox and the great benefit of 15,000-odd exhibitors. Parenthetically, this is probably the only publicity suppression contract in existence.

One of the stories so suppressed concerns an incident that is



Tom Mix is the driver and Theda Bara is a passenger—inside

herewith appropriately illustrated. (Never mind, Gove, where we found the still photograph from which the cut is made!)

It appears that in the Theda Bara picture (beg pardon, super-production!) titled "The She-Devil," there are *two* stars. And that's the reason we are telling the story—because exhibitors ought to have the benefit of the advertising this fact justifies—advertising which one of the stars' contracts prevents them from getting.

It will be recalled that in "The She-Devil" there is a very perilous stage coach stunt in which Theda Bara, escaping from bandits, makes a wild and woolly ride down a mountain side—the sort of ride for which limousining in Los Angeles is not exactly proper preparation.

When Miss Bara was told about this stunt, according to our California informant, she came right down on the proposition with all the force of stardom and her number fours.

Then came Fame and Fortune to the aid of Director J. Gordon Edwards.

Why, yes, Miss Bara would take a chance on the ride, for the sake of saving the picture, if Tom Mix would drive the coach.

Is there anything Tom Mix won't do—once? If there is, directors haven't thought of it yet; and this certainly was not the occasion for refusal.

Desired details are lacking regarding that ride—but fortunately film evidence isn't. According to this testimony Mr. Mix went down hill in his customary loose manner, rounding curves on two wheels or less and tempting Fate just as if he was the star of the play instead of merely a super who daren't even be mentioned in the cast. Tom Mix, as most exhibitors know, has his own ideas about how to put punch into a scene, and there is no doubt that on this occasion the chap who rides smilingly through glass windows, jumps a-horseback from second story balconies into automobiles, and plays other little jokes like that on Death, lived right up to his reputation as "the man who never fakes."

Before the real star of the play, who figured principally as a jumping jack in this scene, had fully recovered, John Boyle, the cameraman, had posed the coach, its driver and occupant for a still photograph—a long shot, of course. And a magnifying glass applied to this evidence affords our proof of the truth of Tom Mix's gallantry.

After reading this over twice the writer thought it would be only fair to give the Fox authorities a chance to make a statement.

The telephone again:

"Mr. MacBride, this is the MOTION PICTURE NEWS. Is it true that Miss Theda Bara has a contract with Mr. Fox which prohibits you from mentioning her in a story in which any other star or actor is mentioned?"

"It's news to me!" said MacBride, without even a smile in his well known voice.



Stan Laurel creates most of the fun in "Do You Love Your Wife?" a Pathe-Rolin comedy released January 5

Pathe Serial 'Round The World

"The Lightning Raider" Serial Reported as Being Booked in Every Country Where Movies Exist

REPORTS from the head offices of Pathe Exchanges, Inc., announced as received from Pathe's thirty Branch Offices in the United States, from Canada, Japan, the East Indian Islands, Africa, South America, in fact every spot on the globe where the cinema reigns, indicate that the bookings on "The Lightning Raider" serial are pouring into the Home Office.

Paul Brunet, Vice-President and General Manager of Pathe, believes that "The Lightning Raider" will break every record in the history of the firm for volume of business and also for popularity with the picture public.

Among the better known theatres that have booked "The Lightning Raider" within the past week are: Champion, Birmingham, Ala.; Odeon No. 1, Birmingham, Ala.; Signal Amusement Co., Chattanooga, Tenn.; Alcazar theatre, El Paso, Tex.; the Texas, Houston, Tex.; Dixie theatre, Galveston, Tex.; Fisher theatre, Danville, Ill.; Gold theatre, Chicago, Ill.; Jefferson theatre, Ft. Wayne, Ind.; New Grand theatre, Minneapolis, Minn.; New Grand theatre, Duluth, Minn.; New Palace theatre, St. Paul, Minn.; Fulton theatre, West New York, N. J.; Star theatre, New York City; Folly theatre, Brooklyn, N. Y.; Crystal theatre, Worcester, Mass.; Fox theatre, Springfield, Mass.; Kincade theatre, Quincy, Mass.

Retina theatre, St. Louis, Mo.; E. T. Washington, St. Louis, Mo.; Olympia theatre, St. Louis, Mo.; Lyceum theatre, Amsterdam, N. Y.; Arcadia theatre, Syracuse, N. Y.; Hippodrome theatre, Gloversville, N. Y.; Majestic theatre, Johnstown, Pa.; Novelty theatre, Pittsburgh, Pa.; Palace theatre, Charleroi, Pa.; Appollo theatre, Dayton, Ohio; Knickerbocker theatre, Columbus, Ohio; Woodward theatre, Cincinnati, Ohio; Priscilla theatre, Toledo, Ohio; Norwood theatre, Cleveland, Ohio;

Odeon theatre, Canton, Ohio; Empress theatre, Tulsa, Okla.

Dreamland theatre, Oklahoma City, Okla.; Princess theatre, Ft. Smith, Ark.; Keystone theatre, Philadelphia, Pa.; Hippodrome theatre, Reading, Pa.; Comerford theatre, Scranton, Pa.; Pastime theatre, Pensacola, Fla.; Strand theatre, Orange, Tex.; Comus theatre, Tupelo, Miss.; Comet theatre, Roanoke, Va.; Bijou theatre, Petersburg, Va.; Columbia theatre, Norfolk, Va.; Lyceum theatre, Leavenworth, Kan.; World in Motion, Kansas City, Mo.; Photorium theatre, Kansas City, Mo.; Barnett Amusement Co., Albuquerque, N. M.; Palace theatre, Trinidad, Colo.; Colonial theatre, Pueblo, Colo.; Olympic theatre, Sioux City, Ia.; Alhambra theatre, Omaha, Neb.; Queen theatre, Omaha, Neb.

Palm theatre, Indianapolis, Ind.; My theatre, Indianapolis, Ind.; Oriental theatre, Indianapolis, Ind.; Lyric theatre, Cedar Rapids, Ia.; Family theatre, Des Moines, Iowa; Amuzu theatre, Des Moines, Iowa; Colonial theatre, Newark, N. J.; Savoy theatre, Newark, N. J.; Proctors theatre, Elizabeth, N. J.; Superba theatre, Raleigh, N. C.; Elmont theatre, Winston-Salem, N. C.; Broadway theatre, Gastonia, N. C.; Star theatre, Ithaca, N. Y.; Plaza theatre, Buffalo, N. Y.; Fillmore Palace, Buffalo, N. Y.; Whitehouse theatre, Milwaukee, Wis.; Park theatre, Milwaukee, Wis.; Greenfield theatre, Milwaukee, Wis.

Use Massive Interior Set

What is believed to be the largest and most massive and at the same time, one of the most elaborate and artistic interior settings ever constructed for motion picture purposes was built and photographed for a number of the scenes in "The Great Romance."

This is the Screen Classics, Inc., production, starring Harold Lockwood, which Metro is releasing this month.

Considers "The Prussian Cur" Very Timely

With the Peace Conference about to open, and the proposed League of Nations as the paramount topic of news and editorial comment, exhibitors are finding in "The Prussian Cur," it is announced by the Fox Film Corporation, a popularity even greater than when the outcome of the world struggle still was in doubt.

"The Prussian Cur," the Fox officials emphasize, deals with the diplomacy which precipitated the war, and the vast Prussian system of propaganda and crime by which it was hoped to intimidate America.

One effect of the League of Nations, as announced by President Wilson, would be to stamp out all secret diplomacy with its resultant elaborate systems of spying and plotting against the peace of the world.

Hancock Resigns Y. M. C. A. to Produce Pictures

Herbert E. Hancock, Director of the Motion Picture Bureau of the Y. M. C. A., has resigned from that post to accept the position of Managing Director for a new producing company soon to make its debut in the motion picture field.

Mr. Hancock's final act for the Y. M. C. A. was to produce a special feature taking in the shipbuilding activities at Hog Island, which is to be released through the exchanges of the Educational Films Corporation of America on January 31.

The film is entitled "Bringing The Boys Back Home" and besides showing the benefits received by the skilled worker, is said to carry a human interest story throughout which centers around a shipbuilder, his wife and his baby.



Arthur S. Friend, Treasurer of the Famous Players-Lasky Corporation, and One of the Most Active Heads of That Organization



Select Pictures Has Announced Three of Its Best Known Stars in New Productions. Constance Talmadge Is Presented in "Who Cares," Marion Davies Is Said to Be Charming in "The Belle of New York," and Clara Kimball Young Is Expected to Reap New Honors in "Cheating Cheaters"

Report Strong Appeal in "Made in America"

The producers of "Made in America," distributed by the W. W. Hodkinson plan through the Pathe exchanges, claim that the appeal is not only to the four million soldiers but also to the home folks who have heard much of America's wonderful training system; enough to sharpen their appetites for the screen production dealing with the subject in its entirety and with the basic idea of giving to the American people an adequate and satisfying picture story of the training of the American soldier.

There are patriotic organizations in every community to whose members "Made in America" is expected to have a strong appeal. It bears the official endorsement of some of the strongest organizations in the country and it is expected that they will urge their local branches to give "Made in America" cordial support.

Universal Star Spends Busy Week

Eddie Polo, Universal serial star, continued his tour of the principal cities of the country through Christmas week, spending three days in Indianapolis and three more in Kansas City.

At the Indiana metropolis Mr. Polo appeared at eight theatres. He appeared in person at the Manhattan, Gem, Sanders, Idle Hour, Two Johns, Castle, Jewel and Senate theatres.

Kansas City had made preparations to provide the star of "The Lure of the Circus" with a royal reception and he was to appear at eighteen theatres.

Personnel of Barriscale's Supporting Cast

In "All of a Sudden, Norma," Bessie Barriscale's latest starring vehicle on the Exhibitors' Mutual program, she is supported by three popular screen favorites and two of the popular juvenile type. Melbourne McDowell, Frank Leigh and Joseph J. Dowling are the members of the first group, and Albert Colby and R. Henry Grey are the members of the second.

Select Specials in Many First Run Houses

REPORTS received by Select Pictures Corporation from its various exchanges throughout the country are said to show that two of this company's special attractions, "The One Woman" and "The Cavell Case," the latter in which Julia Arthur is seen as the woman the Germans shot, are in big demand by first run houses in the most important cities.

"The One Woman," which was Select's first special of the season, has been booked solid over the entire Poli circuit in New England, including such important centers as Bridgeport, New Haven, Hartford, Waterbury, Springfield and Worcester.

It has also been booked for all of Marcus Loew's New York theatres, and in addition will be seen at Lou de Hoff's New theatre in Baltimore, Tom Moore's Strand in Washington, Guy Wonders' Wilson

theatre in Baltimore, Fay's theatre in Providence, Palace in Philadelphia, Colonial in Reading, all of the Commerford theatres in Pennsylvania, the Newark theatre in Newark, N. J., and in all of the big Turner and Donnken houses in the 'Frisco and Oakland districts on the West Coast.

H. L. Knappen, Branch Manager of Select's San Francisco Exchange, reports that "The One Woman" is doing a big business in all of the Coast cities, while glowing accounts from other Branch Managers are said to be a daily occurrence.

One theatre manager, Charles Freeman, of the Regent in Newcastle, Penn., sent the following wire to Leo F. Levison, Branch Manager of Select's Pittsburgh Exchange: "Congratulations on 'The One Woman' . . . Best picture ever seen."

Egyptian Rights Are Sold for "Cleopatra"

"CLEOPATRA" in Egypt, sounds like a return engagement for the vampire of the land of the Pyramids. "Queen of the Sea" in India and in South America. Film features in Siberia. Busy days for

exhibitors in far New Zealand are indicated.

These are a few bits of news received recently by William Fox from foreign representatives of the Fox Film Corporation.

There is a touch of romance in the announcement that the production, "Cleopatra," has been sold by William Fox for Egypt, where it will be shown to audiences on the very ground where the greatest vampire queen of all history lived and ruled.

"Cleopatra," Fox officials state, is one of the biggest box office successes in the history of the Fox Film Corporation. They say that it has already been shown in over 4,000 theatres in the United States, and its popularity with exhibitors is declared to be increasing daily.

Both "Cleopatra" and "Salome" now are on the open market for exhibitors everywhere.

The Fox Film Corporation announces that the Annette Kellerman feature, "Queen of the Sea," has just been leased for exhibition in India and in the Dutch East Indies. It also has been sold to South America as a special attraction, where it will be exhibited simultaneously in Chile, Peru, Brazil, Argentine and Uruguay.



Thea Bara, in the Act of Vamping Caesar in the William Fox Production of "Cleopatra"

Billboard Campaign for a Serial

Vitagraph Plans Big Exploitation for Its Coming Serial, "The Man of Might," Featuring William Duncan

PLANs announced by the Vitagraph Company tend to show that this company will intensively exploit the coming serial starring William Duncan and to be known as "The Man of Might." Billboards will be used extensively.

It is claimed by Vitagraph officials that several of the early episodes have already been showed to many exhibitors throughout the country and that the results have been that the coming serial is already booked widely.

Vitagraph exchanges managers in the many territories are reported as being more enthused over their booking success on "The Man of Might" than on any of the past Vitagraph serials.

Quite a record was claimed for bookings on "The Fighting Trail" but it is declared that already the advance bookings on the new Duncan serial has exceeded all of the most optimistic expectations.

Forty-nine theatres that have never previously run serials of any kind are said to be on the route sheet for the new one. William Duncan, the star of "The Man of Might," is reported as being tremendously taken up with the possibilities of his latest effort and predicts that it will exceed all past serials by many city blocks.

Stunts, surprises and tense situations are said to follow one another in astonishing rapidity and the many climaxes are calculated to bring them back every time.

With "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web," "A Fight for Millions" and "The Iron Test" already playing throughout the country, Vitagraph is confident that "The



Alice Joyce, whose latest appearance on the Vitagraph program is in "The Captain's Captain"

"Man of Might" will find a notable welcome, as they consider the serial trail has been blazed with the Vitagraph trademark and also feel that William Duncan has a big following.

"The Man of Might" was written by Albert E. Smith and Cyrus Townsend Brady, the authors of the previous Vitagraph serials. William Duncan not only stars in it, but he directs it as well. His chief support in the cast is Edith Johnson and Joe Ryan.

The following episode titles give some indication of the action that may be expected to run through the fifteen episodes of the production: The Riven Flag, The Leap Through Space, The Creeping Death, The Gripping Hand, The Human Shield, The Height of Torment, Into the Trap, The One Chance, The Crashing Horror, Double Crossed, The Ship of Dread, The Volcano's Prey, The Floor of Despair, The Living Catapult, The Rescue.

"Little Women" Has a Novel Exploitation

FAMOUS PLAYERS-LASKY announces that thousands of special letters sent to the leading educators of the country has

resulted in many offers of co-operation in assuring the success of the local exhibitions of the William A. Brady picturization of Louisa M. Alcott's famous novel, "Little Women."

In many cities, it is said, special student matinees are being arranged for the benefit of the young people who have read the novel, and in all cases school teachers are co-operating heartily with the exhibitors, as is said to be indicated by the great number of enthusiastic letters received from school teachers and others who appreciate the great educational and instructive value of the story of the four "Little Women."

The following letter from M. L. Brittain, state superintendent of the Georgia Department of Education, is declared to be indicative of the support given the Paramount-Artcraft Special by educators:

"It is a pleasure to know that Louisa M. Alcott's 'Little Women' will soon appear as a Paramount-Artcraft Special. As a boy I fell under the charm of the book and have never recovered from the fascination. I feel sure that a motion picture of such high value will receive the encouragement it deserves from the public, the educational public in particular."



Lila Lee is presented by Jesse L. Lasky in "The Secret Garden," Paramount film

Elaborate Set Installed for Brady Picture

What is declared to be one of the most expensive and elaborate sets for motion picture work ever built, was the one installed in Alice Brady's studio on West 56th street, reproducing the main lobby of the Traymore in Atlantic City for one of the scenes in the picture which Alice Brady is making to succeed "The Indestructible Wife," her Select Series attraction announced for late January.

It is being directed by Charles Maigne, and several location shots on this picture were made in Atlantic City.

Owing to the fact that Miss Brady is obliged to be in New York every evening for her regular performance in "Forever After" at the Playhouse, and the inconvenience of transporting the large number of "extras," for the interior scenes, Director Maigne found it necessary to call for a reproduction of the Traymore lobby to be built in Miss Brady's New York studio.

Likes Universal Feature

The success of Universal's recent news scoop, "The Surrender of the German Fleet," at Salt Lake City, Utah, is noted in the following letter from the Paramount-Empress theatre there. The letter follows:

Universal Film Exchanges, Inc.,
Salt Lake, Utah.

Gentlemen:

I am enclosing check for "The Surrender of the German Fleet." From every viewpoint I consider this subject filled the bill.

Permit me to congratulate you on your untiring efforts which resulted in our getting this film twenty-four hours ahead of any other version, thereby acquiring prestige and most unmercifully utilizing the advertising of others who promised in the public prints to score a "scoop."

Coming as it did at this time when business is all shot to pieces after being closed for nine solid weeks on account of the "flu" ban, "The Surrender of the German Fleet" was doubly welcome, for it certainly brought the business.

Once more congratulations.

Yours truly,

GEO. E. CARPENTER, Manager,
Paramount-Empress Theatre,
Salt Lake City, Utah.



Mildred Moore, the New Leading Lady for Eddie Lyons and Lee Moran, Universal Comedy Artists

"The Turn in the Road" Has Premiere

Brentwood Film Corporation's initial production, "The Turn in the Road," had its first public showing at Quinn's Rialto theatre at Los Angeles, following a preview given during the regular program hours at the theatre during the preceding week, at which time all patrons were given cards on which to fill in a criticism concerning the story, cast, direction and to give general remarks concerning their opinion of the film.

It was upon the opinions voiced on these cards by patrons of the theatre that the film which is to be sold by State rights was booked at Quinn's theatre.

This initial production of a new company is classed as one of a serious type, with many opportunities for emotional acting and equally as many for lighter scenes to reduce the tensions of the drama. It is based upon a very simple theme, but it is said that the suspense has been sustained fully in the direction and the preparation of the story by King W. Vidor.

"Shoulder Arms" Plays Many Return Dates

The success of the Charlie Chaplin picture "Shoulder Arms" is demonstrated by the reports that Louisville, Nashville, Chattanooga and Knoxville have had it for three engagements, says First National.

In Louisville it ran a week at the Strand theatre and a week at B. F. Keith's National, and was brought back to the National for another week. In Nashville, Tony Sudekum, head of the Crescent Amusement Co., presented "Shoulder Arms" for two engagements at the Princess theatre and has booked it for another showing at his houses.

The Signal Amusement Co., Frank H. Dowler, Jr., manager, ran it in Chattanooga and Knoxville.



Arthur S. Kane, of Select Pictures Corporation



Joseph Schnitzer, general sales manager of exchanges, and H. M. Berman, general manager of exchanges, both of whom are with Universal

Universal Makes Many Changes

Arrival of 1919 Brings a Reorganization of Various Departments of the Home Offices

THE coming of 1919 has brought a reorganization of various departments at the home office of the Universal Film Manufacturing Co., it has been announced.

H. M. Berman, for the past eighteen months sales manager for Jewel Productions, Inc., has been appointed general manager of Universal Exchanges and in addition to directing the work of the distributing branches he will maintain his executive capacity with Jewel productions.

Mr. Berman, while at the head of the distributing organization of Jewel Productions, is reported to have made a big success, of these films. Much of the success of "The Kaiser, the Beast of Berlin" and "Crashing Through to Berlin" has been credited to Mr. Berman's untiring efforts and executive ability.

Several years in the exchange business at Kansas City and trips around the country on which he has met many exhibitors and exchangemen is considered to have made Mr. Berman particularly fit for the post he has been assigned to.

Joseph Schnitzer, Central States district manager for Universal with the Indianapolis, Cleveland, Cincinnati, Detroit and Buffalo exchanges under his jurisdiction has been appointed general sales manager and will supervise the distribution of Universal features, short reel dramas, and comedies.

The addition of Mr. Schnitzer to the executive staff at New York is said to bring into the office one of the oldest exchangemen in the country, and a man whose broad knowledge of conditions confronting exchanges and exhibitors means much to Universal.

Mr. Schnitzer became an exchangeman in 1807, opening the Des Moines office for the Pittsburgh Calcium Light & Film Co. Later he went to the Mullen Film Service at Minneapolis, thence to Syracuse and

New York City, where he sold the first films not controlled by the old Motion Pictures Patents Co. Mr. Schnitzer was prominent in the fight against this company and later opened an exchange at Toledo for P. A. Powers.

When this exchange was sold in 1912, Mr. Schnitzer became manager of the Central Film Co. office at Indianapolis, another Powers holding, and remained at this post until Universal took over the office when he was made district manager for the Central states.

Ralph Abbett remains as manager of the Indianapolis exchange. No successor to Mr. Schnitzer as district manager has as yet been appointed.

Joe Brandt, remains assistant treasurer of Universal and will also have specific charge of serials and news reels. Mr. Brandt will not only look after the distribution and exploitation of serials, but will also keep in close touch with those producing serials. He is now in Universal City.

In building up its sales organization Universal has not overlooked its publicity department. Tarkington Baker, head of the department has added to his New York staff, Margaret Oettinger, formerly with the "Hearts of the World" company; Elizabeth Benneche Peterson, formerly with World and Paralta, J. L. Johnston of the Minneapolis Universal exchange.

Also on a recent tour of exchanges he appointed divisional publicity men. These men and the exchanges with which they are connected are: Irving Mack, Chicago; Maurice Engel, St. Louis; Dean Collins, Portland; F. T. Grenell, Detroit; H. R. Kaull, Kansas City; S. W. Hippler, Buffalo; George H. K. Mitford, Toronto; James H. Cummings, Cleveland; B. A. Mansfield, Pittsburgh; H. T. Pebbles, New Orleans and Stuart Gould, Omaha.

Complete Plan Book
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A near-fighting moment in "The Fighting Roosevelts," being distributed by First National Exhibitors Circuit

"The Fighting Roosevelts" Film Completed

IN the last year of his life, Colonel Roosevelt gave permission to Frederick L. Collins, president of McClure Productions, Inc., to make a film based on his life, works and war activities of himself and his sons.

This picture, including the final suggestions made by the Colonel, has been completed under the title "The Fighting Roosevelts" and viewed and approved by the relatives and close friends appointed by the Colonel to see the production.

Thus the film world is able to pass on to future generations a complete and authentic biography of the ex-President.

Not only is his life record declared to be written in celluloid, but also most of the outstanding dramatic features of his career are said to find expression in the pictures.

The making of the film was considered of more than commercial importance to Mr. Collins and those who were associated with him in its production. Roosevelt was

a Harvard man and Mr. Collins, who also graduated from Harvard, was one of the Colonel's most devoted admirers and supporters.

Since Mr. Collins entered motion pictures it had been one of his great dreams to film the life of Colonel Roosevelt, and the fact that the picture has been completed and available as a lasting memorial to the Colonel is a source of deep gratification to the producer.

Charles Hanson Towne, Managing Editor of McClure's, a close friend of Colonel Roosevelt, was instrumental in securing from the Colonel and his family the authoritative data upon which the film is based. Porter Emerson Browne, the novelist and dramatist, who worked with Mr. Collins on the scenario, was also a close friend of Colonel Roosevelt. William Nigh directed the production and First National Exhibitors Circuit will distribute it.

Charlotte Walker Popular in Fox Picture

According to Fox Film Corporation, exhibitors throughout the country are reporting favorably on R. A. Walsh's production, "Every Mother's Son," starring Charlotte Walker. The exhibitors report that Miss Walker is making the same success in the silent drama as she made on the stage when she was seen in those popular successes, "The Warrens of Virginia," "The Trail of the Lonesome Pine" and "The Woman."

Clark Starts New Feature

Marguerite Clark has commenced work in the Fifty-sixth Street studios of the Famous Players-Lasky Corporation on a new Paramount production, the working title of which is "A Honeymoon for Three." John Robertson is Miss Clark's director and Hugh Ford has directed several of the scenes.



Harold Lockwood, in "The Great Romance," Screen Classics, Inc., Production

Penn. Censor Board Shocks Billie Rhodes

The first shock that came to Billie Rhodes as a first-run star was the report of the Pennsylvania State Board of Censors' view of her "Girl of My Dreams." There are said to be some rather attractive scenes in the first reel of the picture, and Miss Rhodes, as a wild sort of a mountain girl, takes an occasional dip in a secluded pool known only to her director and camera man.

The plot depends quite largely on a surreptitiously photographing of the girl in the pool by a man who is subsequently proud to be her father. In one scene, her brother steals her clothes and she pulls his overalls off, then puts them on and chases him up a hill. When they get home there is another case of 'double and triple exposure.

However, while there are some excellent views of Billie Rhodes, Frankie Bailey and Kitty Gordon, the flashes are said to be so handled as to give no offense, except, perhaps, to the Pennsylvania State Board of Censors.

Hayakawa's Latest Released January 10

Exhibitors' Mutual announces Sessue Hayakawa's "Bonds of Honor" will be released January 10. The Japanese actor presents the characters of the twin sons of a nobleman of the land of flowers and tea and strict codes of honor. One of the sons is austere and strong, the other is weak and wayward. In the two characters are all the phases of Japanese nature. Mr. Hayakawa is supported by his Oriental wife, Tsuru Aoki, and two Japanese youngsters.

Renovating Studio

Famous Players-Lasky Corporation's Fifty-sixth street studio is undergoing extensive repairs. The old floors are being replaced by cement floors and the office room will be enlarged and renovated.



Carmel Myers Is the Universal Star Presented in "Who Will Marry Me?" Here Are Two Shots That Impress Strongly

Houdini Serial to Show at Sing Sing

B. A. Rolfe's serial, "The Master Mystery," starring Houdini, the handcuff king, will be shown to the inmates of Sing Sing Prison, under the auspices of the Mutual Welfare League, it is announced by the Octagon Films, Inc. The first episode will be shown the first week in February. Each Tuesday thereafter an episode will be shown until the serial has been run.

June Mathis' Record for Ten Weeks

During her ten weeks as head of the scenario department of Metro's West Coast studios, June Mathis has completed three continuities, one of seven reels and the other two, five; has titled six productions and in-between-times done research work and her Xmas shopping. She claims this as the record for writing for the screen during the period of ten weeks.

War Film Vogue Just Started, Says Laemmle

"THERE has been some talk among a few exhibitors that 'war stuff' was 'through,'" said Carl Laemmle, president of Universal Film Manufacturing Company.

"It seems this gossip started when a few over-enthusiastic people heard that Germany had signed the armistice which closed the actual fighting in France and Belgium, and in their excitement forgot that the war was such a wondrous, important event in world history that the people of the globe would never lose interest in it, though actual fighting had stopped.

"Is the war picture 'through'? Hardly. It has barely begun.

"A trip across America from one end to another, dozens of talks with leading exhibitors, exchangemen and producers, convince the writer that the war film will never be 'through.'

"Of America's 102,000,000 population, two million went to France to fight the

battles of humanity. The actions, the brave deeds accredited to these two million men will not only never be forgotten but will provide stories for innumerable photoplays, magazines, and newspapers and every one of these stories will interest a mighty good percentage of the hundred million people that remained at home and helped win the war 'over here.'

"Though the gigantic guns of autocracy and democracy have been silent for over a month, does it sound at all plausible that the events of the greatest war will ever cease to interest the people of the civilized world?

"The entire world has been given an opportunity to know what war means—the men who went to fight and the people who fought at home with their dollars, their conservation and their sacrifices. It seems only reasonable to assume that the world will never grow tired or lose interest in the war picture."

A Word About Johnson's Cannibal Film

WHAT one of the prominent exhibitors of New York thinks of Martin Johnson's feature film, "Cannibals of the South Seas," depicting adventures among the cannibals of the South Sea Isles, is manifested in the following statement made by Mr. Gosdorfer, manager of the Plaza theatre, Madison avenue and Fifty-ninth street, one of the best "stands" in New York. Mr. Gosdorfer made the statement after realizing a noticeable increase in business without extra effort in the advertising lines. He ran the first five reels of this subject in December, and the last five reels, two weeks later. Here's what he said:

"We did such an immense business at the first showing, and I received so many inquiries from patrons that I went after the second bunch at once. When you're showing to crowded houses it's impossible to keep track of your patrons, but I believe I got back every last person who saw the first group, and the receipts showed

that the first comers brought one for every three with them.

"Exhibitors when showing the final installment should be sure to emphasize the fact that it is distinctly different from the first, so as to insure the return of the visitors of the earlier showing. I succeeded fully in making this distinction by announcement at the first showing, as soon as I saw how strong it was going, inviting my patrons to see the remaining reels and indicating that they contained in addition to many new angles the films taken by Mr. Johnson while he and his wife were actually in the hands of the ferocious Nagapate just before their rescue by the British. I also emphasized the 'final installment' phrase in my cards."

Robertson-Cole Company are handling the distributing rights to Mr. Johnson's picture and reports equally encouraging reports from other exhibitors in different parts of the country who have run "Cannibals of the South Seas."



Pearl White Is Star of "The Lightning Raider," Pathe Serial

Huns Plotted Control of Films

So Contends Winfield R. Sheehan, General Manager of the Fox Film Corporation, on a Trade Tour

THAT the German military authorities had realized the all-powerful influence of motion pictures upon the popular mind, is the contention of Winfield R. Sheehan, general manager, of the Fox Film Corporation, who is on a tour of the Fox offices throughout the United States, preparatory to a long visit abroad in the interest of his company.

Mr. Sheehan made his statement in an interview at Portland, Ore., and backed it with data which had come to his knowledge and which at the time was turned over to the Government. The advent of peace now makes it possible to give to the public this additional information of Prussian plotting.

"Early in 1918," explained Mr. Sheehan, "there was formed in Berlin a corporation, with capital stock of \$25,000,000, which not only had the approval of the high military command, but was virtually under its direction, since the corporation was to have been subsidized by the Government.

"We discovered through our foreign representatives that Germany had already sent films by submarine into Spain, and that these had been taken to Mexico and South America. Others were sent to the neutral northern countries. It is not unlikely that propaganda films formed an item of the cargo of the submarine 'Deutschland' when its sudden appearance at Baltimore caused a worldwide sensation.

"Thousands of pictures were to be spread through the conquered nations after the war. 'Kultur' was to be their keynote. German science and art and German standards of morals were to be preached under various forms to the people of the Allies.

"The Kaiser and his ring," explained Mr. Sheehan, "did not awaken fully to the vast possibilities of the motion picture until their fall was approaching, and as the hammer blows of General Foch increased during



Virginia Rappe, in Henry Lehrman Sunshine Comedies for William Fox

the summer the autocrats had other things to interest them.

"That American producers and exhibitors were not slow to meet any attempt at Prussian propaganda is proven by the release of many patriotic subjects and photoplay stories based on all that is the opposite of Prussian Kultur and its barbarities.

"In 'The Prussian Cur,' William Fox placed before the public an expose of German intrigue from the days of Wilhelm I.

"The wide booking of this feature and its big box office returns everywhere can be translated into terms of thousands of Americans who through it are familiar with the cleverness and the insidiousness of the German diplomatic machinery under the Empire. That this machinery for evil has not even yet ceased operation is the opinion of many Government officials."

First Anna Case Picture Is a Select Special

"THE HIDDEN TRUTH," in which Anna Case, prima donna of grand opera and popular concert singer, makes her first appearance as screen star, has been acquired by Select Pictures Corpora-

tion from the International Film Service Company, Inc., and will be released as a Select Special.

This makes the fifth big special to be announced by Select Pictures this season.

Miss Case, the star of "The Hidden Truth," is widely known in opera circles and is one of the Metropolitan Opera Company's favorite prima donnas. This production marks her first appearance on the screen. She is supported in "The Hidden Truth" by Charles Richman, who co-starred with Anna Q. Nilsson in Select's Special, "Over There." He is seen as a New York manufacturer and Miss Case has the role of a Western girl who comes to New York and becomes a leader in society. Others in support of Miss Case are Forrest Robinson, Grace Reals, John Charles, Thomas McGrane, Fred G. Hearn, Frank Wonderly, Madelyn Clare, William Black, and D. L. Don. S. M. Weller prepared the scenario. The production was made under the direction of Julius Steger.

"Thirteenth Chair" to Be Picturized

Bayard Veiller's successful melodrama will be produced for screen presentation by the Acme Pictures Corporation, recently formed. The personnel of the new organization was not given in the announcement. Leonce Perret has been engaged to direct the production and Yvonne Delva will assume the role of Helen O'Neil.

"The Thirteenth Chair" was one of the most successful stage productions running on Broadway last season. Mr. Veiller, the dramatist, is one of the best-known writers for the stage and has given to the theatre some of its best works.

Complete details as to the personnel of the supporting cast, as well as details as to production and method of distribution, are promised shortly.

Medicine Show Prominent in Hamilton's Next

Hale Hamilton's second starring vehicle under the Metro banner, "Johnny on the Spot," written by Shannon Fife and scenarioized by June Mathis, and now in the course of production at the Metro West Coast studios, under the direction of Harry L. Franklin, supervised by Maxwell Karger, director general, gives in replica, the old-fashioned "medicine show" as one of its brightest comedy touches. Louise Lovely is Mr. Hamilton's leading woman. Others in the cast are Lilie Leslie, Ruth Orlamond, Phila McCullough, E. N. Wallack and Neal Hardin. Hardee Kirkland, as Dr. Barnabas Bunyon, heads the medicine show, and Oral Humphreys and Fred Warren are the two ballyhoo men.

Lewis Promises Plenty of Action

Mitchell Lewis reports from the Yosemite Valley, where he is making "Children of Banishment," for the Select Pictures program, that the production is well under way and promises plenty of "pep" and action in the production when finished. A fist fight is said to be the feature of the picture, the action of which is laid in a lumber camp. "Mitch" is opposed in the fight by Arthur Morrison, who was seen in the role of Faro Tolford in "Code of the Yukon," Mr. Lewis' last picture.



Mitchell Lewis, New Select Star Whose Popularity Is Said to Be Growing



Winsome Vivian Martin, Paramount Star

Notes of the Studios

Many of the scenes of "Peggy Does Her Darndest," a Metro production starring May Allison, were "shot" in an exclusive jewelry store in Los Angeles, it is reported by Metro.

Bryant Washburn, whose next Paramount picture, "The Way of a Man with a Maid," is scheduled for release December 29th, has finished the production of "Venus in the East" and has started on a new picture, as yet untitled, at the Lasky studio at Hollywood. Donald Crisp is again directing.

Settings for Mme. Nazimova's next production, "The Red Lantern," are laid in the Orient.

"Blame It on the Ford" is the title of a forthcoming Universal comedy.

Carmel Myers is completing "The Wild Girl" at Universal City.

"Whose Widow?" is the tentative title for Mary MacLaren's next Universal special attraction.

Ethel Clayton, whose next Paramount appearance will be in "The Mystery Girl," released December 22d, has started work at Hollywood with Director George Melford on "Private Petigrew's Girl," by Dana Burnet, from the Saturday Evening Post story.

The first of the eight productions in which Henry B. Walthall will be presented by the National Film Company of America, "And a Still, Small Voice," was inspired by Mary Baker Eddy's work, "Science and Health."

Sig Faller, Chicago exhibitor, has booked Clara Kimball Young's current attraction, "The Road Through the Dark," for two weeks.

The thrills and climaxes in Pathe's patriotic serial, "Wolves of Kultur," featuring Leah Baird, are said to reach their highest point in the eleventh episode, entitled "Betwixt Heaven and Earth," scheduled for release December 22d.

The Singapore of Kipling's is shown in No. 24 of the Post Travel Series, released by Pathe December 22d.

After a three weeks' illness with influenza Director Douglas Gerrad has resumed work on Fritz Brunette's latest film story, "Sealed Orders."

Carlyle Moore, author of "Stop Thief," and co-author of this season's Broadway success, "The Unknown Purple," is assisting Clarence G. Badger in the production of Mabel Normand's forthcoming Goldwyn picture, "Sis Hopkins."

Seena Owen will play a modern society girl in Tom Moore's second Goldwyn picture made in Los Angeles.

Robert McKin, identified with Thomas H. Ince pictures for five years, will make his first appearance under other management in Rex Beach's new production, "The Brand," now under way at the Goldwyn studios in Los Angeles.



Myron Selznick, Who Has Formed His Own Producing Organization

Big First Runs for Vitagraph

J. Stuart Blackton's Production, "The Common Cause," Distributed by Vitagraph. Cites Unusual Bookings



Warren Chandler, in "The Adventure Shop," Vitagraph Picture

ACCORDING to reports received at the main offices of Vitagraph from its various exchanges the Blackton production of "The Common Cause" is scheduled for a solid booking record.

Many first-run runs already made in most of the larger cities are cited as having been enormously successful. A Vitagraph official said that despite the hundreds of bookings on "The Common Cause" that have been in the Vitagraph Company's hands for a number of weeks past, the actual showing of the picture by the different theatres in the big majority of cases is not scheduled until about the middle of January.

At no time has there been the desire on the part of the Vitagraph Company to sacrifice the proper exploitation of the pic-

ture or an adequate length of run for an immediate presentation.

In other words, where a theatre found it possible to allow only two or three days for a showing in January, the Vitagraph Company co-operated with the exhibitor and accommodated its booking arrangements so that "The Common Cause" might be launched in each community with the greatest possible return to the exhibitor, it is said.

For this reason, despite the heavy business already written up on "The Common Cause," the month of January will see "The Common Cause" in leading theatres from one end of the country to the other, and the bookings reported as already on the company's books promise a steady showing of the picture way into the spring.

The noteworthy cast which J. Stuart Blackton assembled for "The Common Cause" is heralded as one of the greatest assemblages of dramatic talent any one screen production has ever boasted.

Herbert Rawlinson and Sylvia Breamer head this company of artists and in their support are Lawrence Grossmith, Charles and Violet Blackton, Huntley Gordon, Philip Van Loan, Mlle. Marcel and Louis Dean.

In addition, the prologue and epilogue boast the names of Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming.

Added to these are the names of J. Hartley Manners and Ian Hay Beith as the authors of the story, and Anthony Paul Kelly as the maker of the scenario.

This gathering of talent, both dramatic and literary, welded together by the hand of J. Stuart Blackton, is taken to promise that "The Common Cause" will be one of the outstanding theatre successes of 1919.

Selznick Pictures Brand Re-appears Again

THE Selznick name on motion pictures disappeared more than a year ago when Lewis J. Selznick became president of Select Pictures Corporation, which took over the stars and productions of Selznick Pictures.

This did not meet with the approval of Mr. Selznick's son, and it is now announced that Myron Selznick has just organized Selznick Pictures Corporation and promises that within a very short time the name Selznick will be a familiar one on the screen again.

In certain respects, the policy which Myron Selznick has adopted is the same as that of his father. Selznick Pictures took Clara Kimball Young, Herbert Brenon, Norma Talmadge, Constance Talmadge, and Alice Brady off programs and exploited them as Select Pictures stars.

In the same way, Myron Selznick's first star is Olive Thomas, whose work in the Triangle programs is declared to have made thousands of admirers for her. Following his father's methods, Myron will present this star in a series of productions heralded to be far in advance of any of her previous efforts.

With Charles Giblyn as director general,

work on production already has been started in California.

The head of the new Selznick Pictures Corporation is said to be well equipped for his enterprise. He held the position of purchasing agent in the former Selznick organization, and this brought him into close touch with all departments.

He learned the inside of the business thoroughly, being constantly coached by his father. Having mastered all intricate details, he accepted the position of studio manager for the Norma Talmadge Film Corporation, and made a close study of productions.

Nehls Visits West Coast

General business and production affairs of the American Film Company, called R. R. Nehls, general manager for the corporation, to the big coast studios, the day after Christmas.

While at Santa Barbara, Mr. Nehls will look over plans and sites for interesting changes to be made early in the spring.

It is expected that Mr. Nehls will extend his trip to the Pacific coast film country and "Flying A" studios, until late in February.

Cites "Carefully Selected Cast"

Universal Officials Define What the Often Repeated Term "Carefully Selected Cast" Means

UNIVERSAL executives and critics were giving a definition of what the statement, "A carefully selected cast," means, referring to Allen Holubar's "The Heart of Humanity," a Jewel production which was then in its second week at the Broadway theatre, New York.

It has been pointed out that "The Heart of Humanity" was over eleven months in the course of preparation for the screen and it may be added that almost one month was necessary to obtain the particular types Director Holubar insisted upon having.

Dorothy Phillips, the star of the production, was first chosen and her work in the big Jewel feature is taken to prove she is able to enact the role with ease and complete understanding.

As Nanette, Miss Phillips has not only won much praise of her work but she maintains that she never has had a part that she liked so well.

Walt Whitman, who enacts the role of Father Michael, prior of the small Canadian village, critics assert, was never seen to better advantage than in "The Heart of Humanity."

As Lieut. von Eberhard, Hunnish commander, Erich von Stroheim is seen. Mr. von Stroheim's work in "The Heart of Humanity" is said to surpass any of his previous efforts.

Robert Anderson, who became known to film lovers due to his work in "Hearts of the World" as "M'sieu Cuckoo" is seen as the second son of the widow Patricia in "The Heart of Humanity."

Margaret Mann, a woman with a son in France and who, though she had never seen a motion picture camera, possessed the possibilities that Mr. Holubar was seeking as a screen mother, is very evident in "The Heart of Humanity."



Marie Walcamp Is Presented by Universal in a New Serial Called "The Red Glove"

The selection of the children for the Belgian Red Cross scenes required over a week. Director Holubar and several assistants made numerous personal visits to the poorer sections of Los Angeles before they could get the types of children they desired for the big drama. It took much pains and patience to develop these young inexperienced children into screen types but the results of this care and patience are evident.

William Stowell, who plays the hero, John Patricia, in "The Heart of Humanity," was selected only after some deliberation and all of the extras that appeared in the trench scenes were engaged only after careful examination.

men in their respective branches of the business of picture production. Each was selected for their special fitness for their positions over a large list of applicants. Mr. Johnstone's work as scenarist with several of the western producing companies is well known while Mr. Terwilliger, after a career as screen writer, beginning with D. W. Griffith, shortly afterwards gained prominence as a director.

It was no easy undertaking that Messrs. Johnstone and Terwilliger tackled. The majority of the players in the pictures were, and still are, playing in Broadway productions and it was difficult to find a time suitable for all for the work of picture production. It was accomplished, however, and all the players who volunteered their services have nothing but praise for the men who pushed the undertaking through. Mr. Terwilliger was highly praised by David Belasco who loaned his Belasco theatre, its settings, props and lighting equipment for the cause. In his picture all the details of producing a Belasco play are brought to the screen.

All the other work was done in the Estee Studio, New York City, of which Eugene Spitz is owner and active head. It was under his supervision that the rather vast undertaking was made possible.

The executives of the Stage Women's War Relief are desirous of impressing on the exhibiting public the value of these two-reel subjects. Produced by such excellently equipped men and offering casts fairly staggering with celebrities, they see nothing that will prevent success or court failure. Prominent men in the industry who have seen the first five releases have spoken favorably of them, one company official even going so far as to state that they are the best two-reel pictures ever produced, this in regard to production and not taking into consideration the advertising possibilities embodied in the casts.

Next week Mr. Terwilliger will probably begin production on the sixth subject with Ruth Chatterton as the lead. Practically every Broadway star of note is scheduled for appearance in the pictures that will follow and each one of the series will offer the same type of all-star cast.

Stage Women's War Relief Films Screened

NEWS of more than ordinary interest lies in the announcement of a series of two-reel subjects shortly to be released on one of the large programs by the Stage Women's War Relief, a society formed by patriotic women of the stage and screen at the outset of the war for the promotion of the comfort of our soldiers and the war sufferers of Europe. This series will consist of twelve subjects, five of which are already completed, and the entire proceeds will go into the coffers of the War Relief fund. It is to be distinctly understood that these pictures are in no way related to the war as to contents. It is merely that they were produced for a war charity.

These two-reel subjects will bring to the screen the greatest celebrities of the stage, so that each one of them may well be said as containing an all-star cast. For instance, "A Star Over Night" will feature David Belasco surrounded by a cast in which Bruce McRae, Hamilton Revelle, Edward Martindel, Hilda Spong, Elizabeth Risdon, Gladys Morris and Cathleen Nesbit appear, while in "An Honorable Cad" such popu-

lar members of the stage profession as Shelley Hull, Edmund Breese, Phoebe Foster, Julia Dean, Mrs. William Farnum and Mme. Yvette Guilbert appear in the principal roles.

These players and those appearing in the other subjects donated their services to the cause for which the pictures were made. The other three already completed are Cyrile Maude in "Winning His Wife," with Violet Heming, Frederick Lloyd, Mrs. Sam Harris, David Bispham, Lila Rhodes and Mrs. Louise Closser Hale in other roles of import; "Fighting Mad," with Maclyn Arbuckle, John McGraw, Dana de Hart (well-known aviator), George A. Stilwell and William Elliott all featured; Nance O'Neil in "The Mad Woman," supported by Tyrone Power, Alfred Hickman, Mildred Holland, Paul Gilmore, Mme. Mathilde Cottrelly, Ben Grauer, Mme. Tamara Sevrskaya and the Russian Cathedral Quartette, now in the play, "Redemption."

All these pictures were adapted for the screen by Calder Johnstone and directed by George Terwilliger, two of the leading



Discussing Enemy Positions to Be Observed, in "Under Four Flags," a U. S. Division Film Picture

Polo Back on West Coast

Eddie Polo, Universal serial star, is back at Universal City after a tour of the country which has taken him over two months. Polo completed his itinerary at Denver New Year's day and arrived in Universal City two days later, anxious to begin work on a new serial.

Polo's return brings three serial stars to Universal City for new vehicles. Marie Walcamp is working on "The Red Glove," James J. Corbett is ready for the initial episode of his serial and Polo's vehicle will be ready in a few days. It is reported that Mr. Polo brought back with him two trunks filled with loving cups presented by admirers in various cities and his apartment in Hollywood now resembles a jeweler's window.

Fort McArthur Receives Ethel Clayton

In filming Ethel Clayton's latest Paramount picture, "Private Pettigrew's Girl," George Melford, who directed, took Miss Clayton and company to Fort McArthur to get the proper military atmosphere. Following the shooting of the scenes, the commander of the fort presented Miss Clayton and her leading man, Monte Blue, each with a cake.

"Private Pettigrew's Girl" is adapted from a Saturday Evening Post story, by Dana Burnet. Will M. Ritchey made the adaptation. Lou Howland was assistant director and Paul Perry photographed.

Reel Tells About Russia

The popular theory that Russia is altogether a land of snow and riots meets quite a refutation in the new Red Cross reel entitled "Russia a World Problem," at General Film exchanges.

This reel was photographed during the recent tour of the American Red Cross Commission to Russia, by Lieutenant Harold Wyckoff who was recently dispatched again to accompany the American troops which entered Russia through Archangel.



William Fox presents Theda Bara in "The Light," her newest picture

Announces "Great Romance" Cast

Screen Classics Will Soon Release
Another Harold Lockwood Production from Finis Fox Story



George D. Baker, Metro Director de Luxe

"THE GREAT ROMANCE" has been titled and assembled and will soon be released as a Screen Classics, according to announcements emanating from Metro offices.

Supporting Harold Lockwood in that production appear Ruby de Remer, Frank Currier, Louis Stern, Joseph Granby, Helen Lindroth, Morgan Thorpe, J. P. Laffey, Franklyn Hanna and Clare Grenville.

Those who have had a glimpse of scenes from the picture assert that the star never appeared to greater advantage. The production was made under the direction of Henry Otto. The story is by Finis Fox.

In recognition especially of her excellent work with Mr. Lockwood in another Screen Classics, Inc. production, Miss de Remer had been engaged to play opposite him. She was also the heroine in Mr. Lockwood's "Pals First," adapted from the stage play of the same name by Lee Wilson Dodd, founded on Francis Perry Elliott's novel.

Another important member of the cast, Frank Currier, has appeared in many previous Metro releases. He was seen most recently in "To Hell With the Kaiser," featuring Lawrence Grant, "Opportunity," which starred Viola Dana; in support of May Allison in "A Successful Adventure" and "Social Hypocrites"; in two Nazimova productions, "Toys of Fate" and "Revelation"; and in "The Brass Check," with Francis X. Bushman and Beverly Bayne.

It was the director of this latest Lockwood picture, Henry Otto, who gave Joseph Granby his first real opportunity to show his merit on the screen. The two worked together before in "The Man from Nowhere."

Recent productions in which Mr. Granby was seen are "Peck's Bad Girl," with Mabel Normand; "The Awakening," with Montague Love; and "The Black Monk."

Helen Lindroth may be remembered as one of the company of Kalem players who journeyed to the Holy Land, there to film "From the Manger to the Cross" amid the original scenes.

New Pathe Review Beautified by Coloring

"IN announcing the advent of Pathe Review on January 19 I feel the pride of being associated with a great constructive, educational movement, which will make for progress and general enlightenment," says Mr. Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. "Here the motion picture is fulfilling some of the inspired vision of President Wilson in his Shadow Lawn talk to the representatives of the Motion Picture Industry."

"The Review, as a definite entertainment, establishes a new era in screen entertainment; and so unusual is what we have to offer that I am moved to say it is a wonderland series, in which the best talent in science and art is employed. It is a constant revelation of the world of the invisible and of the most beautiful things that the ordinary eye may not behold; of enchanted journeys to unusual destinations, glorified by the rainbow; of unsuspected mysteries of ordinary things; of the secrets of the wild, sly creatures of the forest, and the denizens of streams and the shadowy abysses of the ocean—and, through the mechanical eye that gazes with understanding into the realm of the infinitely small, it gives an astounding glimpse of the very beginning of the life of moving things."

"Even the most unresponsive person, on beholding this magical procession, is moved

to admiration and wonder at the miracles of the cinema. As fittingly has been said, these groups of artistic and educational achievements give the motion picture a new and overwhelming stature and more than ever before establishes it as the greatest instructor, the unequalled medium of human thought and the record of its stupendous, adventuring achievements.

"I can say, with absolute certainty, that the Pathe Review is the greatest popular educational feature ever issued."



George R. Meeker, General Sales Manager, World Pictures

About New Pictures

Ann Little, Paramount leading woman, is back at the studio prepared to start working again. She has had a long rest recovering from a slight indisposition.

Roscoe "Fatty" Arbuckle is now finished in cutting and assembling his latest Paramount-Arbuckle comedy, "Camping Out," which the studio people declare is a perfect riot.

Sam Wood, who acts as assistant to C. B. De Mille, pending the latter's resumption of work, is assisting Edward Jose on the big Salvation Army picture.

Raymond Hatton is playing an eccentric "Uriah Heep" sort of part in Bryant Washburn's new Paramount picture, "The Poor Boob." As usual, Hatton has a makeup that excites comment from everyone on the lot and which is said to serve as an almost perfect disguise.

"Breed of Men" is the title selected for William S. Hart's latest. The star, as a daredevil Western sheriff, pits himself against a land shark.

Fred Stone's second Arcraft picture, "Under the Top," which will be released January 12, was written by Anita Loos and John Emerson, and is said to be the story of Stone's early life.

More interesting news of "Japan of Today" is shown in No. 26 of the Post Travel Series which was released by Pathe January 5. It is described as an ideal educational, and shows how Nippon has become a great industrial center.

Donald Crisp, who directed Washburn in "The Way of a Man with a Maid," a Paramount release of December 29, is piloting the star through "The Boob," which was written by Margaret Mayo and Zillah Covington and scenarized by Gardner Hunting.

"Out of the Shadow," the newest Paramount production starring Pauline Frederick, which was released January 5, has a setting which is an exact reproduction of Part 1, Court of General Sessions, in Criminal Courts Building, New York City.

A magazine story written by May Edginton has been chosen as the next William Fox Excel Picture for Virginia Pearson. It is entitled "He That Is Without Sin."

Town and Country Films, Inc., has just completed the sixth of its series of Paramount-James Montgomery Flagg comedies, "Impropaganda," with Olin Howland and Eleanor Masters featured.

Borneo, one of the largest islands in the world, is the subject of the 23rd of the Post Travel Series, released by Pathe December 15.

Rosemary Theby is again in a Metro cast, and in support of May Allison in "Peggy Does Her Darndest," a new production, just starting at Metro's west coast studios in Hollywood.

Kenneth Webb, the Vitagraph director, is now directing Corinne Griffith. One feature has already been completed and it is common talk about the studio that it is said to be quite the best thing Miss Griffith has ever done.

Mae Marsh is accorded brilliant support in her newest Goldwyn Picture, "The Racing Strain," by Tex Charvate, author of Geraldine Farrar's "The Turn of the Wheel" and of "Peck's Bad Girl" and "A Perfect 36."

"The Captain's Captain," which is the second offering in the Alice Joyce Star Series, Vitagraph, is scheduled for release on December 30th. Supporting Miss Joyce are Arthur Donaldson, Percy Standing, Julia Swayne Gordon, Eulalie Jensen and Maurice Costello.

"Over the Rhine with Charlie" is the title of a new one-reel special comedy released by Universal and made by Pat Sullivan.

In Elsie Ferguson's newest Arcraft picture, "The Marriage Price," which was filmed under the tentative title, "For Sale," Zelda Crosby, long associated with the Famous Players-Lasky Corporation, will be seen in a part.

Maria Thompson Daviess, one of the best known of contemporary American novelists, is the author of "The Golden Bird," a story which Adrian Gil-Spear adapted to the screen for the Famous Players-Lasky Corporation and which, released December 29th under the title, "Little Miss Hoover, serves as a starring vehicle for Marguerite Clark.

"Every commercial organization is as strong as its sales force, and the Famous Players-Lasky Corporation has undoubtedly a model organization of distribution."—Walter E. Green.



Louise Lovely and Jay Belasco Are Prominent in the Cast of "Life's a Funny Proposition," in Which Exhibitors' Mutual Presents William Desmond

Selwyn Writes One for De Mille

Director General of Famous Players-Lasky to Produce Story by Edgar Selwyn—Denies Rumor of Resignation

CECIL B. DEMILLE, director general, Famous Players-Lasky Corporation, arrived in Los Angeles this week after a brief business trip to New York. His brother, William C. De Mille, made the trip with him, and together they did a scenario for one of Mr. De Mille's forthcoming Arcraft productions. This was accomplished on the trip from Los Angeles to New York. Returning to Los Angeles, Director De Mille was accompanied by Edgar Selwyn, theatrical producer and playwright, whose outline of a plot for an intended stage production, sounded so good to Mr. De Mille that, using Mr. De Mille's own words, "I kidnapped Mr. Selwyn, plot and all, and on our trip West we laid the foundation for, what in my opinion, will be one of the greatest pictures of my career as director."

"I will start work on the picture immediately," continued Mr. De Mille, and I sincerely believe that Mr. Selwyn's idea is going to materialize on the screen, in the surprise of my career as director for the silent drama. Mr. Selwyn's interest in this matter doesn't mean that he has severed connections with his other interests, but it does mean that he has written a wonderful story which I am more than anxious to see in pantomime.

"I was more than surprised to find such flourishing conditions prevailing in the industry on my trip East. During my five years of producing activities, I have never experienced such promising conditions or conditions more indicative of future successes.

"The rumors that have been circulated in the West pointing to Jesse L. Lasky's and my resignations from active interest in the Famous Players-Lasky Corporation, are entirely without foundation and absolutely false. Our relations with the other executive heads have always been most

pleasant and will continue if my vision of the future is clear. Any statement that either Mr. Lasky, my brother or myself are leaving the organization may be branded as absolutely false.

"While I was East, I procured the screen rights to two big Broadway successes for Famous Players-Lasky Corporation. These two stage successes will be adapted to the screen and produced under my direction for the Arcraft program, after I have finished the production of Mr. Selwyn's story. I had a most successful trip and am now prepared to get in the harness again and 'shoot' pictures."

With this announcement comes word that Edward Jose is progressing rapidly with the scenes for Famous Players-Lasky's Salvation Army picture. After several unavoidable delays, Mr. Jose says that he is "hard at it."

Bryant Washburn is almost finished with "The Poor Boob," directed by Donald Crisp, and will resume work at once on a new comedy drama. Ethel Clayton is doing the army camps and forts around the coast on her new picture for Paramount. "Private Pettigrew's Girl," with George Melford at the helm. She has made scenes at Fort McArthur and at Camp Kearny as well as some theatrical episodes at the Majestic theatre, Los Angeles, and at the studio, where a complete musical comedy was staged. Monte Blue is leading man.

"Breed of Men," Bill Hart's Next Arcraft

William S. Hart's latest Arcraft picture, "Breed of Men," on the Arcraft program for the early part of this month, was written by J. G. Hawks, who has done so many Western dramas for the star. It was produced under the direction of Mr. Hart. Bill has the role of a sheriff-to-be of a little town in Arizona and it is said to be the pride of all the star's Western pictures.

Artistic Sets Appear in "Everywoman"

Success in the direction of a vaudeville fragment, "Everywoman," first brought recognition to the skill of William Worthington, who presided over the making of Sessue Hayakawa's latest picture, "Bonds of Honor," which was produced by the Haworth Picture Corporation to be distributed by the Exhibitors' Mutual.

Mr. Worthington's genius for artistic and suggestive detail, which first attracted attention in "Everywoman," is given full scope in making the Japanese sets of this picture.

Bessie Barriscale Burgles in Latest Picture

A bit of burglary is accomplished by Bessie Barriscale in her late production, "All of a Sudden Norma." She prefers a little safer means of descending the outside wall than the usual improvised rope made of bed sheets.

A rope and tackle of the standard type is employed, with Albert Colby, playing the part of Cuthbert Van Zelt, at the end of it.

"All of a Sudden Norma" was made by the B. B. Features, Inc., and will be distributed by the Exhibitors' Mutual.

Grace Cunard Featured

Grace Cunard is featured in "After the War," a Universal Special Attraction, released January 13. This feature replaces "Roped," featuring Harry Carey, the marketing date of which has been postponed.

"After the War" is adapted from a story by Kingsley Benedict, Universal character actor and has been produced by Joseph DeGrasse. The film play tells a story of how love lifted a woman and man out of despondency over a woman's sacrifice to save her lover from being executed during the war.



"After the War" Is a Universal Special Attraction of Which Much Is Expected

Pauline Frederick to the West

Goldwyn Star Finished First Goldwyn and Then Leaves for Culver City Studios, Near Los Angeles

HAVING completed her first picture for Goldwyn under the direction of Hobart Henley, Pauline Frederick is on her way to the Goldwyn studios at Culver City, near Los Angeles. She left with her husband, Willard Mack, to make a series of several photoplays in Southern California.

Mr. Mack was busy almost until training time, acting in his play "The Big Chance," in which he made an unquestioned success both as author and actor. In fact he left the cast barely twelve hours before leaving for the coast.

Miss Frederick's contract with Goldwyn is said to be the first under which she has had such intimate co-operation with her husband in her work. Mr. Mack has been in the cast of one of her previous plays but never until the picture just finished did he collaborate to the extent of writing the scenario, playing the most important male role and assisting in the details of direction.

At the Goldwyn studios in California Miss Frederick and Mr. Mack will work together all the time. He is taking several manuscripts with him and has already begun polishing the scenario of Miss Frederick's next picture. His functions in the Goldwyn scenario department will be advisory and constructive.

The first Pauline Frederick picture that Goldwyn will release shortly is promised to be the most novel and interesting of all those in which she has been seen, both pictorially and dramatically.

It was made from a successful Broadway play written by one of the four most experienced American dramatists. But it is expected to be even better on the screen, because the story is one that can be depicted ever so much more vividly and completely by the camera than the limitations of the spoken drama would permit.

In making the screen version, Willard Mack has grasped this advantage for all it is worth. Consequently, the character which Miss Frederick impersonates is declared to be ever more real and understandable than she was in the acted play. The story has become much more human, much more plausible and the motives much simpler and more logical.

The play is announced as having a genuine social value or historic significance, full of the American spirit, which is typified by the character of the girl played by Miss Frederick herself.

Bara's Current Release "The Light"

Theda Bara's current release on Fox Standard Pictures' program is titled "The Light," produced under the direction of J. Gordon Edwards. The plot action centers around the character of a woman known as "the wickedest woman in Paris," whose regeneration comes about through the efforts of an artist who gets the inspiration for his greatest work, a painting of the Madonna, from her. The action is laid in Paris and Director Edwards took his company to New Orleans for authentic French settings.

Chet Franklin to Resume Work on Coast

Director Chet M. Franklin, brother of Sidney Franklin, director for Norma Talmadge, spent the Holidays in New York, prior to leaving for Los Angeles to start work after an absence of several months in the army, where he and his assistant, Nate C. Watt, have been making instruction pictures for the United States Government. Mr. Franklin and Mr. Watt were both discharged recently from the Army.



One of the rare views of Tom Mix when he is not cow-boying for William Fox



The "working party" of "Made in America," produced and directed by Ashley Miller and Distributed by W. W. Hodkinson Corporation

"Under Four Flags" Having Big Success

"UNDER FOUR FLAGS," the Government's Victory picture, which is the most recent release of the Division of Films of the Committee on Public Information, is highly praised by exhibitors, according to letters sent to the offices of the Division of Films following the presentation in the several cities.

Commenting on the success of the picture in New York in its runs at the Rialto and Rivoli, S. F. Rothapfel wrote: "'Under Four Flags' is listed among our important successes at the two theatres. The capacity business for a simultaneous run in both houses was entirely without precedent and is a matter of motion picture history."

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, wrote: "The writer cannot endorse the production too strongly, either from the point of interest it holds or as to box-office value. 'Under Four Flags' is a box-office attraction of the highest order."

Barrett S. McCormick, manager of the Circle theatre, Indianapolis; Frank W. Bu-

ler, manager of the Stanley, Philadelphia; Harry Crandall, of the Metropolitan, Washington, D. C., and the management of the principal picture houses in St. Louis, Cincinnati, Dayton and other cities all praised this production.

An official of the Division of Films said: "From the remarkable success and proven drawing power of 'Under Four Flags,' it is perhaps plain to all exhibitors that the public is still more than anxious to witness war pictures of this kind. A number of prominent men of the industry have recently written articles on the question of war pictures, unanimously agreeing that they are still in demand with the public and have a drawing power second to no other kind of attraction. It is certain that this great Government picture, that lends itself so readily to presentation and exploitation, stands in a class alone among war pictures."

"Under Four Flags" was released through the World Film Corporation January 6 with the co-operation of the Division of Films.

Exhibitors' Mutual Cites January Releases

THE Exhibitors' Mutual, in addition to their four regular releases, will offer a special on January 26, written and directed by Ralph Ince for the Affiliated Distributing Corporation. It is called "The Eleventh Commandment," starring Lucille Lee Stewart.

Among the other stars of the January list is Bessie Barriscale, who brings her familiar zest to the role of an amateur lady Raffles in "All of a Sudden Norma," for release January 5.

In the offering of January 12, William Desmond, as the star of "Life's a Funny Proposition," has a problem on his hands to know what to do with a spare Belgian baby wished on him under compromising circumstances.

Sassue Hayakawa has an excellent op-

portunity to exhibit his skill as the depic-
tor of two entirely differently roles in
"Bonds of Honor," for release January 19.

One of the twin brothers he presents is wayward and lacking the courage necessary to expiate with his life a crime by which he has tarnished the honor of his family, the other is austere and self-sacrificing. The latter character, slow-moving and somber until forced by dramatic pressure to swift action.

In "Hoop-La," Billie Rhodes has a boisterous, rollicking medium as a circus girl. This picture will be issued January 26. It was produced by the National Film Corporation of America and is released through the Affiliated Distributing Corporation and distributed by Exhibitors Mutual exchanges.

W. C. Cabanne Talks on "Fighting Through"

W. Christy Cabanne, who is the producer, director and author of "Fighting Through," a story of adventure, for distribution on January 27 by the W. W. Hodkinson Corporation through the Pathe exchanges, is a native of the South. He received his education at the Culver Military Academy and his early career was spent in the United States navy.

Mr. Cabanne's idea for the story of "Fighting Through," which is built around the South of today, was not one of those sudden inspirations. Rather it was an idea born of observation during his navel service. Says Mr. Cabanne:

"My service in the United States Navy proved to me that the North and South divided and reunited by the sword of war was the biggest theme an American author could write upon. The theme of a reunited North and South seems fraught with splendid possibilities. Nearly always when an author of the stage or screen goes South for his locale, he serves us a dish of Civil War, frequently dragged in, hashed and re-hashed until the subject has grown stale and musty.

"Now, as a Southerner, I think we ought, except in a psychologic sense, to get away from that overworked, romantic Civil War period. It seems that everybody began to love us Southerners after we were defeated."

"Fighting Through" presents E. K. Lincoln in the difficult role of a hero who must sacrifice some of the audience's sympathy in the beginning, only to regain it gloriously in the end.

"Quality Before Quantity" Is Blackton Slogan

It is the opinion of J. Stuart Blackton that one of the slogans of the motion picture industry for 1919 should be "quality before quantity," this to insure the artistic success and consequent propriety which should attend the business during this first after-war year.

"The question of quality vs. quantity in production is, in my opinion," said Mr. Blackton, "the basis of the reconstruction which the industry is now undergoing. It is the aim of every producer to make better pictures. He realizes that the day when he could rely on 'any old film' to get the money and satisfy the 'fan' has passed.

"The trade press has helped change the viewpoint of the spectator and exhibitor alike, and their sense of observation and comparison has done the rest."

Shows Transport Aground

The story of the wreck on Fire Island bar of the Army transport Northern Pacific is told in detail by the Pathe News, two of whose camera men were early on the scene after the ship went aground.

It is a big feature, thrilling with interest as the work of rescue is under way, the great sweep of the tumbling, winter sea with the disabled giant pounding on the sands, which hold her fast.



At the left is "Smiling Bill" Parsons as he looks in "You Know What I Mean," a Capitol comedy distributed by Goldwyn. At the right is a moment in his picture, "Have Another"

"Oh, Johnny," Is Shown

The vehicle of Louis Bennison's screen production, "Oh, Johnny!" was shown for the first time at a week's pre-release run in the big Victoria theatre, Philadelphia.

It is declared that the star's cinema debut drew from critics and public the same praise accorded his work in the stage play.

"Oh, Johnny!" was produced by the Betzwood Film Company, of Philadelphia, and is released through Goldwyn.

Clara Whipple Writes Story for Hayakawa

Clara Whipple, who has been seen on both stage and screen, has turned author. Sessue Hayakawa's latest picture, "Bonds of Honor," produced by Haworth Picture Corporation for release through Exhibitors' Mutual, is an adaptation from a story by Miss Whipple. It deals with German intrigue in Japan.



Do You Recognize Doris Kenyon in Her Boots and Overalls? Her Latest Picture Is Called "Twilight"

Goldwyn Orders More Ford Weekly Prints

UNDER the Goldwyn auspices, the Ford Educational Weekly form the present outlook will soon be working 250 single reel prints of each weekly release, this being a greater number of prints of a sustained weekly release than has ever before been used in the history of the motion picture industry, according to reports from the Goldwyn offices.

Pre-release of "What Uncle Sam Will Do for Two Cents," the first issue of the Ford Educational Weekly through the Goldwyn organization, was held in various parts of America for the week beginning January 5, and the especial timeliness of this pictorial record of the operations of our Federal postoffice department at a moment

when the entire public knows that domestic postage will return to two cents an ounce is said to have made the initial picture challenge interest everywhere.

The Stanley Company of Philadelphia, representing the Mastbaum motion picture exhibiting interests, was the largest organization to sign a blanket contract for the Ford Educational Weekly during the past few days. Fifty seven contracts represented the initial booking for this organization, representing that number of houses.

The Comerford chain of theatres in the Wilkes-Barre, Scranton, region of Pennsylvania likewise signed their contracts with the Goldwyn Philadelphia office.

"Common Cause" Gets Big Circuit Bookings

J. STUART BLACKTON'S production, "The Common Cause," which is being released through Vitagraph, is rolling up big new bookings to an extent that promises to make this production an early record breaker, according to Vitagraph.

Among the bookings recorded, at the Home Office this week were Poli's New England Circuit and B. S. Moss's Greater New York houses. These bookings are considered all the more noteworthy because they are said to have resulted from successful runs of the picture at various theatres throughout the country.

W. A. Trus of the Strand theatre, Hartford, Conn., after running "The Common Cause," wired the Vitagraph Home Office as follows:

"Common Cause playing to capacity business despite inclement weather. Production enthusiastically received. Pleasing patrons immensely. Superior to any of your specials yet released."

The Riviera theatre in Chicago sent this wire to the Vitagraph Home Office:

"Congratulations on your production 'The Common Cause.' We opened at Riviera theatre December nineteenth for four

days run. Greatest picture we have yet shown. Proving to be biggest success of the season. We welcome more productions equal to this."

The New theatre in Baltimore is reported by Vitagraph as having rolled up a record with it and the beautiful new Brevoort theatre in Brooklyn closed the first week of the New Year with enormous business on this production, it is also stated.

Marie Walcamp's Work Is Hazardous Occupation

Marie Walcamp, whose daring work in the serials, "The Red Ace" and "The Lion's Claw" will be remembered, has just finished the fifth episode of the new Universal serial, "The Red Glove."

Miss Walcamp's path through the cinema field is declared to have been beset by dangers. Vastly different from her musical comedy career has been her headlong pursuit of excitement and danger. is said to be evinced by her daring in the motion picture serials she has starred in.

Five of Them—All Popularized

Select's Five for January—Four Adaptations from Former Stage Hits—One Presents Opera Star

SELLECT'S calendar of releases for the first month of the new year, singles out five productions, one of which is a Select Special. All five productions are headed by acknowledged stars of filmland and four of the productions are adaptations from "best sellers" in the way of entertainment.

"Cheating Cheaters," a big stage hit of last season, has been photodramatized with Clara Kimball Young in the featured role. "Who Cares?" Cosmo Hamilton popular serial story which appeared in the Green Book, has been adapted to the screen by Julia Crawford Ivers, and Constance Talmadge is seen in the featured role. "The Belle of New York," a Broadway hit of many years ago has been adapted to the screen and presents Marion Davies in the featured role. "The Indestructible Wife," with Alice Brady featured, is adapted from a stage success of two years ago.

Anna Case's picture, "The Hidden Truth," which has been announced as a January release, marks this star's first appearance on the screen, after many years of success on operatic and concert stage. In "The Hidden Truth" Miss Case is seen as the orphan of a western mining camp, who through various circumstances, and a hidden truth, becomes the wife of a wealthy eastern manufacturer. The picture was directed by Julius Steger and the scenario was written by S. M. Weller.

"Who Cares?" Constance Talmadge's January attraction, in which she is presented by Lewis J. Selznick, is another of Cosmo Hamilton's powerful dramas, and, like "Scandal," provides Miss Talmadge with a congenial role. It is a story of smart, rapid city life, in which the reader, or rather, the spectator, is carried from the quiet of a small country town to the pulsating life of a great city, and later back to the little rural village. Miss Talmadge's leading man in "Who Cares?" is Harrison Ford. Walter Edwards directed the picture.

Clara Kimball Young comes to the screen in January in Max Marcin's big stage success, "Cheating Cheaters." Anna Q. Nilsson, who recently starred in Select's special, "Over There," Jack Holt, Tully Marshall, Mayme Kelso and other popular artists appear in support. "Cheating Cheaters," was directed by Allan Dwan. It tells the story of a clever girl who becomes one of a band of famous crooks. In the end the cheaters are cheated in their own way.

Alice Brady's January picture "The Indestructible Wife," a screen adaptation of Frederic and Fanny Hatton's stage play of two seasons ago. With this picture Charles Maigne reaches the third of the "Brady-Maigne" productions for which Mr. Maigne has written the scenarios and also directed.

January will also bring to the screen Marion Davies in her third Select picture, "The Belle of New York," a screen version by Eugene Walter's famous stage play of



Constance Talmadge, the Charming Young Select Actress Whose Recent Pictures Have Given Her an Envious Place in Stardom

twenty years ago by Hugh Morton and Gustave Kerker. During the past two decades "The Belle of New York," which was originally produced at the Casino Theatre in New York, has been played in a dozen different languages, and at the present time is enjoying another revival in London. In the screen version Miss Davies is seen as the Salvation Army lass, who later becomes the belle of the town. Julius Steger directed the picture and Garfield Thompson wrote the scenario.

"The Hushed Hour" Plays Grauman's Los Angeles

Harry Garson's production of "The Hushed Hour," starring Blanche Sweet, plays Grauman's theatre at Los Angeles just two weeks ahead of the Garson-Neilan ten-reel production of "The Unpardonable Sin," also starring Blanche Sweet.

The latter production will play Clune's Auditorium at Los Angeles early in February, and then Mr. Garson will hurry East to attend to the Broadway premiere of "The Unpardonable Sin."

Mr. Garson's New York representative said that there was nothing further to add to Clara Kimball Young's published resignation from the C. K. Y. Corporation, which has been releasing her pictures through Select Pictures, except that her resignation was absolute and final.

Mollie King to Face the Camera Again

Mollie King, now headlining at the Century Grove, and formerly star in vaudeville and on the screen, is considering four offers to return to the screen, it is announced this week. It is said that she will sign with one of the larger companies. She will not leave the Century Grove, but will combine the two.

Wm. W. Brooks Will Serve Producing Companies

William W. Brooks, who has been identified with the motion picture business for the past ten years as manager, producer and director, has been doing Government work since the United States entered the war and recently resigned his Government position to go back to active work in the movies under the name of William W. Brooks Co., 1465 Broadway, Suite 402.

The company's intentions are to furnish stars, directors, cameramen and supporting casts for all producing companies. Mr. Brooks is extremely optimistic, stating the productions of this coming year will out-class any previous year's productions in the motion picture business.

Contracts have been and are being closed, it is said, with stars and screen artists of international reputation; and negotiations are now declared to be under way for the placing of several women stars.

Negotiations have already been opened with several companies, it is stated, to secure Miss Beulah Poynter, the stage and screen star.

Social Scene for "The Lightning Raider"

"The Counterplot" is the title of the second episode of Pearl White's new Pathe serial, "The Lightning Raider," and it enables Miss White, as the Raider, to shine in the most exclusive social circles of New York in her efforts to secure the dreaded ebony block which Wu Fang has taken from her.

After securing the ebony block from Wu Fang in his underground den, Lightning and Tom Norton again lose it as Wu Fang follows them to Tom's apartment and forces them to give it up at the point of a revolver.



Clara Beranger, Author of "The Bluffer," a Current Release



Gaby Deslys, Star of Pathe's "Infatuation"

Japanese Officials Study U. S. Film Producing

Accompanied by Marquis T. Mayeda and Y. Yonemura, Baron Minoru Hirata, former Japanese Ambassador to Russia, is in the United States studying film production, distribution and exhibition by request of his government.

The film industry in Japan has presented such unusual means of educating the Nipponese that the government is putting out features and short educational subjects to disseminate democratic ideals as propaganda.

Immediately after arriving on the Pacific Coast the Nipponese went to Universal City, Cal., where they spent several days visiting the studios, meeting the players and obtaining data on film production.

Mary MacLaren and Harry Carey acted as escorts for the party, and after considerable persuasion the baron and marquis consented to pose for several hundred feet of moving pictures with the stars.

After leaving Universal City the delegation visited various Western cities studying distribution and exhibiting conditions.

Baron Hirata stated that there is a great demand for American films in Japan, and that in Yokahama, Tokio, Nagasaki and Port Arthur the film theatres played to capacity all of the time regardless of what was shown.

Talmadge Enlarges Studio

The Norma Talmadge Film Corporation has purchased the six-story red-brick building at 324 East Forty-eighth Street, adjoining the Norma Talmadge studios at 318 East Forty-eighth, and work will shortly be started to convert this flat-house building into a new wing of the studios.

When the renovations are completed, the Norma Talmadge studios will have a frontage of one hundred and twenty-five feet, which means that this star is to own the largest of any of the downtown motion picture studios in New York City.

This purchase, with the large expenses which must necessarily ensue in making the alterations, putting in additional fixtures, apparatus, etc., is another move on Joseph M. Schenck's part which is quite in accordance with his determined policy to give Miss Talmadge even bigger pictures and better productions than ever.

Keefe Champions Longer Runs

Draws Comparison Between Runs in Los Angeles and New York—Griffith to Put Four More Through Paramount

WILLIAM KEEFE, manager of productions for D. W. Griffith, paid his first visit to New York City during the last three weeks, during which time he was concerned in settling various details of the producer's business here. During his stay here MOTION PICTURE NEWS secured his opinion on picture presentation in various parts of the country which is of particular interest considering that it comes from such a reliable source.

Mr. Keefe is of the opinion that motion picture theatre managers of New York fail to reap the full profit possible in a feature production, particularly the first run houses of Broadway, the Rialto, Strand and Rivoli. Speaking with respect to Mr. Griffith's latest production, "The Greatest Thing in Life," Mr. Keefe said: "In Los Angeles this picture opened at Clune's Auditorium and has already played there for a period of four weeks and to crowded houses. Here in New York it played at the Stand for one week and to excellent business also. Now why shouldn't the run have been extended here so that both the management of the theatre and the producer might profit?"

The interviewer suggested to Mr. Keefe that the scarcity of spoken plays in Los Angeles as compared to New York caused the difference in the length of the runs. "That, of course, deserves consideration," he continued, "but so does the size of this city as compared with that of Los Angeles. Its number of playhouses is greater, far greater, but so is its population. I think that the relative sizes and the relative number of theatres in each city about balance things up."

"The point I want to make clear is this. A picture such as 'The Greatest Thing in Life,' or any other good feature picture for that matter, earns more first run money in Los Angeles than it does in New York. Certainly there is a flaw in the proceedings somewhere. In proportion there are as many picture fans in New York as there are in the Western city, disregarding plays, vaudeville and burlesque altogether. Why, then, should a New York presentation be limited to a week while a Los Angeles presentation may run four, five or six weeks, its natural run?"

"The Rivoli management demonstrated the strength of this argument," continued Mr. Keefe, "when it rebooked 'Under Four Flags' for a week after it had already played at both the Rothapfel houses. The Strand established a precedent in its history when it retained Charlie Chaplin's 'Shoulder Arms' for a second week, though, to be sure, this was only three reels. These were two unusual pictures, to be sure, but no more unusual than this latest of Mr. Griffith's productions. I claim that this offering would have made something of a record for a picture of its length in a special house, but that is beyond the point. It should have been retained at the theatre

where it was exhibited despite the fact that the rule of the Strand is a weekly change. A picture in a special house has a hard time of it here unless it be elaborate enough to warrant higher prices. But in a popular priced picture house, one with a name and reputation such as possessed by the Strand a meritorious picture could go for more than one week and show a bigger profit. It is this condition of picture presentation that I sincerely hope we are coming to in the future. It narrows down to the old cry of 'Longer Runs.'"

Mr. Keefe also spoke interestingly on what he believed to be the new age of pictures. "Producers in general have got to get around to giving the public a higher grade of picture than they have during the past year," he said. "If pictures are to assume their proper place they must be improved. It is an intellectual age in which we live, an age in which the average mind is versed on a variety of different affairs, political, international, domestic, literary and entertainment. The war has caused this rise and it is up to the producer to keep up with his public."

Mr. Keefe said that D. W. Griffith's present contract called for four more pictures to be distributed through the Paramount-Artcraft organization.

Theatre Used as Studio

Through the courtesy of James K. Hackett, lessee of the Criterion theatre, New York City, and Messrs. Smith and Golden, managers of "Three Wise Fools," the play now running at that theatre, J. Stuart Blackton was permitted to use the house and a setting from the play for theatre scenes in his new feature, "A House Divided."



Ruth Clifford Is Presented by Bluebird in "The Cabaret Girl"

Coming Program Offerings

Seven Announced by Vitagraph

"Lion and the Mouse," First New Year's Special—Releases to March 10th—12 Companies Working

FEBRUARY 24 will mark the release of Vitagraph's first special for the new year. "The Lion and the Mouse," a screen version of Charles Klein's famous stage success, with Alice Joyce in the featured role, will be given to the public on that date.

Others on the Vitagraph program for the first three months of the year are "The Enchanted Barn," starring Bessie Love, for January 27; "The Highest Trump," with Earle Williams, February 3; "Fortune's Child," featuring Gladys Leslie, February 10; "Silent Strength," starring Harry Morey, February 17; "The Girl Question," with Corinne Griffith, March 3, and "The Wishing Ring Man," with Bessie Love, March 10. Vitagraph announces that there are twelve companies finishing productions for future release.

"The Enchanted Barn" presents Bessie Love in the role of a plucky little stenographer in a big city to provide her invalid mother with a house in the country. She discovers a barn that is more elegant than their cramped city home, and her rental of this structure touches the heart of the rich owner's son, who makes life happy for mother and daughter.

"The Wishing Ring Man," with the same star in the leading role, is now in process of production.

The Earle Williams offering, "The Highest Trump," according to reports, contains some of the most fetching aerial scenes ever filmed. The story deals with the adventures of an American "ace" with love and duty in an entertaining clash.

In "Fortune's Child," Gladys Leslie appears as a waif whose belief in fairy tales leads her into strange adventures.

Harry T. Morey's new production, "Silent Strength," is said to be the most unusual play in which Mr. Morey has ever appeared. The story is one of self-sacrifice on the part of a cousin whose relative, his living image, weds the girl he loves through deceit.

Corinne Griffith is now finishing her latest picture, "The Girl Question." It tells of the coldly critical studies of woman on the part of a young novelist, who chooses a fashion shop girl as a model.

Five of the twelve companies now at work in Vitagraph's Eastern and Western studios are feature organizations, headed by Earle Williams, Harry T. Morey, Corinne Griffith, Bessie Love and Gladys Leslie. Two are working at the Hollywood studios—Earle Williams and Bessie Love companies.

Two special companies are busy on super-productions, one being the Alice Joyce picture, "The Lion and the Mouse," and the other the Bushman-Bayne company, in



Bessie Love in a scene from "The Enchanted Barn," a forthcoming Vitagraph Blue Ribbon feature

their first Vitagraph offering. There are two serial companies at work, the William Duncan aggregation, in which the director-star is supported by an all-star cast, including Edith Johnson and Joe Ryan, and the Antonio Moreno-Carol Holloway company. Both of these are on the Pacific Coast. Larry Semon, Montgomery and Rock, and Jimmy Aubrey are at work on comedy productions.

Interesting Views Promised by Holmes

What may be expected from the forthcoming Paramount-Burton Holmes travel pictures, may be derived from the following information concerning the activities of Mr. Holmes in England, France and Italy, during the past several months. He has visited the aviation fields, military cooking schools, war dog schools, experimental grounds for tanks; he has filmed the activities of the English navy in Irish and English waters, the war activities of English women, as chauffeurs, conductors, police, mail carriers, munition workers and Y. M. C. A. workers.

"Camping Out" Arrives

The experiences of the unfortunate Roscoe Arbuckle while camping out next door to the tent of a beautiful young wife who has deserted her husband, just as Fatty has left his wife, are said to be excruciatingly funny in "Camping Out," the Paramount-Arbuckle picture released January 5.

Catalina Island affords a wonderful background for the picture, with the mountains and the sea and the quaint streets of Avalon.

Humor at the Front in Red Cross Film

The mothers and relatives of the two million American boys who landed in France to end the reign of Kaiserism will find interesting snap shots of the boys on their way home in the new American Red Cross single-reel picture entitled, "Homeward Bound," a General Film release.

This picture presents the customary experience of the average soldier ordered home. It is said to teem with humor and displays the half sentimental regard for France which imbued American fighters.

It begins with scenes of the last of the great Red Cross warehouses on the American front and the winding up affairs of the last of the long link of hospitals built by the American Red Cross, in the wake of America's advancing arms.

And it portrays the departure of several hundred Red Cross ambulance drivers who had survived the perils of nearly four years on the battle fronts of Europe.

U. S. A. Series Releases Third Two-Reeler

"Horses of War," the third two-reeler of the U. S. A. Series, presented by the Division of Films of the Committee on Public Information and handled by the World Film Corporation, will be released January 20, following the first two pictures, "If Your Soldier's Hit" and "Wings of Victory," released December 23 and January 6, respectively.

The third picture of the series shows how the horse still holds his place of honor on the field of battle.

War Reviews Interesting

Continued interesting scenes of the Americans at the front are shown in Official War Review No. 29, released January 12.

Red Cross workers are seen offering comforts and small luxuries to the dough-boys.



Millicent Fisher, in "Fighting Through," Released by W. W. Hodkinson



Cecil B. DeMille, Director General of Famous Players-Lasky Corporation

Paramount Describes Latest Bray Pictograph

In describing the Paramount-Bray Pictograph released January 12, it is stated that the beauties of the bays and mountains about Leeward Islands is wonderful to contemplate.

These islands are supposed to be the landing place of Columbus, and the picture shows that the natives appear to be a mixture of white, black and Indian blood.

Because a barrel is the best suited shipping package to send supplies to our boys in France, the demand for barrels has taxed the facilities of the barrel-making plants to the utmost.

This issue of "the magazine on the screen" shows how all the different parts are made.

Keenan Values the Story

That a good story is essential to a picture's full measure of success has always been the contention of Frank Keenan, America's character actor, whose latest starring medium, "The Midnight Stage," was released by Pathe January 12.

In fact, he has held that the story is the entire thing; that the most skillful setting and the best art of the actor avail nothing with material that is structurally bad.

Star Introduces Fashions

Two of the high spots in "Who Cares?" Constance Talmadge's Select Picture for January, in which she is presented by Lewis J. Selznick, are said to be a fashionable display of surf costumes and a brilliant cafe scene copied from one of the most famous places in America.

The beach scenes in "Who Cares?" are numerous, and in them Miss Talmadge introduces several decidedly modish bathing costumes.

Lehrman-Fox Released

"Her First Knight," the latest Sunshine Comedy to be made under the personal supervision of Henry Lehrman and directed by Fred Fishback will be released by the Fox Film Corporation on January 19. The picture is described as a typical Henry Lehrman production.



Dramatic Moment in "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," Screen Classics, Inc., Production

Star's Uncompleted Pictures to be Finished

THE last completed production, "The Great Romance," made by the late Harold Lockwood before his death, will be released on the Screen Classics, Inc., program, this month, according to an announcement made by Richard A. Rowland, president of Metro. "The Great Romance" was the last of the four big features completed by the late Metro star for the Screen Classics, Inc., program. "Pals First" was the first of these, released some months ago, and according to reports received at the Metro offices it has met with unprecedented success.

At the time of his death Mr. Lockwood was working on the fifth production for Screen Classics. Mr. Rowland announces that this production will be finished and promises a surprise in the original ending for which he states plans have been made. The title has not been announced. About three-fourths of this production had been

taken at the time of the star's death. Mr. Rowland announces that he has decided to release all of the productions made by Mr. Lockwood before his death.

"The Great Romance" presents the late star in the role of a clean, energetic young American with democratic principles, who believes himself an American until he is informed that he owes allegiance to a foreign country and that his return to his native land is demanded. He consents to go when he learns that his sweetheart has been forced to go. While there he becomes the center of a series of exploits by a revolutionary element. After the death of the king he is proclaimed heir to the throne.

In the supporting cast are seen Ruby de Remer, Joseph Granby, Frank Currier, Helen Lindroth, Claire Granville, Louis Stern, Franklyn Hanna, and J. P. Laffey. Finis Fox wrote the story and Henry Otto directed.

Keenan Heads Pathe Program of January 13

FRANK KEENAN heads the Pathe program January 13 in "The Midnight Stage," an adaptation to far Western setting of "The Lyons Mail," one of the favorite dramas of the late Henry Irving, and in which Mr. Keenan made a stage success.

It is released as a Pathe Extra Selected Star Photoplay and is directed by Ernest C. Warde and interpreted by a special cast, including Mignon Anderson, Maude George, Charles Gunn, Joseph J. Dowling Thomas Guise, Wadsworth Harris and Ernest C. Warde.

Episode No. 2 of "The Lightning Raider," the Pearl White serial, is called "The Counterplot" and sustains the promise of the first installment in swift action.

Harold Lloyd, Bebe Daniels and "Snub" Pollard have a riotously happy medium in the Rolin comedy, "Wanted 5,000."

"Wolves of Kultur," featuring Leah Baird, with Sheldon Lewis and Charles

Hutchison, reaches its fourteenth episode in "The Code of Hate."

The Post Travel Series No. 27 deals with well contrasting views of Shanghai, the chief port of China. With this release the series comes to an end.

Official War Review No. 29 offers liberal "shots," showing the activities of the four Allies' armies and is full of action and excitement.

Screen Magazine Appeals to the Women

Universal Screen Magazine, No. 98, just released, has, its editors claim, a particular appeal to the women folk who follow films.

A prominent eastern exponent of wrestling, boxing and fencing for women demonstrates the finer points of the sciences. Zalud, the designer of fashion, also shows women how many kinds of ribbons may be effectively used in various garments of milady's wardrobe.

The Independent Field

Inject Showmanship Says Rolfe

Producer of Houdini's Serial, "The Master Mystery," Urges Real Showmanship in Exploiting Motion Pictures

B. A. ROLFE, who produced the new Houdini serial, "The Master Mystery," for Octagon Films, Inc., is a firm believer in injecting showmanship in the production of motion pictures.

"It is not enough for a producer to make good pictures," Mr. Rolfe says; "the producer must make pictures which are not only good, but which have the quality of showmanship in them. Showmanship is that element which for any number of well-defined reasons makes an article of entertainment readily salable.

"Putting Houdini with his feats of escape from restraint into films, for instance, was showmanship. Houdini stands alone in his line of work—the peer of all escape-tologists without a rival even in the offing.

"Though for many years he appeared as a headliner in the big-time vaudeville houses in the largest cities all over the world, Houdini is known not only in every congested center, but in every town and village. To 'Houdini' out of a perplexing situation has become a popular simile for journalists, statesmen and laymen. Houdini's name in such a connection appears in the congressional records and has been used by war correspondents in their dispatches.

"There is a peculiar public curiosity surrounding a mystifier. Perhaps it is because of a desire to discover how a mystifier's tricks, if tricks they be, are done. Whatever the reason, the facts are as mentioned.

"We could have obtained stars for a serial, but showmanship prompted us to select Houdini. That showmanship in films pays has been proved. The Houdini serial is booking heavily and at higher prices.

"If there is more showmanship in film production there will be less complaint about good pictures not bringing in expected returns."

"Echo of Youth" Titled

This month will witness another Ivan Abramson production, which he is now completing for the Graphic Film Corporation under the title of "The Echo of Youth." The photographic end of it is finished and he is now busily engaged in cutting and titling the product.

Charles Richman heads the cast with Pearl Shepard, Marie Shotwell, Leah Baird, Jack McLean William Bechtel, Peggy Shaynor and Phillip Van Loan as associate players.

A private showing for a few invited guests is promised and shortly after that the picture will be released to the public.

Queen Mary Appears in English Film

Queen Mary of Great Britain appears in the English-made film, "Women Who Win," according to an announcement made by T. H. Davison, film agent, London, who is handling the world selling rights to this production. It is in six reels and will be given a London trade showing some time in March.



In "Marriage for Convenience," Directed by Sidney Olcott, Catherine Calvert Is the Star

"The Scarlet Trail" Has Many Endorsements

After completing an engagement at the big Shubert house at Thirty-ninth and Broadway, New York City, permitting the newspaper and trade journal reviewers as well as many thousands of others to view it, "The Scarlet Trail" is said to have been in receipt of many offers from territorial buyers.

According to a statement issued by N. R. Greathouse, general manager of this concern, nothing definite has been reached as yet regarding the marketing of "The Scarlet Trail." It may be sold outright, road-showed, or state righted.

"The Scarlet Trail" is based on the book "Don't Take a Chance," by Charles Larned Robinson, and is endorsed by the Social Hygiene Division of the American Defense Society. It is described as a daring and startling treatise on sex indiscretion.



A Twenty-Four-Sheet Poster on "The Master Mystery," B. A. Rolfe Serial, in Which Harry Houdini Is Starred



E. K. Lincoln, Star of S-L Productions, the New Sawyer-Lubin Enterprise

Three Circuits Book Houdini Serial

Rolfe Productions of Philadelphia, controlling the rights to "The Master Mystery" in eastern Pennsylvania and southern New Jersey, contracted last week for the exhibition of the Houdini serial in that territory, with three of the most important circuits—the Stanley Booking Company, the Nixon and Nirdlinger houses, and the Commerford Amusement Company.

The Stanley Company will play "The Master Mystery" in thirteen houses: Regent, Savoy, Family, Great Northern, Ruby, Auditorium, Imperial, Rialto, Alhambra, Glove and Cross Keys, all in Philadelphia; the Colonial in Atlantic City and the Empress in Mauch Chunk. The runs are for one, two and three days. It is said that this is the first time that a serial has been booked in the Regent.

The Nixon and Nirdlinger interests will play the serial in fifteen houses for runs ranging from one to six days. Some houses in which it has been booked are the Grand Opera House for six days; Colonial, three days, and the Riboli, two days. All of these houses are in Philadelphia.

The Commerford Amusement Company will show each episode of the serial for fifteen days in its houses, which are located in Wilkes Barre and Scranton.

Many Interesting Subjects in Gaumont Reel

Gaumont Graphic Number 41, released January 2, shows French and Italian statesmen in London for Peace Conference preliminaries, British mystery ship, final surrender of Germany's last U-boat, Yankees fishing in Potsdam, debris of blown-up bridges and other chaos wrought by re-treating Germans, and the various activities of the American Army of Occupation in Germany.

The bursting dam which destroyed village at Edgewick, Wash., the arrival of the Japanese peace delegates at San Francisco, and the transport Northern Pacific beached off Fire Island.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	Buyer	Territory
"Mickey" (W. H. Productions), New York.....	Supreme Photoplays Productions, Pittsburgh.....	Ohio.
Series of 15 2-reel Union Brand Kay Bee Western Dramas and series of 15 2-reel Columbia Brand Kay Bee Western Dramas (W. H. Productions).....	Masterpiece Film Attractions, Philadelphia.....	Eastern Pennsylvania, Southern New Jersey.
Series of 15 2-reel Columbia Brand Kay Bee Western Dramas.....	W. High, Baltimore.....	Delaware, Maryland, District of Columbia, Virginia.

United Starts the New Year With Three

THE present month marks the beginning of the regular releases on the United Pictures Theatres, Inc., program. "The Light of the Western Stars," starring Dustin Farnum, serving as the initial offering. With this release President Berst's organization, actively enters the production and distributing field. The period of organization has resulted in the acquisition of three stars, Dustin Farnum, Kitty Gordon and Florence Reed and the completion of three productions, featuring these stars.

"The Light of Western Stars" released this week is to be followed immediately by the first Kitty Gordon United feature "Adele," an adaptation of Adele Bleneau's "The Nurse's Story." For February Dustin Farnum's second vehicle "A Man In The Open" and Florence Reed's latest picture are scheduled. Kitty Gordon's second picture is approaching completion and work has already been put in hand on Dustin Farnum's third release temporarily entitled "Square Shootin' Dan," while "Platonic Love" is announced as the title of Miss Gordon's third offering.

The roster of first run theatres housing United releases numbers strong the Ziegfeld theatre, Chicago, where "The Light of Western Stars" has an indefinite run, the Lubliner and Trinz theatres, together with eleven theatres of the Fitzpatrick & McElroy chain. Others on the United list are the new California-Alhambra, Los Angeles; Crandall's new Metropolitan, Washington, D. C.; Temple theatre, Toledo; Miles theatre, Detroit; the Harris theatres, Pittsburgh; Turned & Dahnken's Tivoli, San Francisco; the Stanley houses, Philadelphia; New Theatre, Baltimore; Clinton Square, Albany; Strand theatres, Syracuse and Buffalo; the Harris theatre, Cleveland; People's, Portland, Ore.; Family, Strand and Walnut, Cincinnati; Frankel theatre, Des Moines; Washington theatre, Dallas; and the Poli chain in New England. A special pre-release presentation of the Farnum screen play was that of the 81st street engagement in New York last week.

At a special showing last week of "A Man In The Open," the Dustin Farnum second United feature, before a representative body of United members and other exhibitors, the opinion is said to have been expressed that this six reel offering affords

the star the strongest role he has thus far handled for the screen. It contains striking scenes of the Great Northwest. Those present at the private presentation of "A Man In The Open" are said to have praised this offering highly.

Middle West Circuit Signs for United Pictures

The Chicago office of United Picture theatres, Inc., reports the signing of contracts with the Fitzpatrick and McElroy chain of theatres in parts of Michigan, Wisconsin and Illinois. Eleven of this chain of theatres are reported to have signed for the exhibition of United product, including the Michigan, Pantheon & Lakeside, Covent Garden, Knickerbocker, Biograph, Paramount, Wilson, Vitagraph, Pershing and West End theatres, Chicago.



Beth Ivins, in "The Scarlet Trail," G. & L. Feature



"Bringing the Boys Back Home," distributed by Educational, is a story of ships. The girl in the story is called Miss Triangle

New "Maciste" Production to Old Customers

COMPLYING with the requests of many of his old customers who were responsible for the success of "Cabiria" and "The Warrior" in which "Maciste," the powerful Italian star appeared, Harry Raver, who presented the first "Maciste" production in America at two dollars-top and declares that he did a gross business in three years of upwards of a million dollars, has decided to place his third production at the disposal of those of the former exchanges who feel they should have an opportunity of realizing on their previous investment the full measure of prestige created in America by "Maciste."

"The Liberator" is the new vehicle for

the display of "Maciste's" personality and prowess. It is described as a modern story and does not deal with the late war, although all the male principals are said to be enlisted officers and soldiers in the Italian army, obtaining leaves of absence with great difficulty to play their parts in the picture.

"Cabiria" and "Warrior" players are said to be prominent in "Maciste's" supporting cast, numbering more than one thousand. "The Liberator" is twenty-four thousand feet long and was produced after an original story by Agnes Fletcher Bain. It will be released in installment of two reels each, covering twelve weeks.

Cromelin Reveals Secret of His Change to Films

The secret is out. Paul H. Cromelin of Inter-Ocean revealed this week why he resigned the vice presidency of the Columbia Phonograph Company to become a motion picture exporter. The occasion was the presentation of a gold watch by the employees of the Inter-Ocean to their president on Tuesday, December 24, in commemoration of his second Christmas in that office. Gus Schlesinger, of the Sales department, made the presentation speech and Mr. Cromelin replied:

"This reminds me of another occasion fourteen years ago when following the St. Louis Exposition, the staff of the Columbia Phonograph Company presented me with a watch. It was by way of recognition of our success in St. Louis, where we had taken more awards for the Columbia Phonograph than our chief competitors received. We were very happy about this outcome and I am sure that all of us were convinced that of all modern devices for the entertainment of the masses, the invention we were exploiting was the greatest and none had greater faith in the phonograph that day than myself.

"If anyone would have told me then that a decade later I would be enlisted with another invention for public entertainment, and that I would consider it a more wonderful invention, and with greater educational possibilities, I would have told the speaker that he was making a foolish prediction.

"Still, hardly three years after that gathering in the Columbia office so similar to this, I was interested in the screen and the pictures that flickered forth upon it. And with the years this interest grew until I finally found myself voyaging to London as the Edison Motion Picture manager there and my return with its consequent enlistment with the late Henry J. Brock at Inter-Ocean followed."

The presentation of the gold watch took place in the main business offices on the third floor of Inter-Ocean Building, 218 West 42nd street, New York City. After which there was a dinner, herewith illustrated, tendered to the employees at Healy's Restaurant,—sort of reciprocal, you see—where the phonograph business was further forgotten.

"Suspense" Is Independent's Fourth 10-20-30

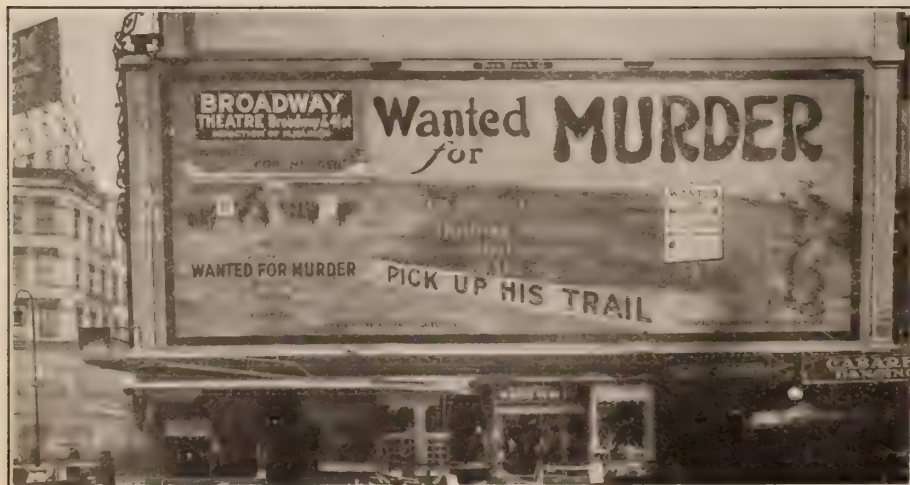
AFTER Bacon-Backer elected to market their picture, "A Woman's Experience," through the Independent, J. Stuart Blackton announced that the Paula Blackton's Country Life special, "The Littlest Scout," would be released by the same company.

This makes two of Commodore Blackton's productions, the first being "Life's Greatest Problem," to go to the exhibitors on this fixed price plan.

Frank Hall, president of the Independent Sales Corporation, now announces that the

fourth special production for distribution throughout the United States on the 10-20-30 series, will be Frank Reicher's feature, "Suspense," adapted from the novel of the same title by Isabel Ostrander, who wrote "The Flying Man" and other detective stories.

Frank Reicher, one of the best known directors in the industry, who made twenty-two pictures for Jesse Lasky, and directed others for various producing companies, now makes his appearance in the film field as an independent producer.



A Smashing Billboard Display on Times Square, New York, Which Attracts the Attention of Many Thousands Daily



Big Moments in the First Sawyer-Lubin Feature Starring E. K. Lincoln. In the Cast Are Grace Darling and Clara Joel. Ralph Ince Did the Directing

Says South Is Strong for "Kaiser's Finish"

Lee Goldberg, manager of the Big Feature Rights Corporation, of Louisville, Ky., reports exceptionally heavy bookings on "The Kaiser's Finish," as the result of the experience of first-run accounts in his territory with the eight-reel State Rights special.

Among the exhibitors who have contracted to show it at early dates are: J. P. Masters, Princess theatre, Bowling Green, Ky.; John B. Stout, Stout's theatre, Danville, Ky.; W. J. Romans, of the Opera House, Lancaster, Ky.; Thatcher & Waddle, Gem theatre, Somerset, Ky.; W. J. Silvertooth, Princess theatre, Fayetteville, Tenn.; J. M. Boyd, Dixie theatre, Lewisburg, Tenn.; J. N. Fisher, Lyric theatre, Versailles, Ky.; R. L. Sparks, Savoy theatre, Nicholasville, Ky.; The Harrodsburg Amusement Co., Harrodsburg, Ky., and the management of the Fifth Avenue theatre, Nashville, Tenn.

Houdini Film Is in Additional Territories

CELEBRATED Players Film Corporation, 207 South Wabash street, Chicago, controlling "The Master Mystery" in Illinois and Indiana, and Exhibitors' Film Exchange, 420 Ninth street, N. W., Washington, booking Delaware, Maryland, Virginia and the District of Columbia, announce their release dates for the new Houdini serial as December 29 and 30, respectively.

Other territorial releases of the picture in the latter part of December cover Eastern Pennsylvania and Southern New Jersey, controlled by the Arrow Film Exchange, 1235 Vine street, Philadelphia, December 30, and Western Pennsylvania and West Virginia, handled by Rolfe Productions of Pittsburgh, December 19-21.

January releases will be: New York City and State, controlled by Effano Film Exchange, 729 Seventh avenue, New York, January 5; Canada, controlled by Regal

Films, Ltd., 21 Adelaide street, W., Toronto, January 5-6. In New York the serial will open simultaneously at sixteen Keith and Proctor houses.

Territories which are already playing the serial include the New England States, controlled by Rolfe Productions of New England; Southern States, booked by Rolfe Productions of Atlanta; Northern New Jersey, handled by Rolfe Productions of Northern New Jersey; Southwestern States, booked by Rolfe Productions of Dallas.

Company Organized

Alpha Pictures, Inc., with offices at 126 West Forty-sixth street, announces its entrance into the distributing field on the independent market. Its initial offering will be announced later.

"Wanted for Murder" On Loew Circuit

Harry Rapf's latest Independent production, "Wanted for Murder," was presented this week at all of the Marcus Loew houses in Greater New York. According to reports it was received by crowded houses. At several of the theatres Elaine Hammerstein, star of the production, appeared in person, giving a short informal talk.

Frank Hall, president of the Independent Sales Corporation, which company is booking "Wanted for Murder" and distributing through the eighteen units of the Film Clearing House, Inc., now announces that Miss Hammerstein may also make personal appearances in some of the other large cities during the run of the picture. As Miss Hammerstein's contract for such appearances is necessarily a limited one, owing to other production engagements, she will only be able to play a few of the leading theatres in the cities of the East which have booked "Wanted for Murder."



Bessie Barriscale, in her first B. B. Feature, called "All of a Sudden Norma"



These Happy Diners Are Gathered About the Festive Board Spread by the Standard Slide Corporation on December 28

Territory Sold on Tom Mix Re-Issues

Announcement is made by the Exclusive Features, Inc., handling the Tom Mix two-reel comedy dramas, reissued on the independent market, that the following territory was disposed of during the past week: North and South California, Georgia, Tennessee, Alabama and Florida to Savini Films, Inc., of Atlanta; Eastern Pennsylvania and Southern New Jersey to Masterpiece Film Attractions, of Philadelphia; Western Pennsylvania and West Virginia to Quality Film Corporation of Pittsburgh; Michigan to Strand Features of Detroit; Delaware, Maryland, District of Columbia and Virginia to Masterpiece Film Attractions of Philadelphia; Northern New Jersey to Frank Gersten, Inc., of New York City; Iowa and Nebraska to Sterling Film Corporation of Omaha; Texas, Oklahoma and Arkansas to Southwestern Film Corp., of Dallas; Eastern Missouri, Southern Illinois, Western Missouri and Kansas to Phil Goldstone, Kansas City.

Titles for Houdini Serial Selected

Episode titles chosen for B. A. Rolfe's super-serial, "The Master Mystery," of which Houdini is the star, are as follows: Episode 1, "The Living Death"; Episode 2, "The Iron Terror"; Episode 3, "The Water Peril"; Episode 4, "The Test"; Episode 5, "The Chemist's Shop"; Episode 6, "The Mad Genius"; Episode 7, "Barbed Wire"; Episode 8, "The Challenge"; Episode 9, "The Madagascan Madness"; Episode 10, "The Binding Ring"; Episode 11, "The Net"; Episode 12, "The Death Noose"; Episode 13, "The Flash of Death"; Episode 14, "The Tangled Web"; Episode 15, "Bound At Last."



Houdini, the Handcuff King, in the B. A. Rolfe Serial, "The Master Mystery"

Allison and Lytell Start on New Pictures

May Allison will follow up her recent Metro pictures by appearing next on the screen in "The Isle of Intrigue," an adaptation of Isabel Ostrander's novel of love and adventure. Work on the production is now in process in the Metro studios in Hollywood.

Another popular novel, "The Blind Man's Eyes," by William McHarg and Edwin Balmer, forms the basis of a recently begun feature starring Bert Lytell, who recently completed "The Spender," his first screen appearance after leaving the officers' training camp.

Rifkin Gets "Maciste" for New England

Herman Rifkin, proprietor of the Eastern Feature Film Co., of Boston, is holder of the New England franchise for "Maciste" in "The Warrior," and many other specials.

He has just signed contracts with Harry Raver for the Italian star's newest vehicle, "The Liberator."



Elaine Hammerstein, in "Wanted for Murder," a Harry Rapf Production



Dolores Cassinelli, Star of Leonce Perret's "Stars of Glory"

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

Thomas H. Ince moved all his producing units from the studios on Georgia street Tuesday, December 31, to his new \$1,000,000 studios at Culver City. Although the telephone company had not installed his telephones on January 1, this did not prevent Mr. Ince from getting the joyful news to the outside world.

The new plant is said to be one of the finest, if not the finest, in the world. It is modern in every particular and built along the lines specified by Mr. Ince after many years of experience in the producing game.

At least three companies will begin production work at the new studios immediately. They will be headed by Charles Ray, Dorothy Dalton and Enid Bennett.

Special exercises celebrating the entrance into the new plant were held, in which prominent citizens from Los Angeles, Santa Monica, Venice and Culver City participated. A grand dance was given on the large open stages New Year's night.

Mr. Ince was welcomed back to Culver City by a special delegation of citizens headed by the mayor of the city. It has been more than one year since he left that community, having been the presiding genius in production work at the Triangle Studios, now being used by the Goldwyn producing forces.

Fox Studio Doings

Winfield Sheehan, general manager of the Fox Film Corporation, who is in Los Angeles on an indefinite visit to the Fox studios in Hollywood, was very ill this week. He was confined to his rooms at the Los Angeles Athletic Club, and although it was rumored that he had influenza, this was denied by Mr. Sheehan. He said he was suffering from a severe attack of the gripe. However, the fact that he was confined to his bed did not prevent his reviewing two Tom Mix recent productions, "The Coming of the Law" and "Faking for God." A special projection room was fixed up adjoining Mr. Sheehan's room, and the pictures were thrown on the screen where he could see them from his bed. He pronounced both productions as being highly satisfactory. He expects to be out again within a few days.

Jane and Katherine Lee, the two Fox kiddies, received a Christmas remembrance this week from Theda Bara, who is producing in the East. Coming as it did on the heels of persistent rumors in Los Angeles—about a fourth of a series of such



In "For Freedom," a Fox Standard Picture, William Farnum Has One of the Strongest Roles of His Career—Worthy, It Is Said, to Rank With His Jean Valjean in "Les Miserables"

rumors—that Miss Bara was dead from influenza, the Lee kiddies exclaimed; "Now I guess we know that Miss Bara is not dead." The children have just finished their most recent production, "Smiles," made under the direction of Avid Gillstrom.

Peggy Hyland recently began work on a new picture for William Fox entitled "The First Man." It will be filmed under the direction of Lynn Reynolds. Among some of the most prominent people who have been selected for the cast are George Nichols, George Hernandez and Charles LeMoyné. The male lead will be played by Pell Trenton.

Tom Mix enjoyed the distinction recently of finishing two productions at the same time. They were "The Coming of the Law" and "Faking for God." The first picture was produced under his own direction, production work on it having been temporarily halted when Mix succumbed for a few days to the now fashionable malady of influenza. When he was able to resume picture making he started in to produce "Faking for God" with Edward J. LeSaint handling the megaphone. The whole process of production was so manipulated that both pictures went to the cutter this week. Later they were whipped into shape for a personal review by Winfield Sheehan at his room at the Los Angeles Athletic Club, where he has been ill for several days. Mix will begin filming a new subject within a week, it is announced, under the direction of Frank Lloyd.

About Metro Players

Viola Dana is in the middle of her newest film subject, "Diana Ardway." It is expected this picture will be completed within the next ten days.

"Johnny on the Spot," in which Hale Hamilton is being starred, will be finished early next week. Louise Lovely is his leading lady.

Edith Wherry, author of "The Red Lantern," the title of Madame Nazimova's great production now under way at the Metro studios, was a visitor on the Metro lot this week. She was present Tuesday when a number of Chinese scenes in the play were filmed, and later she told Madame Nazimova that the characterizations were being properly interpreted. She was shown about the studios, it being her first visit to a show place of this kind.

May Allison has started production on "The Island of Intrigue," her newest screen vehicle. The story was originally written by Isabel Ostrander, and the scenario was prepared by A. S. Levino. Henry Otto is the director, having arrived in the West a few weeks ago. It will be remembered that Mr. Otto directed a number of Metro pictures two years ago when Miss Allison was co-starring with Harold Lockwood. The new story selected for Miss Allison is combination of romance, mystery and comedy. A girl is kidnapped and taken to an island, where she is held for ransom. The story gains momentum and action when the girl is finally rescued by the hero in a small boat. A number of these scenes will be filmed next week at Santa Cruz Island near Santa Barbara. Jack Mower is to play the male lead in this picture.

Bert Lytell is now working in his new picture, "The Blind Man's Eyes." Production started last Monday. The play is from the novel by William McHarg, and John Ince is the director. Naomi Childers, who was leading lady for Harold Lockwood in his two last pictures before his death, is to play the feminine lead in this production. The story starts with a courtroom scene. A set depicting this action was created at the Metro plant last week and in it the first scenes of the picture were filmed.

Paramount-Artcraft

Adolph Zukor, president of Famous Players-Lasky Corporation arrived in Los Angeles Sunday on his annual winter visit to the West Coast studios, and at once held a number of conferences with Cecil B. De Mille, David Wark Griffith, Thomas H. Ince, Mack Sennett and Douglas Fairbanks

(Continued on page 410)

In and Out of West Coast Studios

(Continued from preceding page)

relative to the production activities of the corporation during the New Year.

Mr. Zukor while en route to the Pacific Coast stopped at Chicago, St. Louis and Denver, where he received first hand information relative to future business conditions in the Middle West. When he arrived in Los Angeles he was very optimistic and announced that in his opinion the year 1919 will see a tremendous wave of prosperity sweep over the film industry. He said that business conditions would not only get back to normal, but with finer productions being placed on the market—productions of greater artistic as well as dramatic value—reaching the exhibitor, the public would become even greater devotees of the movies than in the "better days" of the past.

Mr. Zukor was head of the film men's committee that at the beginning of the influenza epidemic decided to advance releasing dates on all pictures for a period of five weeks. He said this plan had worked out admirably well, and that it was through this arrangement that the exchanges were enabled to resume their bookings on a normal basis when the influenza ban was lifted throughout the various cities of the United States.

He was accompanied to the Pacific coast by John C. Flynn, director of advertising of the Famous Players-Lasky Corporation. While in Los Angeles Mr. Flynn outlined a few plans for a greater idea and a broader scope of advertising during the year of 1919. Mr. Flynn also held a num-



Tom Moore in Goldwyn's "Go West, Young Man"—Tom Is Apparently Enjoying the West

ber of conferences with Adam Hull Shirk, new director of publicity for the West Coast studios of the Famous Players-Lasky Corporation.

Mr. Zukor will remain on the Pacific Coast about two weeks he said. He added that before he leaves Los Angeles he may have some important announcements to make, such announcements to be made as a result of conferences with various producing heads of the organization. While here he stopped at the Hotel Alexandria.

Here and There

A New Year's greeting for Samuel Goldfish, president of the Goldwyn Pictures Corporation, was announcement from the New York Supreme Court that his application that his name be changed to Samuel Goldwyn had been looked upon favorably, and that his name hereafter is not Samuel Goldfish but Samuel Goldwyn. Announcement of the change in the name came in the form of a telegram on Tuesday, December 31. The decision making the change was handed down by Supreme Justice Thomas F. Donnelly. Mr. Goldwyn announces that he will be on the Pacific Coast possibly until January 15.

Madge Kennedy has begun production on a new picture under the direction of Clarence G. Badger, the title of which has not been announced. It will be a comedy drama.

The Tom Moore company has completed the newest picture starring Mr. Moore, but its releasing title has not been selected. It is a comedy drama, and was produced under the direction of Harry Beaumont. Seena Owen is Mr. Moore's leading lady. It required about three weeks to film the story.

Madlane Traverse has begun production on her second Fox picture since arriving on the Pacific coast. Its title has not been announced. Harry Millarde is the director.

Wallace Reid, who is playing the lead in an automobile story being produced under the direction of James Cruz for the Paramount program, was called upon this week to do some trick automobile riding. The production is about half finished. Ann Little is his leading lady.

Mae Marsh has recovered from her illness, which consisted of a relapse from influenza after she had arrived in Los Angeles from New York a few weeks ago, and she will resume production on January 13. Larry Trimble will be her director.

Hollywood Hookum

JAN. 18, 1919

NEWS

MORE NEWS

A. Zukor's in town. Bright and fair for New Year's. George Fitzmaurice is doing Broadway.

Our Flu. patients are much better this week.

And Universal City is again calm and peaceful.

Hiram Abrams is coming West to start something.

They say Walter Wright has started a film company.

Captain Walter Long is again a member of the fillum colony.

Nick Duneau did not celebrate New Year's by having his hair cut.

Tom Mix was the bartender at the Ad Club Ball and proved his name was right.

Daniel F. Whitcomb is charged with writing another photoplay for Little Gloria Joy.

Dal Clawson has recovered from the Flu. and is again shooting film for that well known directress—Lois Weber.

Francis Ford had a wrestle with a lion this week, but was induced to quit fighting before he killed the poor beast.

Lieutenant Carl Robinson, formerly P. A. for Charley Chaplin, glories in being canned from his most recent job in the training camp.

Monroe Salisbury has been doing one-night stands and telling the audiences where he appears with his pictures how the fillums are made.

Rudolfo Di Valentina continues the merry dance in Griffith's prologue to "The Greatest Thing in Life," and the big audience applauds him at every program.

Samuel Goldfish is no more. HOOKUM learns by wireless. Instead, he is now Samuel Goldwyn, thanks to Judge Thomas F. Donnelly of the New York Supreme Court.

The 143rd Artillery arrived in San Francisco the day before New Year's, and Mary Pickford went up to meet her boys. Yes, she's the mother of that regiment.

Julian Eltinge is knocking the Bevo Junction dust off his wearing apparel this week, and hitting the rattler for a tour in vaudeville with his own company.

Wallace Worsley, when interviewed recently, re-asserted the industry has stepped out of its infancy, and the next day Wallace completed another Kitty Gordon picture.

Earl Williams has been flying down at Rockwell Field for "The American Ace" and it may be truthfully said he too loves his art, for he went right up and braved a thousand air pockets and as many feet.

And again the grandeur of Babylon is to be flickered before the American public. David Wark calls this "The Fall of

Babylon," and tips off that the romance of the wild boy and the mountain girl culminates in a happy event.

Bevo Junction did not look good to some of the members of our set for a New Year's celebration, and so they sought and found other haunts. Roscoe Arbuckle took a party to San Francisco and engaged a large portion of Mrs. St. Francis' Tavern.

Bill Wing has over-worked his Oliver again, and the speaking stage is shortly to have a satire on the motion picture industry titled "Shooting Stars." Harry McCoy is producing this for our folks, and many celebrities of filmdom will be heard to say their say at the Majestic theatre shortly.

Bill William S. Hart loves his art, and he demonstrated it this week when he had his head shaved to appear as an inmate of a penal institution where he wore stripes. Yes, they got Bill in a place where he felt at home once, that is, while he was acting, and he did the convict walk just like an old life term, all of which proves his versatility again. All of this happened at the town of Folsom, California, and then Bill and the entire gang, including Gene Allen, celebrated New Year's eve at San Francisco.



Gretchen Lederer in "Wife or Country," a Triangle Picture

Features--Current and Coming

Bluebird Photoplays

Dec. 16. She Hired a Husband (Priscilla Dean).....	5
Dec. 23. The Sea Flower (Juanita Hansen)...	5
Dec. 30. The Cabaret Girl (Ruth Clifford)...	5
Jan. 6. The Nature Girl (Mersereau).....	5

Exhibitors' Mutual

Dec. 15. Martin Johnson's "Cannibals of the South Seas".....	5
Dec. 22. The Girl of My Dreams (Billie Rhodes).....	5
Dec. 29. And a Still, Small Voice (Walthall).....	5
Jan. 5. All of a Sudden Norma (Barriscale).....	5
Jan. 12. Life's a Funny Proposition (Wm. Desmond).....	5
Jan. 19. Bonds of Honor (Sessue Hayakawa).....	5

Famous Players-Lasky Corp.

Jan. 12. Under the Top (Stone-Artc.).....	
Jan. 12. The Silver King (Para-Artc.-Spec.).....	
Jan. 12. The Secret Garden (Lee-Para.).....	
Jan. 19. His Parisian Wife (Ferguson-Artc.).....	
Jan. 19. The Dub (Reid-Para.).....	
Jan. 19. Here Comes the Bride (J. Barrymore-Para.).....	
Jan. 26. The Romance of Happy Valley (D. W. Griffith-Artc.).....	
Jan. 28. Don't Change Your Husband (De Mille-Artc.).....	
Jan. 26. Venus in the East (Washburn-Para.).....	
SUCCESS SERIES (Reissues)	
Jan. 5. The Traveling Salesman (Special).....	
Jan. 12. The Sign of the Cross (Wm. Farnum).....	
Jan. 19. Captain Courtesy (Dustin Farnum).....	
Jan. 26. Dawn of a Tomorrow (Mary Pickford).....	

First National Exhibitors' Circuit,

Ambassador Gerard's "My Four Years in Germany."	
"Italy's Flaming Front" (Italian Official War Pictures)	
"Pershing's Crusaders."	
"Shoulder Arms" (Charlie Chaplin).	
"The Romance of Tarzan."	
Nov. 25. "The Panther Woman" (Petrova).....	5

Fox Film Corporation

FOX EXTRAVAGANZAS	
Nov. 17. Fan Fan.....	
Nov. 24. Ali Baba and the Forty Thieves.....	
TIMELY PICTURES	
Dec. 15. Every Mother's Son.....	

FOX STANDARD PICTURES	
Dec. 1. The She Devil (Theda Bara).....	
Dec. 15. I Want to Forget (Evelyn Nesbit).....	
Dec. 29. For Freedom (William Farnum).....	
Jan. 12. The Light (Theda Bara).....	
Jan. 26. Woman! Woman! (Evelyn Nesbit).....	
Feb. 9. The Man Hunter (William Farnum).....	
Feb. 23. The Siren's Song (Theda Bara).....	

PRODUCTIONS EXTRAORDINARY	
Theda Bara in "Cleopatra."	
William Farnum in "Les Miserables."	
Annette Kellerman in "A Daughter of the Gods."	

VICTORY PICTURES	
Dec. 8. The Strange Woman (Gladys Brockwell).....	
Dec. 22. I'll Say So (George Walsh).....	
Jan. 5. Treat 'Em Rough (Tom Mix).....	
Jan. 19. The Call of the Soul (Brockwell).....	
Feb. 2. Luck and Pluck (Geo. Walsh).....	
Feb. 16. The Coming of the Law (Tom Mix).....	
Mar. 2. The Forbidden Room (Brockwell).....	

EXCEL PICTURES	
Dec. 1. Virginia Pearson in "Buchanan's Wife".....	
Dec. 15. Caught in the Act (Peggy Hyland).....	
Dec. 29. The Danger Zone (Madeline Travers).....	
Jan. 12. Smiles (Jane and Katherine Lee).....	
Jan. 26. The Girl with no Regrets (Peggy Hyland).....	
Feb. 9. The Love Auction (Virginia Pearson).....	

THE GREAT NINE	
Dec. 29. William Farnum in "Fighting Blood."	
Jan. 5. Theda Bara in "The Serpent."	
Jan. 12. "The Regeneration."	
Jan. 19. William Farnum in "The Broken Law."	
Jan. 26. Theda Bara in "Under Two Flags."	
Feb. 2. "Infidelity" (Dr. Rameau).	
Feb. 9. Valeska Suratt in "The Soul of Broadway."	
Feb. 16. Theda Bara in "The Darling of Paris."	
Feb. 23. William Farnum in "Hoodman Blind."	

General Film Company

AUTHORS' PHOTOPLAYS	
Her Moment (Anna Luther).....	7 D
HANOVER FILM COMPANY	
Camille (Helen Hesperia).....	6 D
The Marvelous Maciste.....	6 D
Monster of Fate.....	
DUPLEX FILMS, INC.	
Shame (Zena Keefe).....	7 D
COSMOFOTOFILM	
Hypocrites (Elizabeth Risdon).....	6 D
EXPORT AND IMPORT FILM CO. (Inc.)	
Why—The Bolsheviks.....	5 D
OAKDALE PRODUCTIONS	
The Locked Heart (Gloria Joy).....	5 D
No Children Wanted (Gloria Joy).....	5 D
Miss Mischief-Maker (Gloria Joy).....	5 D
The Midnight Burglar (Gloria Joy).....	5 D
Little Miss Grown-Up (Gloria Joy).....	5 D
Wanted, a Brother (Gloria Joy).....	5 D
COSMOFOTOFILM, INC.	
I Believe.....	6 D
AM. FEAT. FILM CORP.	
Hearts of Love.....	6 D
MAXWELL PRODUCTIONS	
The Married Virgin.....	7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES	
Dec. 1. The Hell Cat (Geraldine Farrar).....	5 C D
Dec. 8. A Perfect Lady (Madge Kennedy).....	5 C D
Dec. 15. Too Fat to Fight (by Rex Beach).....	6
Dec. 22. The Racing Strain (Mac Marsh).....	5
Dec. 29. Go West, Young Man (Tom Moore).....	5
Jan. 12. Day Dreams (Madge Kennedy).....	5
Jan. 26. Shadows (Geraldine Farrar).....	6
GOLDWYN SPECIALS	
For the Freedom of the East (Betzwood).....	7 D
Rex Beach's Heart of the Sunset.....	7 D
Blue Blood.....	6 D
Honor's Cross.....	7 D
Social Ambition.....	7
The Manx-Man.....	7
For the Freedom of the World.....	7
BENNISON STAR SERIES	
Dec. 22. Oh, Johnny (Louis Bennison).....	5
Jan. —. Sandy Burke of the U-Bar-U (Louis Bennison).....	5
Jan. —. High Pockets (Louis Bennison).....	5

W. W. Hodkinson Corporation

(Paralta Plays)	
Oct. 7. Whatever the Cost (King).....	—
(J. D. Hampton)	
Nov. 25. Three X Gordon (Kerrigan).....	—
The Drifters (J. Warren Kerrigan).....	—
(Lillian Walker)	
Sept. 23. Embarrassment of Riches (Walker).....	—
(Bessie Barriscale)	
Sept. 30. The Heart of Rachael (Barriscale).....	—
Two-Gun Betty (Bessie Barriscale).....	—
(Louise Glaum)	
Dec. 2. Goddess of Lost Lake (Glaum).....	—
(Arden)	
Dec. 23. The Challenge Accepted (Zena Keefe).....	5 D

Independent Sales Corporation

FILM CLEARING HOUSE	
Her Mistake (Julius Steger).....	
Wanted for Murder (Harry Rafp).....	
Life's Greatest Problem (J. Stuart Blackton).....	
A Woman's Experience (Bacon-Backer).....	
Romance in the Air (Crest Pictures Corp.).....	
Littlest Scout (J. Stuart Blackton).....	

Jewel Productions, Inc.

The Price of a Good Time.	
The Grand Passion.	
The Doctor and the Woman.	
The Kaiser, the Beast of Berlin.	
A Soul for Sale.	
For Husbands Only.	
Nov. 4. The Yellow Dog.....	6
Nov. 18. Borrowed Clothes (Mildred Harris).....	6

Perfection Pictures

(GEORGE KLEINE SYSTEM)	
Sept. —. Conquered Hearts.....	—
Sept. —. Behind the Lines in Italy.....	—
Aug. 26. Triple Trouble (Chaplin).....	—

Metro Pictures Corporation

Dec. 2. The Testing of Mildred Vane (May Allison).....	5
Dec. 9. Hitting the High Spots (Bert Lytell).....	5
Dec. 16. Sylvia on a Spree (Emmy Wehlen).....	5

Dec. 23. The Poor Rich Man (Bushman and Bayne).....	5
Dec. 30. Her Inspiration (May Allison).....	5
Jan. 6. The Spender (Lytell).....	5
Jan. 13. The Gold Cure (Dana).....	5
Jan. 20. The Divorcee (Ethel Barrymore).....	5
Jan. 27. In For Thirty Days (Allison).....	5
(SCREEN CLASSICS, INC., SPECIALS)	
My Own United States (Arnold Daly), Frohman.....	8
The Million Dollar Dollies (Dolly Sisters), Emerald.....	5
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....	
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....	
NAZIMOVA'S PRODUCTIONS	
Revelation (Nazimova).....	7
Toys of Fate (Nazimova).....	7
Eye for Eye (Nazimova).....	7

Pathe Exchange, Inc.

Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando).....	5 C D
Dec. 1. Infatuation (Gaby Deslys).....	6 D
Dec. 1. All the World to Nothing (Russell).....	
Dec. —. Wives and Other Wives (Mary Miles Minter) American.....	
Dec. —. Fair Enough (Margarita Fisher) American.....	
Dec. —. When a Man Rides Alone (William Russell) American.....	
Dec. 15. The Narrow Path (Fannie Ward-Astra).....	5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando.....	5 C D
Jan. 12. The Midnight Stage (Frank Keenan).....	5 D
Jan. 26. A Vagabond of France (Henri Krauss).....	4 D

Select Pictures

Dec. —. A Lady's Name (Constance Talmadge).....	
Dec. —. Heart of Wotona (Norma Talmadge).....	
Dec. —. In the Hollow of Her Hand (Alice Brady).....	
Dec. —. Code of the Yukon (Mitchell Lewis).....	
Dec. —. The Midnight Patrol (Special).....	

William L. Sherry Service

Aug. 11. Out of the Night.....	6
Aug. 18. Inn of the Blue Moon.....	6
Nov. 18. Marriage.....	5

Triangle Distributing Corporation

(Subject to change without notice)	
Dec. 1. Love's Pay Day (Rosemary Theby).....	5
Dec. 8. The Silent Rider (Roy Stewart).....	5
Dec. 15. Irish Eyes (Pauline Starke).....	5
Dec. 22. Crown Jewels (Claire Anderson).....	5
Dec. 29. Wife or Country (Gloria Swanson).....	5

United Picture Theatres

Jan. 5. The Light of Western Stars (Dustin Farnum).....	5
Jan. 26. Adele (Kitty Gordon).....	

Universal Productions

Dec. 2. Vanity Pool (Mary MacLaren).....	5
Dec. 16. Danger, Go Slow (Mac Murray).....	6
Dec. 30. The Wildcat of Paris (Priscilla Dean).....	6

Vitagraph

Jan. 27. The Enchanted Barn (Bessie Love).....	
Feb. 3. The Highest Trump (Earle Williams).....	
Feb. 10. Fortune's Child (Gladys Leslie).....	
Feb. 17. Silent Strength (Harry T. Morey).....	
Feb. 24. The Lion and the Mouse (Special—Alice Joyce).....	
Mar. 3. The Girl Question (Corinne Griffith).....	
Mar. 10. The Wishing Ring Man (Bessie Love).....	

World Pictures

Dec. 2. Hitting the Trail (Blackwell-Greeley).....	5
Dec. 9. The Man of Bronze (Stone).....	5
Dec. 16. The Zero Hour (Elvidge).....	5
Dec. 23. The Love Net (Madge Evans).....	5
Dec. 30. The Sea Waif (Louise Huff).....	5
Jan. 6. What Love Forgives (Castleton).....	5
Jan. 6. Under Four Flags (Official U. S.).....	5
Jan. 13. Love in a Hurry (Blackwell-Greeley).....	5
Jan. 20. The Bluffer (Elvidge).....	5
Jan. 27. Mandarin's Gold (Kitty Gordon).....	5
Feb. 3. The Rough Neck (Montagu Love).....	5
Feb. 10. Heart of Gold (Louise Huff).....	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)...6 reels
The Devil's Playground (Vera Michelen)...7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Nov. 25. Two's Company.
Dec. 2. All Mixed Up.
Dec. 9. Johnny-Go-Get-'Em.
Dec. 16. Peggy Mixes In.
Dec. 23. Pearls and a Peach.
Dec. 30. Know Thy Wife.
Jan. 6. Five Hundred or Bust.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs...4 reels
Liberty Hall...4 reels
The Black Spot...4 reels
Victoria Cross...4 reels
His Vindication...5 reels
The Hypocrites...6 reels

Crest Pictures

Lust of the Ages...6 reels
The Grain of Dust...6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared...7 acts
The Libertine...6 acts
Babbling Tongues...7 acts
Married in Name Only...6 acts
Her Bargain...6 acts
A Man's Law...5 acts
Human Clay...5 acts
One Law for Both...8 acts
Sins of Ambition...7 acts
A Slacker's Heart...7 acts
Cleopatra...5 acts
The Lonesome Trail...5 acts
Mothers of Liberty...6 acts

GAUMONT

Gaumont "News" released every Tuesday.
Gaumont "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers...2 acts
July — Fred's Fictitious Foundling...2 acts
Aug. — Freda's Fighting Father...2 acts
Sept. — Freda's Fast Flivver...2 acts
Oct. — Freda's Frivolous Finance...2 acts

M. S. Epstein

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

(CORRA BEACH PICTURES)
What Becomes of the Children.
(M. H. HOFFMAN PRODUCTION)
Suspicion.

(W. N. SELIG PRODUCTIONS)

The City of Purple Dreams.
Who Shall Take My Life?
Beware of Strangers.
The Garden of Allah.
The Spoilers (reissue).

(GATHEM FILM NOVELTIES)

The Star-Spangled Banner
(Illustrates the song)...500 ft.
Columbia, the Gem of the Ocean
(Illustrates the song)...500 ft.
The Battle Cry of Freedom
(Illustrates the song)...500 ft.

Home, Sweet Home } Two subjects same reel
The Girl I Left Behind Me }
Future Productions—One reel every four weeks,
two subjects.

(CAPT. BESLEY EXPEDITION)

The Amazon Jungle.
The Wonderland of Peru.
(CAPT. SCOTT ANTARCTIC EXPEDITION)
The Undying Story of Captain Scott.
Animal Life in the Antarctic.

(TOM BRET COMEDIES)

His Vinegar Bath (one reel).
Twin Bed Rooms (one reel).
Why Not Marry (one reel).
In Preparation—one every other week.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).

The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.

The Fringe of Society (Milton Sills, Ruth Roland).

The Cast-Off (Bessie Barriscale).

The Submarine Eye.

Whither Thou Goest.

Should She Obey?

Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connors)...6 reels
Conquest of Canaan...5 reels
God's Man...9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance...

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)...6 parts
The Warrior (Maciste) (McClure)...7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldberg

SCRANTON PHOTOPLAY VORP.

May 6. Cheerful Liars.

May 13. Fate and Fortune.

May 20. Parson Pepp.

May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."

"The Battle of Gettysburg."

"The Wrath of the Gods."

"Sporting Life."

"Woman."

"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND

TALMADGE RE-ISSUES

William S. Hart

The Patriot.

Captive God.

The Dawnmaker.

The Return of Draw Egan.

The Devil's Double.

Truthful Tulliver.

The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.

The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincen. Serrano, Leah Baird, Pedro De Cordoba, James Morrison)...7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)...7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)...6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)...7 reels
Human Clay (Mollie King)...5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)...6500 ft.

Jester Comedies

March—The Recruit (Twede Dan)...2 parts
April—His Golden Romance (Twede Dan)...2 parts
May — All "Fur" Her (Twede Dan)...2 parts
June — The Wrong Flat (Twede Dan)...2 parts
July — It's a Great Life (Twede Dan)...2 parts
Aug. — Oh What a Day (Twede Dan)...2 parts
Oct. — Ain't It So? (Twede Dan)...2 parts
Nov. — Camouflage (Twede Dan)...2 parts
Dec. — He Wins (Twede Dan)...2 parts

Renowned Pictures Corporation

The Public Defender...6 reels
Naked Hands...5 reels
Mother Love and the Law...7 reels
In Treason's Grasp...5 reels
Should She Obey?...7 reels

Frank J. Seng

Parentage...7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc.).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout...6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour...6 parts
Produced by United Films Corporation.
Mother, I Need You...6 parts
First Release of the Lloyd Carleton Productions.

The Isle of Intrigue...6 parts

Second Francis Ford Release.

The Coast Guard Patrol...7 parts

By Nell Shipman.

A Nugget in the Rough...5 parts

The Tiger of the Sea...6 parts

By Nell Shipman.

The Haunted House...2 parts

First Release of Edwin Frazee Comedies—

Monthly Franchise.

Jim's Folks...1 reel

Bill Stinger Patriotic Poem Plays—Monthly

Franchise.

Berlin Via. America...6 parts

Starring Francis Ford.

The Daughter of the Don...

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

July — Freda's Fighting Father...2 reels

Aug. — Freda's Fast Flivver...2 reels

Sept. — Fatty's Frivolous Fiancee...2 reels

(More Independent releases on page 414)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.
Scrambles in the High Alps.
The Riviera of Lake Leman.
Lovely Lucerne.
The Gornergrat Railway.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919
1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES
Dec. 4. Dan Cupid, M. D. 1
Dec. 11. Beans for Two. 1
Dec. 29. They Did and They Didn't (Elinor Field) 1
Jan. 5. Accidental Heroes (Elinor Field) 1
Jan. 12. Some Mother (Elinor Field) 1
ROTHACKER OUTDOORS
Dec. 1. Peaks, Parks and Pines. 1
Dec. 8. A Maori Romance. 1
Dec. 15. Vacation Land. 1
Dec. 29. High and Hungry. 1
Jan. 5. Teetotalers, Tea and Totem Poles. 1
Jan. 12. Geesers and Geysers. 1

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES
Dec. 8. Independence B' Gosh. 2 C
Dec. 22. Perfectly Fiendish Flanagan. 2 C
PARAMOUNT BRAY PICTOGRAPHS
Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.
PARAMOUNT BURTON HOLMES TRAVELOGUES
Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.
PARAMOUNT ARBUCKLE COMEDIES
Nov. 24. The Sheriff.
PARAMOUNT MACK SENNETT COMEDIES
Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Greiver Distributing Corp.

FORD EDUCATIONAL WEEKLY
One Reel Each
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Film Corporation

SUNSHINE AND TOM MIX COMEDIES
Sept. 22. Roaring Lions on the Midnight Express.
Nov. 17. Mongrels. 2 C
Dec. 15. The Fatal Marriage.
Dec. 29. The Son of a Hun.
Jan. 12. Tom Mix in Hearts and Saddles. 2
Jan. 19. Oh, What a Knight. 2
Jan. 26. Tom Mix in a Roman Cowboy. 2
Feb. 2. A Lady Bell-Hop's Secret. 2
Feb. 9. Tom Mix in Six-Cylinder Love. 2
Feb. 16. His Musical Sneeze. 2
Feb. 23. Tom Mix in a Soft Tenderfoot. 2
Mar. 9. Tom Mix in Tom and Jerry Mix. 2
MUTT AND JEFF ANIMATED CARTOONS
Dec. 1. Pot Luck in the Army.
Dec. 8. The New Champion.
Dec. 15. Hitting the High Spots.
Dec. 22. The Draft Board.
Dec. 29. Throwing the Bull.
Jan. 5. The Lion Tamer.

Jan. 12. Here and There.
Jan. 19. The Hula Cabaret.
Jan. 26. Dog-gone Tough Luck.
Feb. 2. Landing an Heiress.
Feb. 9. The Bearded Lady.
Feb. 16. 5,000 Miles on a Gallon of Gas.

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Marquis and Miss Sally (Patricia Palmer, William Lester) 2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) 2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) 2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) 2 D
Tobin's Palm (Agnes Ayres, Edward Earle) 2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) 2 C
(WOLFVILLE TALES)
Faro Nell, Lookout (Patricia Palmer, Bob Burns) 2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) 2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) 2 D
Winning of the Mocking Bird (Carol Holloway, Robert Burns) 2 D
The Jest of Talky Jones (Carol Holloway, William Lester) 2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns) 2 D
The Wooing of Riley (Kate Price, Otto Lederer) 2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) 2 D
The Rose of Wolfville (Patricia Palmer, C. E. Nhatton) 2 D
BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry. 2 D
Mountain Law. 2 D
The Raiders of Sunset Gap. 2 D
O'Garry Rides Alone. 2 D
The Man from Nowhere. 2 D
ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell. 1 C
Check Your Hat, Sir. 1 C
Wild Algy of Piccadilly. 1 C
All Struck Up. 1 C
The Lie That Failed. 1 C
The Jazbo Sheriff. 1 C
SNAKEVILLE COMEDIES
(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.
ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising. 1 Sc
Agricultural Opportunities in Western Canada. 1 Sc
Water Powers of Eastern Canada. 1 Sc
A Romance of Rails and Power. 1 Sc
Grand Canyon of Arizona and Canyon de Chelley. 1 Sc
CHAPLIN COMEDIES
By the Sea. 1 C
In the Park. 1 C
Work. 2 C
A Woman. 2 C
The Tramp. 2 C
His New Job. 2 C
A Night Out. 2 C
JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes 1 D
JAXON COMEDIES
What Occurred on the Beach. 1 C
An All-Fools' Day Affair. 1 C
Beating Him to It. 1 C
Forced Into Matrimony. 1 C
JUDGE BROWN STORIES
Love of Bob. 2 C-D
Dog vs. Dog. 2 C-D
A Boy Built City. 2 C-D
The Three Fives. 2 C-D
Kid Politics. 2 C-D
A Boy Built City. 2 C-D
The Case of Bennie. 2 C-D
CLOVER COMEDIES
From Caterpillar to Butterfly. 1 C
A Widow's Camouflage. 1 C
Love's Lucky Day. 1 C
EBONY COMEDIES
Rusted Romance. 1 C
Spooks. 1 C
The Bully. 1 C

The Janitor
Mercy, the Mummy Mumbled. 1 C
A Reckless Rover. 1 C
Are Working Girls Safe? 1 C
The Comeback of Barnacle Bill. 1 C
Some Baby. 1 C
Good Luck in Old Clothes. 1 C
When You Hit, Hit Hard. 1 C
A Black-and-Tan Mix-up. 1 C
Fixing the Fakir. 1 C
When You're Scared, Run. 1 C

INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event) 2000 ft.

PROGRESSIVE FILM
On a Fox Farm (Educational) 1 reel
CRYSTAL FILM CO.

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky. 1 C
What's in the Trunk? 1 C
Reuben's Romance. 1 C
The Lady Detective, His Wedding Day. 1 C
Troubled Waters. 1 C
Her Necklace, His Hoodoo Day. 1 C
HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes) 2 C
Bunco Billy (Billy West) 2 C
Billy in Harness (Billy West) 2 C
Bombs and Bull (Billy West) 2 C
OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships. 2 Sc.
SCRANTONIA PHOTOPLAY CORP.
Parson Pepp. 1 C
Fang's Fate and Fortune. 1 C
AMERICAN RED CROSS

The Historic Fourth of July in Paris. 1 Sc.
Soothing the Heart of Italy. 1 Patr.
Of No Use to Germany. 1 Patr.
Kiddies of No Man's Land. 1 Patr.
The Helping Hand of Sicily. 1 Patr.
Rebuilding Broken Lives. 1 Patr.
First Aid on the Piave. 1 Patr.
Victorious Serbia. 1 Patr.
RAINBOW COMEDIES
Nearly a Slacker (Lillian Vera-Eddie Bouldon) 1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) 1 C
Some Judge (Lillian Vera-Eddie Bouldon) 1 C
How She Hated Men (Lillian Vera-Eddie Bouldon) 1 C
The Camouflaged Baby (Lillian Vera-Eddie Bouldon) 1 C
The Pipe of Peace (Lillian Vera-Eddie Bouldon) 1 C
Hooverizing (Lillian Vera-Eddie Bouldon) 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
Dec. 1. Proposing Bill. 2 reels
Dec. 15. The Jelly Fish. 2 reels
Dec. 29. Poor Innocent. 2 reels
Jan. 12. You Know What I Mean. 2 reels
Jan. 26. The Big Idea. 2 reels
Feb. 9. Have Another. 2 reels
FORD EDUCATIONAL WEEKLY
Jan. 13. What Uncle Sam Will Do For Two Cents.
Jan. 20. The Truth About the Liberty Motor.
Jan. 27. Hang it All.
Feb. 3. Carrying Old Glory to the Seven Seas.
Feb. 10. Canada's Mountain of Tears.
Feb. 17. Where "The Spirit That Won" was Born.
Feb. 24. Rough Stuff.

King Bee Comedies

June 1. Bright and Early 2 reels
June 15. Straight and Narrow 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
ESSANAY
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday

Official War Review released every Monday
 Pathe Review (Educational) released every Sunday
 Sept. 29. Getaway (Chadwick-Astra), 2d...
 Oct. 6. Triumph of Transportation (Leggett Gruen) 1 Ed.
 Dec. 22. The Fortunes of Corinne (Gloria Joy) 2 C.D.
 Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.
 Jan. 19. Corinne Come Here (Gloria Joy) 2 C.D.

ROLIN COMEDIES

One Reel a Week

Nov. 24. An Enemy of Soap (Toto).....
 Dec. 1. Hear 'Em Rave (Lloyd).....
 Dec. 8. Just Rambling Along (Laurel).....
 Dec. 15. Take a Chance (Lloyd).....
 Dec. 22. Check Your Baggage (Toto).....
 Dec. 29. She Loves Me Not (Lloyd).....
 Jan. 5. Do You Love Your Wife? (Laurel)
 Jan. 12. Wanted 5,000 (Lloyd).....
 Jan. 19. Love's Young Scream (Goulding)...

POST TRAVEL SERIES

Jan. 26. Going! Go! Gone! (Lloyd)....
 Nov. 24. Sumatra
 Dec. 1. Java
 Dec. 8. Celebes
 Dec. 15. Borneo
 Dec. 22. Singapore
 Dec. 29. Japan of Today
 Jan. 5. Japan of Today (2)
 Jan. 12. Shanghai

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture
 Oct. 6. French Colonial Troops
 Oct. 13. Far Flying Battle Line
 Oct. 20. France's Dusky Warriors
 Oct. 27. Britain's Naval Air Power
 Nov. 3. Polish Troops in France
 Nov. 10. British Troops in Italy
 Nov. 17. British Flying Ships

WINNING THE WAR SERIES

Dec. 1. Winning the War 1 Topical
 Dec. 8. Feeding Our Fighters 1 Topical
 Dec. 15. Liberty's Triumph (War Special)

"HANDS UP" (ASTRA)

(Serial) Two and three reels each
 (Featuring Ruth Roland and George Cheseboro).
 Oct. 27. Eleventh Episode, The Stranger from the Sea.
 Nov. 3. Twelfth Episode, The Silver Book.
 Nov. 10. Thirteenth Episode, Third and Last Warning.
 Nov. 17. Fourteenth Episode, The Orach's Decree.
 Nov. 24. Fifteenth Episode, The Celestial Messenger.

WOLVES OF KULTUR (WESTERN PHOTO-PLAYS, INC.)

(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.
 Oct. 13. First Episode, The Torture Trap.
 Oct. 20. Second Episode, The Iron Chair.
 Oct. 27. Third Episode, Trapping Traitors.
 Nov. 3. Fourth Episode, The Ride to Death.
 Nov. 10. Fifth Episode, Through the Flames.
 Nov. 17. Sixth Episode, Trails of Treachery.
 Nov. 24. Seventh Episode, The Leap of Despair.
 Dec. 1. Eighth Episode, In the Hands of the Huns.
 Dec. 8. Ninth Episode, The Precipice of Death.
 Dec. 15. Tenth Episode, When Woman Wars.
 Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
 Dec. 29. Twelfth Episode, The Tower of Tears.
 Jan. 12. Fourteenth Episode, The Code of Hate.
 Jan. 19. Fifteenth Episode, The Reward of Patriotism.

THE LIGHTNING RAIDER

(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gessl)
 Jan. 5. First Episode, The Ebony Block... 3
 Jan. 12. Second Episode, The Counterplot.
 Jan. 19. Third Episode, Underworld Terrors.
 Jan. 26. Fourth Episode, Through Doors of Steel 2

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discard in a Flat 1 C
 Mar. 3. His Hidden Shame 1 C
 Mar. 10. Wives and Worries 1 C
 Mar. 10. She Didn't Do It 1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) 2 C
 May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson) 2 C
 June 1. The Poor Fish (Ed Brady, Claire Anderson) 2 C
 June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie) 1 C
 June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell) 2 C
 June 23. Cupid and the Cop 2 C
 June 30. Pearls Without Price 2 C

Universal Film Company

Jan. 8. A Kaiser There Was (all star cast) Master Comedy 2
 Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES

Two Reels

Sept. 18. A Pullman Blunder (Harry Gribbon-Mae Emery).
 Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
 Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
 Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
 Nov. 27. Painless Love (Babe Hardy).
 Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
 Dec. 11. Rough on Husbands (Sterling-Mann).
 Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
 Dec. 25. Work or Fight (Gribbon-Novak).
 Jan. 1. Klever Kiddies.

NESTOR COMEDIES

(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney).
 Sept. 23. The Slow Express (Victor Potel).
 Sept. 30. Parted from His Bride (Kerrigan).
 Oct. 7. His Royal Nibs (Comedy Cast).
 Nov. 18. The Love Craze (Florence Lawrence).
 Nov. 25. The Fickle Blacksmith (Sedgwick).
 Dec. 2. There and Back (comedy cast).
 Dec. 9. Let's Fight (Wilson-Gerber).
 Dec. 16. The Beautiful Liar (Wilson-Gerber).
 Dec. 30. It's Great to Be Crazy.
 Jan. 6. Them Eyes (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison) 2 D
 Sept. 14. Danger Ahead (Helen Gibson) 2 D
 Sept. 21. The Human Tiger (Eileen Sedgwick) 2 D
 Sept. 23. Under False Pretenses (Helen Gibson) 1 D
 Sept. 30. All for Gold (Eileen Sedgwick) 2 D
 Oct. 12. The Fast Mail (Helen Gibson) 2 D
 Nov. 18. The Husband Hunter (Neal Hart) 2 C
 Nov. 30. The Dead Shot (Helen Gibson) 2 C
 Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
 Dec. 14. Captured Alive (Helen Gibson)
 Dec. 21. The Robber (Helen Gibson)
 Dec. 28. Wolves of the Range (Helen Gibson)
 Jan. 4. The Secret Peril (Helen Gibson).
 Jan. 11. Rosalind at the Gate (Stonehouse).

HEARST NEWS

Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

SCREEN TELEGRAM

Released Every Thursday

UNIVERSAL SCREEN MAGAZINE

Released Every Saturday

UNIVERSAL CURRENT EVENTS

Released Every Sunday

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot
 Aug. 12. Give Her Gas
 Aug. 19. Damaged Goods
 Aug. 26. Housecleaning Horrors
 Sept. 2. The Extra Bridegroom
 Sept. 9. Nearly a Chapereone
 Sept. 23. Please Hit Me
 Sept. 30. Frenzied Film
 Oct. 7. The Price of a Rotten time
 Oct. 14. Nailed at the Plate
 Nov. 18. Why Worry?
 Nov. 25. Maid Wanted
 Dec. 2. Guilty
 Dec. 9. Don't Weaken
 Dec. 16. Camping Out
 Dec. 23. Swat the Flirt
 Dec. 30. Straight Crooks
 Jan. 6. How's Your Husband?

SERIALS

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
 July 22. Seventeenth Episode (The Danger Pit).
 July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
 Aug. 26. Fourth Episode (Smoked Out).
 Sept. 2. Fifth Episode (The Mocker Bride).
 Sept. 9. Sixth Episode (A Dangerous Honey-moon).

Sept. 16. Seventh Episode (The Depth Bomb).
 Sept. 23. Eighth Episode (The Magnetic Bug).
 Sept. 30. Ninth Episode (The Room of Flame).
 Oct. 7. Tenth Episode (A New Peril).
 Oct. 14. Eleventh Episode (Evil Waters).
 Oct. 21. Twelfth Episode (Caught by Wireless).
 Oct. 28. Thirteenth Episode (\$500 Reward).
 Nov. 4. Fourteenth Episode (On Trial for His Life).
 Nov. 11. Fifteenth Episode (On the Shadow).
 Nov. 18. Sixteenth Episode (The Noose).
 Nov. 25. Seventeenth Episode (The Avenger).
 Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
 Nov. 25. Second Episode (The Giant's Leap).
 Dec. 2. Third Episode (Beaten Back).
 Dec. 9. Fourth Episode (The Message on the Cuff).
 Dec. 16. Fifth Episode (The Lip Reader).
 Dec. 23. Sixth Episode (The Aerial Disaster).
 Dec. 30. Seventh Episode (The Charge of the Elephant).

Jan. 6. Eighth Episode (The Human Ladder).
FIGHTING FOR FREEDOM (ONE REEL)

EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
 Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
 Nov. 25. Fifth Episode (Repairing War's Ravages).
 Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
 Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
 Aug. 12. Shines and Monkey-Shines.
 Aug. 19. Dukes and Dollars.
 Aug. 26. Flappers and Friskies.
 Sept. 2. Muts and Motors.
 Sept. 9. Capers and Crooks.
 Sept. 16. Wild Women and Wild Waves.
 Sept. 23. Stripes and Stars.
 Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon) 2 C
 Sept. 30. Roofs and Riots
 Oct. 7. Bears and Bad Men
 Oct. 14. Chumps and Cops 2 C
 Nov. 18. Frauds and Frenzies 2 C
 Nov. 25. Submarine and Simps 2 C
 Dec. 2. Humpbugs and Husbands 2
 Dec. 9. Daring and Dynamite 2
 Dec. 16. Farms and Fumbles 2
 Dec. 23. Pluck and Plotters 2 C
 Dec. 30. Bums and Borders 2 C
 Jan. 6. Beauty and Booty 2 C

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)
 July 15. The Snare (First Episode).
 July 22. Flames of Peril (Second Episode).
 July 29. The Secret Stockade (Third Episode).
 Aug. 5. The Precipice of Horror (Fourth Episode).
 Aug. 12. The Path of Thrills (Fifth Episode).
 Aug. 19. The Spell of Evil (Sixth Episode).
 Aug. 26. The Gorge of Destruction (Seventh Episode).

Sept. 2. In the Clutches (Eighth Episode).
 Sept. 9. The Escape (Ninth Episode).
 Sept. 16. The Secret Tunnel (Tenth Episode).
 Sept. 23. The Noose of Death (Eleventh Episode).
 Sept. 30. The Tide of Disaster (Twelfth Episode).
 Oct. 7. The Engine of Terror (Thirteenth Episode).
 Oct. 14. The Decoy (Fourteenth Episode).
 Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
 Oct. 28. The Van of Disaster (Second Episode).
 Nov. 4. The Blade of Hate (Third Episode).
 Nov. 11. The Noose of Death (Fourth Episode).
 Nov. 18. The Tide of Disaster (Fifth Episode).
 Nov. 25. Fiery Fate (Sixth Episode).
 Dec. 2. The Whirling Trap (Seventh Episode).
 Dec. 9. The Man Eater (Eighth Episode).
 Dec. 16. The Pit of Lost Hope (Ninth Episode).
 Dec. 23. In the Coils (Tenth Episode).
 Dec. 30. The Red Mask's Prey (Eleventh Episode).

Jan. 6. The Span of Terror (Twelfth Episode).
 Jan. 13. Hanging Peril (Thirteenth Episode).
 Jan. 20. Desperate Odds (Fourteenth Episode).
 Jan. 27. Riding with Death (Fifteenth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain
 July 29. Their Agreement
 Aug. 5. Miss Sticky-Moufie-Kiss
 Aug. 12. Diplomatic Henry
 Aug. 19. By Might of His Right
 Aug. 26. The Professional Patient
 Sept. 2. Mr. Blink of Bohemia
 Sept. 9. A Lady in the Library

Independent Releases

(Continued from page 412)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You 6 reels
 UNITED FILM CORPORATION
 Crime of the Hour 7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" 6 reels
 William S. Hart in "The Bandit and the Preacher" 5 reels
 William S. Hart in "The Hell Hound of Alaska" 5 reels
 Also Series of two-reel W. H. Hart productions
 Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me and Gott or "The Awakening of America." 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
 Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).



THE HEART OF HUMANITY

*“Wonderfully mounted,
splendidly acted, alto-
gether beautifully done.”*

—Moving Picture World

RELEASED THRU JEWEL PRODUCTIONS, INC.



"A tremendous picture."

—Town Topics

"A hit so big and decisive and so instant that this super-photoplay will take rank with the biggest and best produced in the last four years."

—Exhibitors' Trade Review

"Abounds in human appeal."

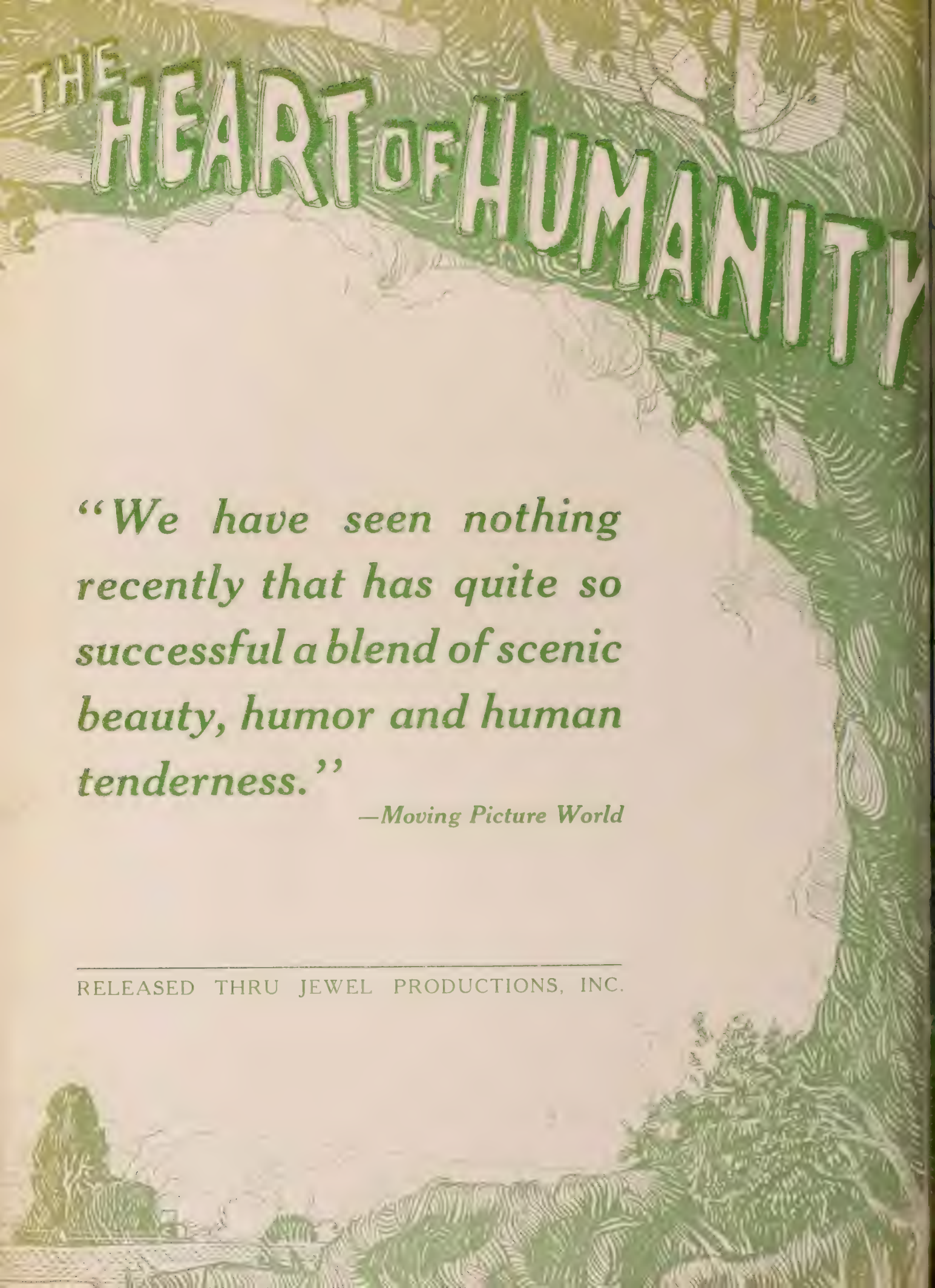
—Women's Wear

RELEASED THRU JEWEL PRODUCTIONS, INC.

“If I were an Exhibitor, I wouldn’t hesitate a fraction of a second in booking ‘The Heart of Humanity.’ It takes rank with the great masterpieces of the screen.” —*Exhibitor’s Trade Review*

“We didn’t know that anyone save Griffith could direct so effectively.” —*New York Tribune*

RELEASED THRU JEWEL PRODUCTIONS, INC.



THE HEART OF HUMANITY

“We have seen nothing recently that has quite so successful a blend of scenic beauty, humor and human tenderness.”

—Moving Picture World

RELEASED THRU JEWEL PRODUCTIONS, INC.

California Theatre Special Section
Motion Picture News

Prepared by
J. C. Jessen

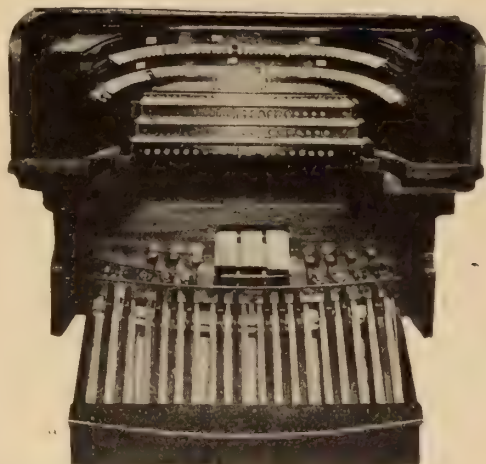


The Spirit of the Screen

At Miller's California Theatre
is Musically Interpreted by

THE ROBERT-MORTON ORGAN

A Reproduction of the Symphony Orchestra



Console of The Robert Morton

THE impersonal and Pervading tone of the organ as expressed by the Robert-Morton furnishes a quiet and unobtrusive background of music for any dramatic action on the screen.

The potent emotional influence of organ music is ultimately realized in the wide range of color and orchestral Expression stimulated and sustained by The Robert-Morton.

Shading its harmonies with the lights of the screen—the symphonic character of The Robert-Morton fits every character, motif and action of dramatic situation.

THE AMERICAN PHOTO PLAYER COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

LOS ANGELES

Los Angeles Welcomes Newest Theatre

Miller's California Is Open

Picture Palace Referred to as "America's Foremost Photoplay Edifice"—Fred A. Miller and Harry Leonhardt Build It Along New Lines

TO the shadow stage has been dedicated a new house of marvelous beauty and comfort. Miller's California theatre in Los Angeles, was opened to the public on Christmas Eve, 1918.

This theatre of great proportion was built upon the theory that motion pictures are here to stay, and everything placed within the house, as well as the arrangements throughout, are designed to fit the needs of proper presentation of photoplay with suitable music and environments. The ad writer styles it "America's Foremost Photoplay Edifice," and this cannot be classed as the over-enthusiastic utterings of a copywriter, for the theatre's creators have been daring in their work and the house contains many features that are strikingly new in photoplay theatre construction.

Messrs. Fred A. Miller and Harry Leonhardt are responsible for this magnificent institution. Both are well known in amusement circles. Mr. Miller, who is president and general manager of the Miller Amusement Company, the operators, left a wholesale hardware business in the central west, of which he was proprietor, almost six years ago, to go to Los Angeles and enter the amusement field. In 1912 following a very successful business career, he built an 800-seat theatre, a block farther from the business section of Los Angeles than the New California, and made it a success despite the fact that everyone in the theatre business predicted failure because the house was located "way off of Broadway." He attributes his success to persistently advertising. He is the man who first used big space regularly in Los Angeles newspapers. His slogan, "Make Miller's a Weekly Habit" became known to everyone, and many became addicted. More than two years ago he acquired the Alhambra theatre of 900 seats, and the same stick-to-it-tive-ness with printers' ink has put this house over the top. Early in the world war, Mr. Miller saw the possibilities of war pictures, and the Alhambra became the war picture theatre of Los Angeles. When the California was nearing completion, he disposed of Miller's theatre, and now has his business matters so arranged that he can give all of his time to the new house, although he continues to own the Alhambra.

Harry Leonhardt, vice-president, is a showman of twenty-seven years' experience in America and Europe, having been connected with Keith and Proctor in the management of their largest houses, and later identified with the United Booking Office. His entrance into the motion picture field was made when he became general western representative for the Fox Film Corporation following two years in this capacity, during which time his territory was enlarged to include Chicago and all west. He became one of the best known film men of the country. When the Goldwyn Company was organized he was selected to supervise the exchanges in the territory west of Chicago. He became interested with Fred Miller in the California theatre project, and shortly after this gave up his position with Goldwyn that he might devote all of his time to supervising the building of this photoplay edifice.

The third executive of Miller Amusement Company is Bart Bertelson, who is secretary and treasurer. Mr. Bertelson was formerly identified with theatres in the Northwest, and up until the time he took up his present position, he was associated with James Clemmer, of the Clemmer theatre, Seattle, as associate manager. Although the younger of the three officers of the company, he has had a wide experience.

The program of the California announces that Fred Miller and Harry Leonhardt present a musical photoplay spectacle in nine units by W. A. Bishop, who is managing director. The dedication program was one of particular merit, beginning with a lighting spectacle titled "Dawn," participated in by the mammoth orchestra, at the conclusion of which a mythical personage proclaiming himself "Policy" appeared in the center of the stage and made a statement of what could be expected at the new theatre. Kenneth McGaffey is responsible for this feature of the program. The statement was as follows:

"I AM POLICY"

Kind friends—Hear me
—I am "Policy"—"Pol-

icy of the new California theatre.

I may never speak again, but I will be here at all times attending to your wants and catering to your wishes.

With the formal opening of this edifice to the amusement-seeking and beauty-loving public, I wish to set a milestone in the artistic presentation of the best in photodrama.

It is my desire to have you leave your cloak of care at the portal: to arrange you at your ease, and then, by genius and thought, carry you along with the players on the screen—have you share their joys and sorrows, and leave with a little deeper knowledge, a better thought and a sense of rest, relaxation and enjoyment.

Only by providing you with happiness and giving you satisfaction can this structure endure. Therefore I will be governed by your likes and dislikes. It is your place of entertainment and I am eager to anticipate your desires.

In establishing this milestone in the history of the silent art you will note that I have cast aside the traditional stage and proscenium. In its original conception the proscenium and sides of the stage were used to conceal the activities of the players when not engaged in a scene. Then the popularity of the screen was established—but the stage was still retained to guard against the time when that popularity should wane and a return to the spoken word became necessary. Fear of that no longer exists, and this beautiful edifice has been erected in a sincere and deep-found belief in the enduring future of the photoplay.

The Camera—at this time the massive drapes at the left of the stage parted and there appeared a mammoth lens of the camera, through which were seen the director and cameraman at work) is your all-seeing eye—it shows you the squalor of the slums and the palace of the prince. Through it, the mysteries and beauties of the world are disclosed to you. Night and day a vast army is toiling to lay these treasures at your feet. At no time will I show you anything but the best.

The photoplay's sister art—(here the drapes at the right parted and a tableau representing Music was shown. A large Lyre formed the frame for this and through the stringed section were several girls dressed in Grecian costumes and representing the pleasure that music brings to people of all ages.)—is Music, whose haunting melodies, exquisite catches, glorious marches and majestic choruses bring satisfaction and inspiration to the whole world. With music we can convey the emotions of those on the screen to those in the audience. It will be my ambition to present, by the best musicians, the masterpieces of the composers.

Beautiful voices will entertain you, and scenes of realism and color harmonies will greet your eye.

As this edifice is dedicated to the photoplay and its allied arts, its opening at this time is still a greater dedication to a glorious and honorable victory—to a true and lasting peace and to the future of a more united and enduring AMERICA this theatre is erected as a humble monument.

When "Policy" disappeared, Nicola Donatelli, director of music, made his appearance and conducted the orchestra. The next number given was selections from Carmen, arranged by Donatelli. This opened with a prelude followed by the Spanish dance. As a finale all the gems of Carmen were included. California theatre world visions for this program consisted of the Educational Film Corporation's release, "The Tale of the Tall Timber." All releases of this company have been contracted for by this theatre.

The California Animated News is furnished by the Universal Film Exchange, the dedication number containing some particularly attractive news pictorials. The California mixed quartette sang the new composition by Arthur Kay titled "California," which has been dedicated to the new theatre.

Following the projection of the title of the Artcraft subject, "Arizona," starring Douglas Fairbanks, the stage was blacked out and two semi-prologues were given. The first, "The Desert," consists of a cyclorama the full width

(Continued on page 430)



Fred A. Miller, president and general manager of the company operating the New California Theatre in Los Angeles

Harry Leonhardt, vice-president and associate manager of Los Angeles' newest motion picture palace, which was recently opened

Original Designing Shows Numerous Merits

Plans Require Long Period for Working Out to Almost Absolute Perfection

IN the building of Miller's California theatre, the architect, contractor and sub-contractors were brought face to face with many problems, some of which seemed insurmountable at times, but in all instances the barriers were overcome and the desired effects were secured.

The initial plans for this new Los Angeles theatre were drawn about eighteen months ago and as much time was taken for the planning as was needed for the construction. When Managing Director Fred A. Miller and his associate, Harry Leonhardt, first conceived the idea of building, they engaged the services of A. B. Rosenthal. Before any work was done on the planning it was decided that everything pertaining to the theatre should be original in design and so devised to harmonize into one whole, that would be perfection in theatre construction and decoration.

The site selected on South Main street just below Eighth, was not one that was particularly suited for theatre construction. The street at this point is not parallel with the street west of it, and consequently the lot is wider at the rear, it being 100 x 93 and 168 feet deep.

The interior and exterior are of modern Italian Renaissance style of architecture, and the outstanding features of the construction are the fact that balcony and roof are self-supporting, and that the entire stage, fifty-four feet wide with proscenium arch thirty feet high, may be seen from every seat in the auditorium and balcony. The entire picture may be seen by a person standing in any of the doors leading to the auditorium from the foyer. The projection room is located directly in the center at the back of the auditorium.

The front of the building is the entire width of the lot, eighty feet, and has exits on each side eight feet wide leading to the sidewalk. The center of the building is taken up by the lobby eighteen feet deep and thirty-eight feet wide. On either side of this are small storerooms 14 x 28 feet. In the center of the lobby is the general box office fitted with three windows, while on the right wall is the reserved seat box office of sufficient size for four ticket sellers. Entrance to the foyer is gained through four double and two single doors panelled with plate glass that extends from a foot above the floor line to within six inches of the top. The main foyer is 28 x 40 feet with tile flooring harmonizing with the general color scheme, and an oriental rug 18 x 24 feet in size. Above this is a well in the mezzanine floor promenade, twenty feet square, and above this in the mezzanine ceiling is a dome fitted with lighting effects which gives one the impression of looking up into the sky. In the afternoon it has the warm glow of the sun, and at night the pale blue of starlight.

Off the foyer on either side ten feet from the front are stairways, twelve feet in width. Back of this is an inner foyer which leads from the main one to the sides of the building. There are two wide entrances to the main auditorium and one from each side of the foyer, also from each end of the inner foyer. Drinking fountains have been conveniently placed midway between the entrances to the auditorium. The stairway consists of but ten steps, and then one enters upon a circular ramp which by a slow incline leads to the mezzanine floor level. From the back center of the mezzanine floor is an incline to within fifteen feet of the front of the balcony joining there with the lower balcony cross aisle. At the front of the mezzanine floor foyer is a large waiting room. This is 18 x 38 feet. On one side of this is the ladies' parlor with telephones, dressing tables, etc. On the other side is a nursery where children of the patrons may be left in charge of nurses. There is also a smoking room on this side. Stairways lead from right and left of the mezzanine floor to the second cross aisle of the balcony.

On the third floor (top), are located the offices of the theatre, and also a private projection room fitted that it may be used for rehearsal. Here also are installed complete equipment of the Filmusic Company for the timing of musical program for the picture. The instruments include the musicue meter and a synchron-o-meter.

The auditorium is 104 feet in length from the entrance off the foyer to the orchestra pit. At the entrance end it is eighty-two feet wide and tapers gradually to a width of sixty-six feet. The balcony is 103 feet in length and extends from immediately under

the street side of the foyer to within about twenty-five feet of the stage. The auditorium has aisles at the side and also others extending from the foyer to the orchestra pit placing the house in three sections.

The loge seats are located in the first fifty feet of the balcony. There are three rows in front of the first cross aisle, and ten above the cross aisle. These seats are all leather upholstered and very large and comfortable, each one requiring a space of 24 x 46 inches. The other seats of the house used on the main floor and in the upper balcony require space 20 x 36 inches.

The orchestra pit extends across the entire stage end of the building, and is of sufficient size for forty musicians. It is sunk below the main floor, and has three levels so that all of the musicians are in plain view of the audience. The console of the Robert Morton orchestral organ is on one side of the center at the back of the orchestra pit, and on the other is a grand piano.

The antiquated fire laws of Los Angeles have materially affected the construction of this theatre. One law requires that every building in which there are entertainments, there shall be a fire-wall between the portion of the building where stagecraft is practiced and that occupied by the audience. To comply with this law a small fire wall is built on each side of the building and the remainder of the stage is separated from the audience by what is said to be the largest asbestos curtain in any motion picture theatre in the world. The proscenium arch is fifty-four feet wide and thirty feet in height in the center. A portion of the elliptical orchestra pit extends back of the stage line, and when the large asbestos curtain is in place on the stage, it drops through a grand stairway, fourteen feet in width leading down to the center of the stage. On each side of the grand stairway is a baluster crowned with beautiful lighting ornaments. A banister extends from these balusters, circular shape to the front of the stage, and then to the walls on either side. The sides of the stage have been used for placing the many parts of the mammoth Robert Morton organ. A sixty-five-foot gridiron affords all room necessary for the scores of drops used in the different stage settings. There are two screens with almost a score of drapery drops.

Another antiquated law provides there shall be five feet of space in front of the projection room which shall not be occupied by people, so that "in case any film should catch fire it cannot fall upon the people." This causes a loss of about thirty seats.

The self-supporting ceiling is a marvel in architectural beauty and construction engineering. It is the largest of its kind in the country, extending as it does, the full length and width of the building, eighty feet in the front and gradually sloping back to a sixty-six foot width in the rear or stage end. This is spoken of as a vaulted ceiling shaped into eight bays. At each of these bays are three ventilators which have the appearance of ceiling ornaments.

On each side of the building from about the middle and extending to the back end are courts connected with the main floor by three sets of doors and with the balcony by wide iron stairways. This gives the house four exits on each side from the rear, and practically half of the front as that portion of the building is enclosed by doors. The ceiling in the center of the building is fifty feet in height, and the bottom of the balcony is eighteen feet above the floor level directly underneath.

The builders of the theatre are the Winters Construction Company, a Los Angeles firm. The work was begun on February 10 of this year, and is the first theatre to be built by what is termed the unit system. Construction work along this plan made possible the planning of the separate portions of the building as the work was carried on. First the front of the theatre building was erected, and the work of finishing it was then taken up while the auditorium was being built. This made possible a speedier work and the use of scaffolding for finishing and decorating as well as construction work, requiring a small amount of labor in this respect. There is a basement under the stage only, the remainder of the floor being laid upon the ground.

The balcony was thoroughly tested for the inspection department of the Los Angeles Building Commission, when 200 pounds

(Continued on page 430)

Messrs. Fred A. Miller and Harry Leonhardt

Executives

CALIFORNIA THEATRE

Los Angeles' newest and finest Photoplay Edifice

Have pinned their faith for the box office building powers of the

Hearst News Service

comprised of the colossal news-gathering forces and unlimited advertising and publicity of the Hearst newspapers and magazines.

Messrs. Miller and Leonhardt fully appreciating the great value of visualizing world news events have contracted for this service as a featured feature of their nine unit program.

Released in three issues per week—

Universal Current Events
Screen Telegram
Hearst News

Distributed exclusively by all

Universal Film Exchanges, Inc.

LOS ANGELES EXCHANGE
822 So. Olive St.

SAN FRANCISCO EXCHANGE
121 Golden Gate Ave.

Music Holds Prime Position at California

FULLY appreciating that fifty per cent of a motion picture theatre program depends upon proper atmosphere created by suitable incidental music, Messrs. Miller and Leonhardt in planning the California theatre paid marked attention to arranging for necessary music. During the five years Mr. Miller has conducted a motion picture theatre in Los Angeles, he had previously purchased five instruments from the American Photo Player Company through their district manager H. F. Charles, and when he first considered the building and opening of a new theatre he gave attention to adequate musical equipment.

Plans for the theatre were submitted to the Robert-Morton Organ division of the American Photo Player Company, and the greatest organ this company has ever made was planned and built. With this purchase Mr. Miller increases the amount of money he has spent with this firm to \$127,000.

The Robert-Morton Organ of the California theatre required more than six months for the making, and after being thoroughly tested at the factory, was then brought to the theatre where six weeks were required for its installation, under the supervision of R. W. Williams, superintendent of the factory, who is responsible for many of its superior qualifications.

The California's organ has many admirable features. It has a double touch system which gives the organist the power in operation of having four hands and four feet, inasmuch as the pressure on a key or pedal to half position gives one tone, and if placed the remaining distance will give another. The organ contains every instrument used by a fifty-piece symphony orchestra, in addition to the pipes of the organ proper, has electric action and is unified throughout. Particular attention has been given to securing a high wind pressure and twenty-five inches is possible. The organ has large pipes that are thirty-two feet in length, and of sufficient size for a man to crawl through. Others used are even smaller than a lead pencil. The organ is fitted with five sets of swell shutters so constructed as to be sound proof when closed.

They open singly, alternately, or all instantaneously making possible the softest tones desired, or placing a thunderous blast within the power of the organist. The designers of this organ have developed the characteristic tone of each set of pipes to the fullest extent, mindful of the fact that each set of pipes must be used not only by itself but combined with one or all the other sets in the organ under certain conditions. It will be noticed that the crescendo from the softest tones to the full power of the instrument is very much smoother and has fewer gaps in it than instruments built on other principles. The instrument possesses the character of the full natural organ tone, and upon this foundation the brilliant string and reed effects are elaborated to produce an instrument of the wonderful flexibility and power of a symphony orchestra.

The remarkably quick and silent shutter action—the ingenious system of double touch—the arrangement of the different traps and musical effects and the combination of piston action are original features appreciated by the skilled operator.

The musical programs of the house are in charge of Nicola Donatelli, the musical director, and Ray Hastings and L. H. Clark are the organists. Abraham Rosen is vocal director, and J. Mulieri is concert master. The orchestra is made up of musicians from all parts of the world, brought together by the musical director. The members of the orchestra are: G. Romandy, U. Sistarelli, R. F. Grover, S. Bergman, Ph. Letvak, S. Wolfstahl, S. Gelberg, R. S. Martinez, Chas. Miller, O. Hundhammer, F. Grofe, R. Durand, M. Koopman, C. Cheifetz, W. Rehor, Jos. Giampaolo, G. Iuvone, E. Mancusi, Jos. Perri, G. Maselli, L. Nobile, Geo. Vieira, Rocco Donatelli, A. DeGregoriis, O. Lucci, R. Plantamura, C. Margadonna, L.



Nicola Donatelli, at the left, is leader of the orchestra at the new California Theatre. Ray Hastings is organist

Donatelli, G. W. Cadwell, F. Viola, and Nettie Pometti.

To give their musicians all aid possible, the management investigated every known device on the market today, and then selected an equipment made by Filmusic Studios, 1729 Highland avenue, Los Angeles. This equipment includes music synchronizing devices which have been named Musicue Meters and Synchron-o-meters. These are automatic, and the dials on the desk of the orchestra leader and the consol of the Robert-Morton organ constantly keep them informed of the speed of the film, and indicate when to change from one musical theme to another, that the music may synchronize with the picture.

The Filmusic Studios, who prepare orchestral scores, music roll scores, music cue sheets and manufacture picture rolls as well as rolls for all player pianos, has been contracted for by the California management to prepare musical scores exclusively for this theatre. The scores will be composed of original compositions and others taken from the big musical library at the studios maintained. The Filmusic people are specialists in every phase of music presentation for theatres of all types.

THE CALIFORNIA THEATRE

is equipped with the

MUSIC SYNCHRONIZING DEVICES

and presents exclusively the

MUSICAL SCORES

of the

FILMUSIC STUDIOS of Los Angeles California

Specialists in every phase of MUSICAL PRESENTATION

for theatres of every type of musical equipment

MUSICUE METERS
SYNCHRON-O-METERS
ORCHESTRAL SCORES

MUSIC ROLL SCORES
MUSIC CUE SHEETS
PICTUROLLS

Dont say "Motion Picture Music"

Say "FILMUSIC"

STUDIOS
1729 Highland Avenue
Los Angeles, Cal.

Harmonious Decorations Make California Distinctive

THE decorative and furnishing scheme of the California theatre, worked out by Messrs. Miller and Leonhardt and the heads of the decoration department of Barker Brothers home furnishing establishment of Los Angeles, is one of harmony throughout. It gives to the theatre a distinction, as the whole scheme is an original one. Particular attention has been given to the most minute details, with the result that wherever you look you are reminded that the builders have been very thoughtful with respect to everything pertaining to the furnishing and decorating.

To make the theatre a restful and decidedly inviting place has been the intention of all concerned, and with this idea in view they selected soft tones that are restful to the eye and appeal to the lovers of the artistic. At the same time great care has been taken that nothing be placed in the theatre what will detract in the least from the stage, music, presentation and effects. Above all the theatre is homelike and lovable, and patrons will find many new and interesting features in the decorations.

The lobby walls of marble contain several attractive frames for announcements of attractions, and has massive oak doors leading into the theatre. The ceiling of the lobby gives the first intimation of the color scheme, this being of silver leaf brightened by indirect reflected lighting. The draperies behind the plate glass of the doors are of almost the same shade. The foyer gives further indication of the soft colorings by its delicate velvet and silk draperies of greyish blue shades. Across the back wall is a mammoth French mirror with panels on either side. In the center surrounded by tiling of the same shades is a Saruk rug, 18 x 24 feet, that carries out the soft colorings of the wall decorations and foyer fixtures. Standing in the center, one can look through a well in the mezzanine floor to a luminous sky-like dome, lighting effects of which give it the shades and colorings to resemble sunlight, moonlight, twilight, and are changed according to the time of day.

The walls along the stairway and ramp leading to the mezzanine floor are effectively decorated with velvet paper of an old ivory and gold over a very light grey-blue background. This paper was especially designed to fit in with the general color and decorative scheme of the theatre.

But two colors with many tints of each have been used in the decoration of the walls and domes of the auditorium, with the exception of now and then a very slight incidental dash of color to emphasize the softness of the blues and greys. The keynote of the auditorium coloring is soft and hazy greys and blues. Barker Brothers, the decorators, here attempted to color so as to remind one of a pleasant dream or a quiet sky at twilight. Mellow shades of grey, rose and dull autumn yellow are used, all of which are high lighted delicately with gold leaf. The coloring accentuates the modest tint of the walls and doors, redeeming the color scheme from monotony and yet preserving restfulness.

The promenade and waiting rooms, on the mezzanine floor, decorative plan follows the general scheme of the foyer. Along the mezzanine floor and ramp balustrade are growing flowers which will be symbolic of the different seasons of the year. During the opening week of the theatre, Christmas flowers emblematic of the wonderful California climate were effectively used.

The furnishings from Barker Brothers for the waiting and rest rooms are the personification of luxury and elegance. Very liberal provision has been made for the comfort of the women and children, and the tone of elegance has been extended to these portions of the theatre. Ivory and blue with silken drapery walls are used in the waiting rooms. The dressing room is in grey and lavender and the nursery is brightened with design that will be attractive to the children.

The carpets of the stairways and aisles are of old gold with a stripe of old rose at each side. The mezzanine floor and ramps to the loge seats have velvet carpet of subdued design that harmonizes with the draperies and walls.

A very effective feature of the wall decoration is the large tapestry panel on either side near the stage end. Screened lights reflect upon these panels, bringing out the delicate shades and silver.

A sacrifice of 400 seats has been made by the management in order that greater comfort may be given to the patrons. When originally planned the theatre was to have more than 2,500 seats, but this number was reduced to a trifle less than 2,100. The change was due to the installation of large upholstered lounge chairs, numbering 400, which are placed in the front of the balcony and constitute the loge seats. Each of these seats requires a space 24 x 46 inches. The other seats of the theatre are leather upholstered, twenty inches in width, and requiring a space thirty-six inches long. Seats were manufactured by the American Seating Company.

The theatre throughout has a tone of dignity. The draperies are either of velvet or silk, and in most instances are of special weave to meet the requirements of the general decorative scheme the firm of Barker Brothers has so effectively carried out.



Mezzanine floor promenade and ramp to loge seats, with well to foyer and skylight

THE FURNISHINGS

of

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Beautiful New

CALIFORNIA

Theatre

*Practically in Their Entirety, excepting
Opera Chairs*

**Including Carpets, Draperies, Proscenium
Curtain, Draperies and Furniture Supplied**

by

Barker Bros.

The skill of Barker artists was engaged to create an original distinctive and beautiful scheme, and the resources of the Barker facilities were depended upon to carry out the complete furnishing project. The success attained speaks for itself.

**When Best Results are Desired, and Something of Un-
usual Charm is Sought, it is Logical that the Ability of
BARKER'S Staff Should be Called Upon.**

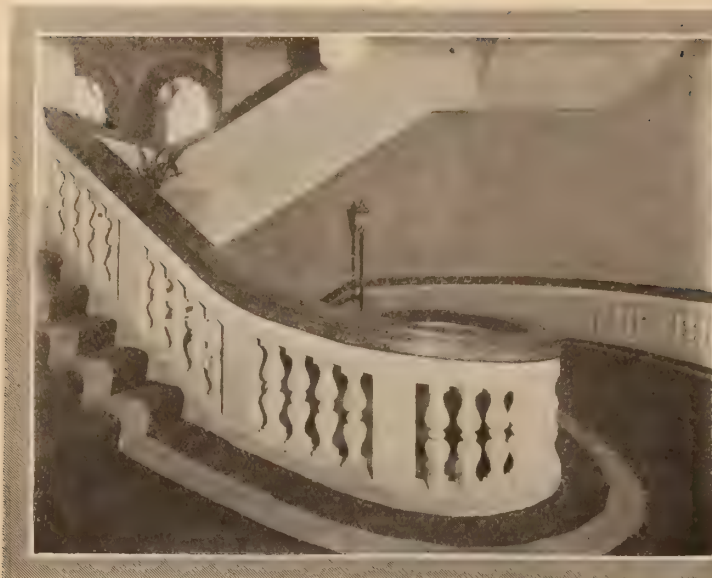
The wide scope of our experience, our extensive stocks of superior merchandise, the competency of our experts and specialists, and the complete character of our organization, makes it possible for us to successfully care for ANY contract—from the decorating and furnishing of the most sumptuous theater, hotel, club, or mansion, to the outfitting of modest homes, or the equipment of any office or business establishment.

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The circular ramp to the mezzanine floor, leading from the foyer. To the right is an excellent view of the mezzanine floor waiting room

The Psychology of a Smile

How William Parsons Became Known as "Smiling Bill"

BACK of the selection of the executives of the California theatre of Capitol Comedies featuring Bill Parsons that are released by Goldwyn Distributing Corporation, is an interesting story that touches upon the psychology of the smile. A number of years ago William Parsons entered the insurance field, and in a short time became one of the most prominent salesmen and sales managers of the country. He increased his forces until he had several thousand men in his employ, and every one became successful. Early in his business career Mr. Parsons learned that a man with a smile, who attempted to make his personality pleasing, was far more successful than the one who did not. He had applied the psychology of the smile in his own work, and he taught it to all of his men and they became hail fellows well met who were welcomed on every hand.

When "Smiling Bill" Parsons considered the creation of comedies, his first decision was that they should radiate happiness from beginning to end, and carry a smile wherever possible, for he knew that one smile would create another, and the one smile on the screen would therefore create hundreds within the audience. In other words, Parsons' belief is that a smile is contagious and the best epidemic for the world is one of smiles.

Fred A. Miller, general manager, and Harry Leonhardt, associate manager of the California, decided that regardless of what else was on their program, it should end with a picture of such character as would "send them away with a smile."

California Books Program to Next August

CONTRACTS now made by officers of the California Theatre Company provide program for the coming year or more, solid bookings having been made until the latter part of August, 1919.

Most of the weekly programs will include Paramount and Arcraft subjects, but in addition to these Nazimova productions distributed by Metro Film Corporation and Geraldine Farrar star series by Goldwyn Pictures Corporation will be shown.

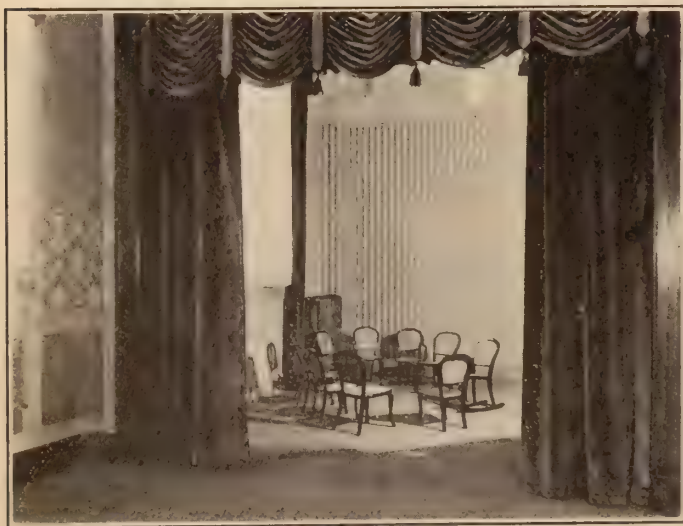
The management prior to the opening had contracted for the following through the Los Angeles exchange of the Famous Players-Lasky Corporation: Douglas Fairbanks in "Arizona" was the opening bill, and is the only Fairbanks picture to be shown at the theatre according to present bookings. Following this will come the Arcraft Special Maurice Tourneur's Production of "Sporting Life." William S. Hart will be seen at the theatre in eight Arcraft subjects during the year. All three Arcraft films starring Fred Stone are to be shown here together with seven Paramount starring Ethel Clayton; eight starring Shirley Mason, in addition to two other Arcraft Specials and one film starring Caruso.

Present contracts provide for the next three Nazimova productions, but no date has been fixed for their showing. Geraldine Farrar will make four appearances on the California screen in as many Goldwyn releases. Messrs. Miller and Leonhardt have also contracted for the United Picture Theatres of America releases which include such stars as Dustin Farnum, Kitty Gordon and Florence Reed. The present subjects under contract are "Light of Western Stars" and "A Man in the Open" starring Farnum; "Adele" and "Platonic Love" with Miss Gordon, and subjects yet to be named which have Miss Reed as star.

The California news weekly will be made of selections from the releases of the Hearst News Universal Weeklies, contracts for the exclusive use of these films having been made with the management by Dave Bershon manager of the Los Angeles Universal exchange. The weekly feature of the program is to be made one of the important units of the California's program, and particular attention is being given to this department by the management.

The Travelogue unit of the program will be made up of releases of the Educational Film Corporation, handled in the Southern California territory by the M. & R. Feature Film exchange of Los Angeles and San Francisco. Contracts for the first run of these has been made by the management, and the dedication program included the one titled "Tale of the Tall Timbers" which showed scenes in California Redwood forests. Other travelogues contracted for showing at this theatre are the Burlingame Travel Series.

The comedy of the California theatre program will be furnished by the Goldwyn Distributing Corporation exchange, and consists of Capitol Comedies featuring "Smiling Bill" Parsons.



Nursery just off waiting room on the mezzanine floor

CAPITOL COMEDIES

The Great New California Theatre Honors "Smiling Bill" PARSONS

LOS ANGELES' biggest screen institution—a tribute to the persistence and ability of F. A. Miller, a brilliant showman—has booked and will present from the day it opens its doors "Smiling Bill" Parsons in Capitol Comedies.

One by one, as the new motion pictures theatres open in cities large and small you find that their wise owners have booked Capitol Comedies

There are at this moment 3,100 theatres in the United States presenting and featuring these wholesome, lively, laughable comedies—most of them regretting that there are only 26 a year when they would like to offer 52.

"Smiling Bill" Parsons has *grown upon the people of America on merit*; his popularity is valid, real and deserved. Once in a house, *he sticks*. He stays there because the exhibitor never has to guess at his popularity or his values to the program.

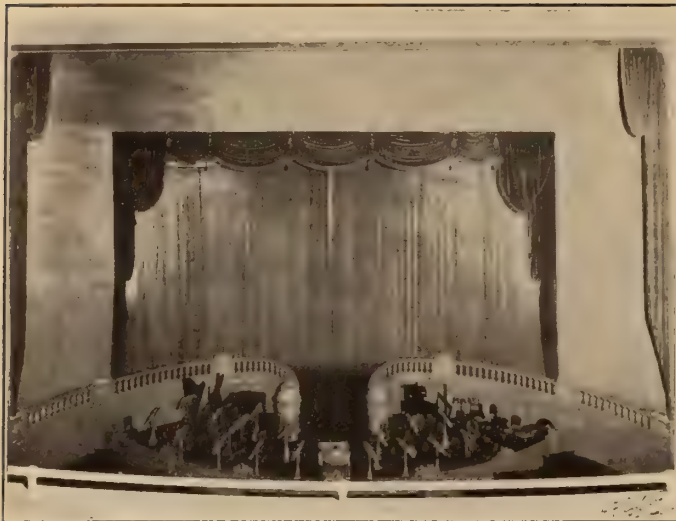
Audiences talk about him, like him, praise him and ask for him.

It is a great pleasure to Mr. Parsons and the Goldwyn organization, his exclusive distributors, to have the Capitol Comedies increase their appeal in Los Angeles in the beautiful new California Theatre, which is destined to be one of the conspicuous theatre successes of the Pacific Coast.

GOLDWYN DISTRIBUTING CORPORATIONSAMUEL GOLDWYN *President*

16 East 42nd Street

New York City



A view from the balcony, showing the orchestra chairs and the curtain. Steps leading to the stage are in the center of the pit

Stage Cited as Example of "Last Word" in Picture Presentation

AS the California theatre was built and designed especially for the presentation of the photodrama and kindred subjects, every possible thing has been done to install equipment and effects that will improve the presentation of the picture with no thought of ever reconstructing or altering the house for the presentation of any other kind of amusement, and so there are innovations found on the stage that emphasize the cinema art, and give it distinction from any other form of amusement.

When the stage was conceived by the early Greeks, pillars were placed at each side of the platform so that people of the audience would know when the performer was playing, for at such time as he was always between the pillars. This stage conception has continued down to the present day with but few alterations; the one being that the pillars have been replaced in theatres by a proscenium arch, making possible the hiding of the players at the sides when they are off stage. The California would have done away with the proscenium arch altogether inasmuch as the players for this theatre are but shadows, had it not been for the fire laws which provide that an auditorium must be divided from the portion of the building where stagecraft is practiced. The proscenium arch of the California can hardly be classed as such, for it is so draped that it becomes a part of a cyclorama which begins back in the auditorium fifteen feet behind the front seats and extends around the entire presentation end of the theatre, the walls harmonizing into one whole are played upon by many different hues of light. The finish of the walls and the main drapes of the stage when the large asbestos curtain is raised is practically the same. At each side of the auditorium where the presentation cyclorama begins are batteries of huge lights used for flooding the orchestra pit and stage. Each lamp is fitted with five different colors. These, as well as the side lights in the proscenium arch proper, are hidden by massive velvet curtains of the same color as the walls. The stage proper and orchestra pit is divided by a mammoth asbestos curtain thirty-six feet high and fifty-five feet in width which was furnished and installed by the Edwin H. Flagg Scenic Company of Los Angeles and San Francisco which firm made all scenic effects for the theatre. This curtain is the largest of any motion picture theatre, and exceeded only in this country by that at the Hippodrome theatre, New York. When this large curtain is raised the ingenuity of the designers in so cleverly arranging the presentation end of the theatre is appreciated by the spectator, for then it is that the grey cyclorama is complete. The audience is seemingly placed closer to the presentation and effects used and made a part of the stage portrayals. This gives a feeling of intimacy with the entertainment features projected or given by the orchestra.

The asbestos curtain has the appearance of a silken portiere, regardless of the fact it is a theatre curtain of solid asbestos fibre woven into steel wire and re-enforced with iron pipes. The gridiron of the stage is of sufficient height to make possible the lifting of this curtain thirty-six feet into a loft of steel and con-

crete, and so evenly is it counterbalanced that operation by a child is possible. The curtain and frame is suspended by five steel cables operating over large ball-bearing sheaves, it ascending in slides seventy-two feet in length each 4x8 inches in depth and made by quarter-inch boiler plate.

The painted decorations on the curtain, executed in the studios of the Flagg Company, in Los Angeles, are alternate broad vertical stripes in gray tones, harmonizing with the interior scheme, and across the bottom is a conventional design of golden poppies intertwined in a Greek fret ornament. Back of this curtain are the mechanical and scenic appliances with which the atmospheric, operatic, dramatic and spectacular productions will be staged, in addition to the latest and most complete cinematographic exhibitions, for all of which the entire country has been scoured, to make the California the ultra theatre perfect.

Huge pylons of gold block off the three alcoves where scenes from the pictures will be shown. Back of these, futurist hangings mask and divide different features. In the center opening a reproduction of a palace interior is shown when occasion call for an interior of this nature, and it is so arranged that massive chandeliers can be illuminated and have the appearance of exaggerating the perspective. Around the back of the stage are various cyclorama drops which will act as the background for other scenes that will be changed each week. The opening week one of these scenes represents the lens of a motion picture camera with a novel iris effect showing actual people as they are seen through the finding lens. Another is a heroic harp with an entire Grecian setting of set drops and netted drops back of the strings. The cloth of gold drawn curtains over the picture screen are embellished with butterflies embroidered with jewels.

The lighting of the stage makes possible the changing to many different hues and tints, there being every solid color of the rainbow represented in the thousand of globes used in foot, border and bank lights above.

The stage, while much shallower than that for the spoken drama or musical comedy, is of sufficient depth to accommodate as many as thirty drops, and the stage equipment is sufficient.

The screen is hidden from view by a beautiful golden drop on which are projected the main title. The designing of this curtain makes possible a new effect causing the picture to sparkle with a glow similar to that of phosphorescence. The stage is equipped with two screens each 24x32 feet in size, and were prepared by William Hafemann and were made by the nitro silver painting process on canvas.

The stage, and all pertaining to that end of the building, was prepared under the supervision of W. A. Bishop who is managing director of the theatre and supervises the presentation. He was formerly identified with New York houses, and has had a wide experience in the show world having been identified with some of the greatest producers and theatre men of the country.

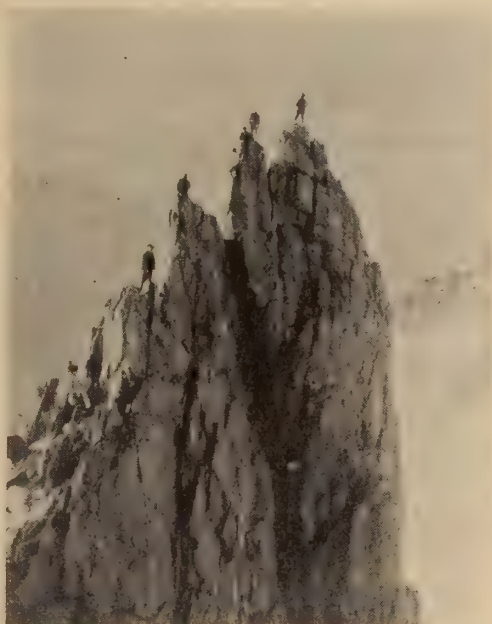


Front of auditorium showing tapestry panel

BURLINGHAM TRAVEL PICTURES

Are Booked Solid at the California Theatre

Los Angeles' New \$1,000,000 Picture Palace



Scene from "SCRAMBLES IN THE HIGH ALPS"

The Most Beautiful Scenics in the World Featured in America's Finest Picture Theatre

This Makes Approval Unanimous From Coast to Coast

Other Famous Houses Playing the Burlingham Travel Pictures Are:



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Covent Garden, Chicago, Ill.
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Lyric . . . Dallas, Tex.
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SHERRY SERVICE, GENERAL FILM EXCHANGE

Los Angeles Welcomes Newest Theatre

(Continued from page 421)

of the sixty-five-foot proscenium opening, upon which were placed various lighting effects of the stage to illustrate dawn, day, twilight and night. The second was named "The Patio" and showed a scene emblematic of conditions in Arizona. The closing number of the program was the Bill Parsons Comedy, "Bill's Opportunity," distributed by the Goldwyn Corporation.

The many friends of the several men identified with the theatre sent floral offerings which occupied prominent places in the lobby, foyer and the promenade of the mezzanine floor.

Besides the men mentioned above, the staff of the new theatre consists of the following: R. H. Poole, assistant house manager; Nicola Donatelli, musical manager; Ray Hastings, L. H. Clarke, organists; Abraham Rosen, vocal director; Roy Miller, director of publicity; Norman K. Wistler, stage manager; H. G. Robinson, staff artist; Frank Hardill, chief projectionist; Temple Company, costumers.

The program of the California will be changed every Monday, and there will be continuous performances from eleven fifteen A. M. to eleven thirty P. W. daily. Six programs will be given daily. All will include the orchestra, soloist, musical numbers, special color harmony and scenic effects, except those starting at eleven fifteen and six o'clock. The prices for matinees are fifteen, twenty-five and thirty-five cents, and for evenings, Sundays and holidays, fifteen, twenty-five, thirty-five and loges fifty cents.

Original Designing Shows Numerous Merits

(Continued from page 422)

of dead weight was placed upon every square foot of the balcony. When this weight was there, there was a deflection of less than three-eighths of an inch which was considered by all engineers consulted as normal. The weighting was done by the placing of bags of cement upon the balcony floor. A better idea of the size of the undertaking can be gained by the figures showing the amount of material used which were compiled by Mr. Hawkins of the Winter Construction Company. They are as follows: Lumber, 671,838 square feet; 274 coils of wire; 196 kegs of nails, 300,990 pounds of steel, 19,200 bags of cement, 242 tons of crushed rock, 15,000 yards of sand, and 1,700 bags of plaster. There was a payroll of \$54,000 on the building.

The sub-contractors were Arden Building Material Company, Bleecker-Nelson Company, sheet metal and marquee; S. C. Brown, plumbing; E. S. Cederberg, masonry; Hammond Lumber Company; Charles H. Fortune, ventilating; Llewellyn Iron Works, re-enforced steel; Pioneer Water Proofing and Roof Company; Standard Ornamental Iron Company; Southwestern Portland Cement Company; Simons Brick Company, and Watkins Art Stone Company. F. J. Twaits was engineer, G. F. Hill, general superintendent of construction, and Raymond G. Osborne was in charge of testing. A. B. Rosenthal, the architect, was constantly at the theatre during the construction and designed everything used within the building.



Members of the Los Angeles Film Exchange Board of Trade photographed in the lobby. Posed exclusively for Motion Picture News

Managing Director Bishop Devises Lighting System

ADDITIONALLY to the restful features of the California theatre is a lighting system devised along plans originated by Managing Director W. A. Bishop, who is in charge of presentation, and has given the past six months to working out new and pleasing effects for screen and auditorium. There is not a single light within the auditorium in view of the audience, the indirect system having been most effectively installed. The main illumination of the auditorium is from 50,000 candle power lights placed in wall pockets designed in the shape of Horns of Plenty, out of which appear flowers and fruits, making them symbolic of California. The light rays strike upon the ceiling and is shed to all portions of the house outside of the orchestra pit. A semi-indirect lighting system is used in lobby, foyer, and all portions of the mezzanine floor. The vestibule is a blaze of white lights with two large fixtures. The foyer is in genuine ivory, with old ivory in relief work. The main lighting fixtures are at the foot of the grand stairways. These have ivory glass with cupids looking down from above. There are long fixtures hung by silk cord covered stems, and the light is sufficient and reflected by devices of particular beauty.

Throughout the auditorium and stage as well as the dome under the mezzanine well are fitted with reflectors manufactured by the National X-Ray Company. These together with all lighting fixtures were installed by the Forve-Pettibone Company of Los Angeles. This company is responsible for the creation of the lighting fixtures and materially aided the California executives in perfecting their lighting system. The lighting effects for the stage are described in an article treating that feature of the California separately.



"Ready for business." The lobby of the new California Theatre



Ushers of the California wear distinctive uniforms

**A MAGNIFICENT EDIFICE,
LUXURIOUSLY BEAUTIFUL, THE
NEW CALIFORNIA is an
ELOQUENT TRIBUTE to the
ADMIRABLE FORESIGHT, INI-
TIATIVE and ENTERPRISE of
its FOUNDERS and MANAGERS.**

**¶ The same artistic and progress-
ive qualities, directed towards
securing for its patrons the very
best and the really worth-while in
photoplays, guided the manage-
ment in its selection of UNITED
STARS and SUPERPICTURES
as a feature of the New Califor-
nia offerings.**



FLORENCE REED

KITTY GORDON
in "Adele"DUSTIN FARNUM
in "The Light of Western
Stars"

UNITED PICTURE THEATRES OF AMERICA, Inc.

1600 Broadway

J. A. BERST
President

New York



View of the machines used in the modern projection room of the California Theatre. At the right is a view from the stage, showing the projection booths in the center of the auditorium

Particular Attention Given to Planning Projection Room

TO insure the proper projection of pictures, and to facilitate in the lighting effects needed for presentation features, particular attention has been given to the planning of the projection room located on the main floor at the rear of the auditorium. The projection department occupies a solid concrete room nearly four feet above the floor level of the auditorium. Frank Hardill, who has been with Fred A. Miller for more than five years, is in charge, and to him was left the responsibility of planning the

interior and selecting equipment. Hardill is assisted by Ed. Davis. The projection room has two late Powers model machines furnished by the Pacific Amusement Supply Company of Los Angeles, and besides a dissolving stereopticon, two spotlights have been especially made to fit the needs of the theatre. All special wires of direct current are run to the theatre from a nearby station, the service feed being on "00" wire to the 6x4 switchboard. The machine switches are of 100 amp. capacity, and the feed to the projection machine is on a number two wire. The resistance coils are placed in a separate fireproof room. The switchboard is 4x6 feet, and very conveniently located. This contains volt and amp meter, and all necessary devices. The motors of the projecting machines are connected with cutter-hammer field rheostats which make possible regulation of the speed of the machine. The downers of the projecting machines are operated by a wire which goes from the lamp house to the floor, and is connected with the other machine by means of pipes. This does away with all overhead wires or cord. Each machine is fitted with an adjustable overhead desk lamp bracket and the projection room equipment provides necessary work bench and tools, including a Hooker automatic rewinding device which has fireproof storage place for all reels used during one program. The projection department is ventilated by two sets of fans, one that pumps fresh air in and an exhaust fan.

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We call particular attention to the Interchangeable Electrical sign across the front, the miniature marquee signs furnished in Circassian Walnut, and the Interchangeable Flexlume letters on Front of Marquee.

Hammel Plans and Furnishes the Heating Arrangement

THE heating arrangement of the new California theatre was planned and furnished by E. F. Hammel of 730 South Olive street, Los Angeles, Southern California agent for the James B. Clow & Sons "Gasteam" system of heating. The entire heating scheme is admirably worked out by the adaptability of this system, in which each radiator is a complete plant in itself. It requires no furnace to be taken care of, consequently no basement or janitor is necessary. The only connection is with the gas pipe, each radiator being partially filled with water, the replenishing of which need only be done from three to four times a year and takes but a minute or two. The gas is automatically controlled by the steam pressure in the radiator, while in appearance they are identical with the regulation type of steam radiator. The great elasticity of the "Gasteam" system is one of its principal features, in that any one or more of the units may be used as demands require, heating any part or parts of a building, but without the necessity, as in the case of a furnace, of burning more fuel than is required to heat simply the desired space. Once lighted the radiators require no attention and can be turned off instantly and lighted equally as easy. Their very elasticity, economy and ease in operation makes this system of heating ideally adapted to the home or office of any kind of building, just as much so, as to this magnificent new theatre building.

(Continued on page 433)

Heat Comfort

The Clow "GASTEAM" Radiator

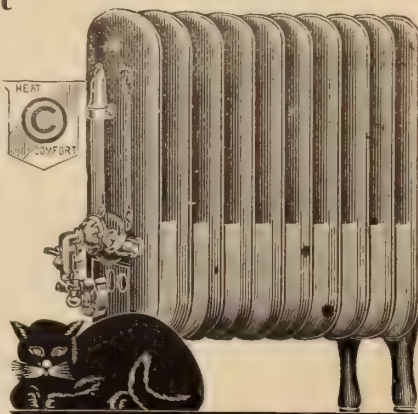
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Grand stairway leading from either side of foyer to mezzanine floor

Signs Particularly Attractive and Show Quality of Theatre and Program

THE attractive appearance of the front of the theatre has been greatly enhanced by the addition of electric signs equally attractive. Across the top at the front of the building is one of the largest signs erected by an coast theatre, the main portion of which is the single word, "California." All of this is in white with white lights. An idea of its size can be gained from the dimensions of the single letter "C" which is fourteen feet in height. Back of the word "California" is a cluster of California poppies which at night are seen to grow, and the buds open. The sign requires more than a thousand lights in opal, green, gold, orange and white. This was built by the Tucker Electric Sign System, and outside dimensions are 35x60 feet.

The Electrical Products Corporation installed most of the electrical work of the theatre including border, foot, overhead and proscenium arch lights. This same firm also installed the interchangeable sign in the front of the lobby which is furnished in Circassian walnut, as well as the miniature signs on each end of the marquee which were installed after the photograph in this section was taken. These spell the words "Miller's California Theatre."

The front of the theatre aside from the semi-indirect lights at the four sectional pillars of the marquee is lighted by reflectors that are hidden across the street. The great volume of light projected by these make the front of the theatre very attractive at night, and are so arranged that it may be flooded with different hues automatically.

Hammel Plans and Furnishes Heating Arrangement

(Continued from page 432)

In the basement at the stage end of the building is the intake for the ventilating system. This is connected with mushrooms placed over every third seat and fresh ventilated and washed air is pumped into the building by a mammoth fan. There are ten large ornamental exhaust vents in the ceiling. Claim is made by the installing ventilating engineer that the air at the theatre is changed every three minutes.

GREETINGS

Motion Picture News extends to the operators of the New California heartiest wishes for a prosperous year.



Type of Box Chair Furnished
Many Leading Theatres



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*Paramount and Artcraft
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The California opened with Douglas Fairbanks in
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The picture projected by them at our Lorin Theatre is second to none in that it is flickerless, clear and as steady as a rock.

I speak from experience when I state that the machines run smooth and noiseless, as I do relief work now and then, and I look forward to that time with a great deal of pleasure.

There is also a great saving in carbons by being able to trim two full lengths of carbons at one time, top and bottom.

To be candid, I believe the Motiograph De Luxe is the best projector on the market today.

Yours very truly,

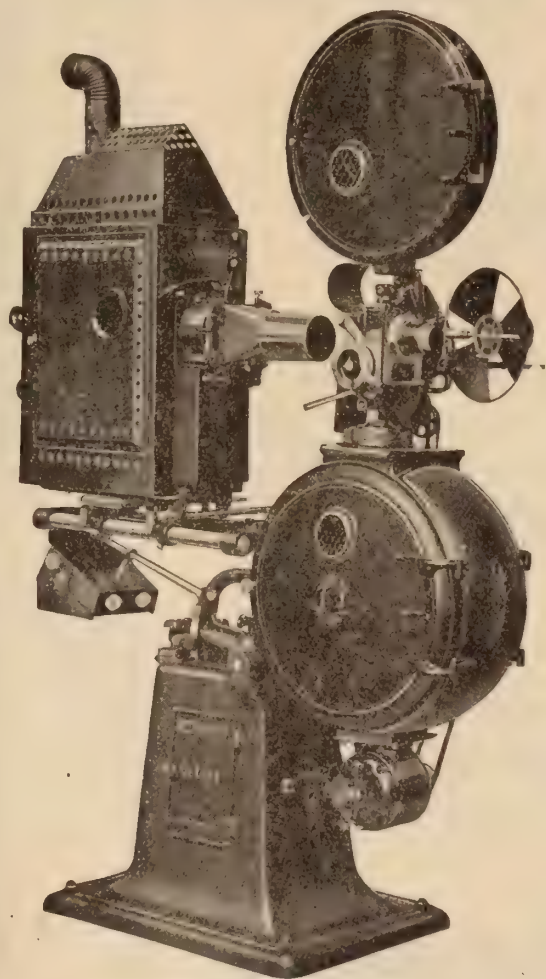
BEACH KRAHN AMUSEMENT CO., INC.,
Per WILL F. KRAHN (Signed),
Sec'y-Treas."

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E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

Narrow Width Film

THE question as to the adoption of a narrow width film standard by the Society of Motion Picture Engineers seems to be, for some reason, rather in doubt in the minds of some of those interested in the Motion Picture industry.

At the meeting of the Society held in Rochester in April, 1918, a resolution was passed adopting a narrow width standard, dimensions of which are given herewith.

At a meeting of the Society held in Cleveland in November, 1918, the matter of reconsidering the action taken at the Rochester meeting was discussed, but upon vote of the Society it was decided finally that the special standard should stand.

It may be well to go into the questions which prompted the Society in taking the action.

When a man comes into the industry and is desirous of producing a small projector, he at once casts about for advice and help as to the film gauge which he should use. He dreams monopoly—he dreams untold riches—he squanders his money and that of his

friends and then quietly retires from the business, realizing that special width film, all his own, is of no value. It is an impossible game.

Had he had a small width film standard which he could have used and which was used by others he might still be in business, for he would then have been able to sell his projectors and feel that a film supply was available, for there are quantities of film in the new standard which is available.

Why use any width other than the "Professional Standard?" The following are some of the reasons given in discussion:

1. Because the film expense must be cut as low as possible, due to small rentals and the fact that the bookings for film of this type, from its very nature, are slow in coming in. It is a long-time investment as compared with "Professional Film."

2. The competition between the Home Field and the Theatre Field must be cut to a minimum. The small projector makes theatre patrons. The use of the larger standard on small projectors might tend to competition, not only through film supply in the exchanges outside the theatres, but also increase the competition for patrons between the theatre and the semi-public gathering place.

3. It is desirous that outside the theatre pictures should be able to be shown without a booth. In order to do this non-inflammable film must be used. The passing of laws that all film manufactured must be non-inflammable is beyond belief, but the passing of a law that the "Narrow Width Standard" should be entirely non-inflammable is possible, for in doing this the opposition of the "entertainment film interests" would not be met.

4. The standard adopted allows of the printing by a simple optical reduction process of all the old negatives on the "narrow width standard," which means added revenue to the Film Companies and an increased library for small projector use at a considerable reduction of raw stock cost.

5. It means one film width which differs from the "Professional Standard" instead of as many different widths as there are machines.

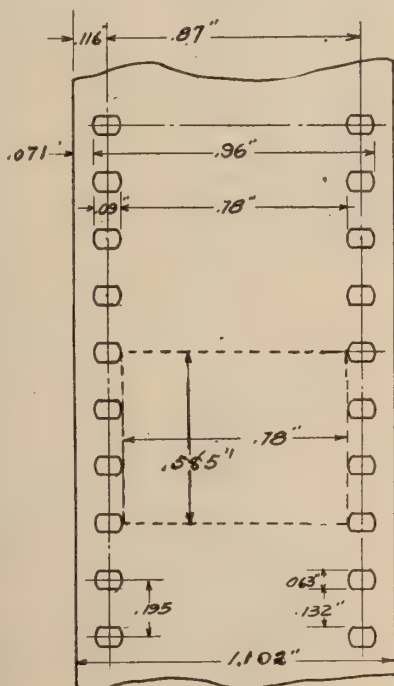
6. It means a broader use of motion pictures, for with the reduction in cost of apparatus and the assurance of a film supply, motion pictures can be used in rural districts before small audiences where they are not used to-day, because it is impractical.

The point was clearly made that the Society does not recommend the manufacturers of the small projectors to adopt this "narrow-width film" as the one to be used on their projectors. The "Professional Standard" can be used at any time, but the Society does request that one or the other be used and insisted on by the industry.

Some of those present felt very strongly that this was the solution to the educational problem and would do away with all opposition on the part of the Theatre Interests to the use of motion pictures in churches, schools and other semi-public places.

Whether or not the ideas of the Society work out or not remains to be seen. At the present time the manufacturers of small projectors are using both standards with considerable success and are equally insistent that their own judgment is correct.

E. K. GILLETT.



Equipment
Operating

Projection

Questions
Answered**Motor Generators for Series Arc Operation***(Continued from page 288 of last week's issue)*

The brushes should be removed from the holders and wiped off occasionally so that they will not become gummy and stick in the boxes. When brushes are dirty they will not make proper contact with the commutator, and sparking will result. It is a good plan to take the brushes out of the boxes once a week and carefully clean them. Do not take the pigtails loose from the brush-holders and be sure to place the brushes back in the boxes in their original position, for if they are turned around they will not fit the commutator surface. The brushes should have a smooth, unscratched surface, free from deposit of copper.

(b) Uneven Wearing of the Commutator.

Uneven wearing of the commutator will sometimes result in the mica protruding slightly above the commutator surface. In this case the commutator should be trued up as described above. There should be a slight endwise movement of the armature, about $\frac{1}{16}$ inch, which will cause the brushes to wear evenly across the face of the commutator and prevent their wearing grooves in the commutator face.

(c) Wrong Spring Pressure on the Brushes.

There should be just sufficient pressure on the brush springs to insure good contact between brushes and commutator.

(d) Open or Short Circuit in Armature.

This trouble will most often occur near where the armature winding is connected to the commutator and results generally from a bruise in handling or some foreign body getting caught in the armature, or from a chip caught when commutator is being turned or repaired. If an open circuit, the trouble is very apparent, since the long, heavy spark accompanying it generally eats away the mica between the segments on each side of the break and thus shows its location. A short circuit in the armature will show at once by the excessive heating and perhaps smoking of the coil or coils short circuited, and if the operation is continued the machine will be burned out. Where trouble of this kind is suspected the necessity of prompt attention by an electrician is obvious.

(e) Overload.

If considerably more current is being taken by the lamp than the machine is designed for, sparking may result. See that the machine is not excessively overloaded.

(f) Brushes in Wrong Position.

If the brushes are left in the same position as when the machine is received, trouble will not occur from this cause. If brushes are ever moved or changed, see that they are put back where they belong and that marks on brush yoke and bearing housing agree.

MACHINE MAKES EXCESSIVE NOISE

This is most often due to a weak floor or to the machine not setting firm and level. If the noise seems to be in the machine itself and nothing can be observed out of place, send for an electrician, as the trouble may be serious.

Sometimes the noise made by the motor generator when running can be heard in the theatre, where it is objectionable. Since these sets do not require holding-down bolts or special foundation, this noise can be overcome by setting the machine in a shallow box containing an inch or two of sawdust or mineral wool, or by putting several thicknesses of heavy linoleum or sheet cork under it.

Any electrical machine will make a certain amount of noise when running. Some locations where there are reflecting walls or vestibule may magnify this noise until it is objectionable. If possible the locations should be given a try-out before the machine is permanently installed.

BEARINGS RUN HOT

The first rule when a bearing runs hot is to see that the oil well is filled with good clean oil and that the oil rings run freely, carrying the oil to the shaft. If the bearing runs hot on a new machine shut down and wash out the bearing with kerosene. Trouble is probably due to dirt that has accumulated in shipment. If the bearing has been running along satisfactorily and suddenly gets hot, flood the well with clean oil, leaving the drain cock open and pouring in the clean oil while machine is running to free the bearing from dirt. A change to a different grade of oil, either heavier or lighter, will often correct a bearing trouble of this kind. Never use water to cool a bearing; it may get into the insulation of the windings and cause a worse trouble. A machine with clean oil of the proper grade never gives trouble from hot bearings.

REPAIRS

When repair parts are needed it is poor economy to try to get along without them. Brushes and bearings for these machines can be shipped promptly and will always be of correct size and quality. In ordering repair parts (new brushes, new bearings or other part of machine) for one of these motor generators, bear in mind that the serial number and name-plate readings of the machine should be placed on the order.

CONNECTIONS

All connections on the machine and all bolts and nuts should be inspected and carefully tightened up. The carbon jaws and connections on the lamp should also be kept clean and tight. When clamping the carbons in their holders it is necessary to use considerable pressure on the clamp to insure a good contact. A poor contact at this point will not only result in a poor light, but will also seriously damage the carbon-holder, due to the high resistance of the poor contact. Loose contacts are a continual source of trouble.

TROUBLES

All motor generators are carefully inspected in the factory and tested on a projection arc lamp under actual operating conditions (as near as they can be secured in a factory), so that when received by the customer they are all ready to be set up and run. Every effort is made that the machines shall give perfect satisfaction to the manager and operator.

If trouble is experienced do not blame the machine until you are certain that the trouble does not lie either in some other part of the equipment or in some unusual local condition.

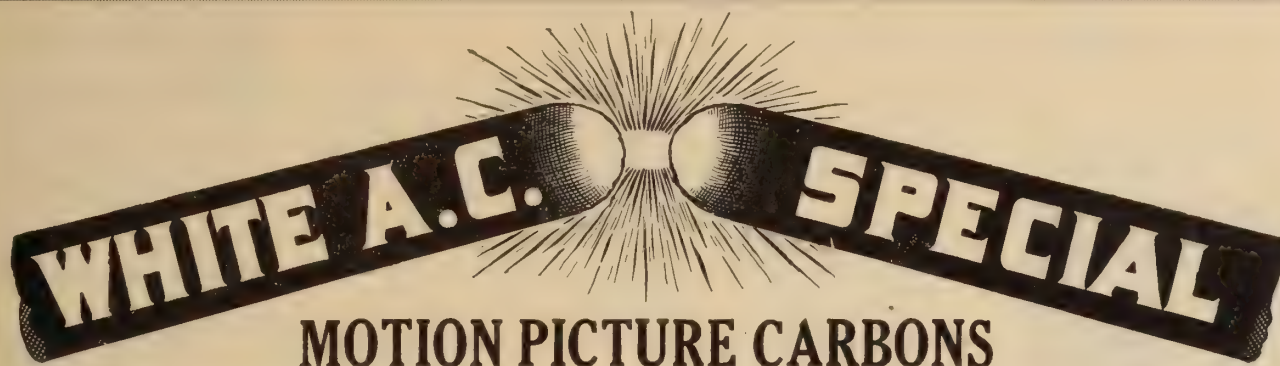
MACHINE DOES NOT START

If the machine does not start when the switch is closed, first examine the fuses and make sure that the current is on at the switch terminals. It sometimes happens that a single fuse has blown on a three-phase three-wire outfit, in which case the motor generator will run as a single-phase machine, but if stopped will not start again until the blown fuse has been replaced; if a single-throw switch be used. However, if a double-throw starting switch be used, the motor generator will be started up on the unfused side, therefore the missing fuse must be detected by the operation of the machine while running. If a fuse is missing it can usually be detected by the unusual noise made by the machine while running, by the motor end heating excessively and, more particularly, by change in speed with change in load and general unsteadiness of the arc. If a fuse be blown it should be replaced at once, for it may save the burning out of the motor.

SPARKING AT THE BRUSHES

When a vicious sparking develops under the brushes of the motor generator it is an indication that something is wrong. The most usual causes are:

(a) Dirt on the Commutator or Brushes.



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Give Perfect Alternating Current Projection

The advance of modern motion picture photography has exerted a marked influence on modern projection. The exhibitor is selecting his light source with great care. The following requirements must be fulfilled by the light source in order that the picture projected on the screen be pleasing to the eye.

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February 8th issue of the
MOTION PICTURE NEWS

Offset Projection

Will C. Smith

We have had so many inquiries concerning the location of the projection room and the distortion which results if the line of throw is other than perpendicular to the screen surface at the center of the picture that we have decided to reprint the following article prepared for the Society of Motion Picture Engineers by Mr. Will C. Smith of the Nicholas Power Company and printed in the Transactions of the Society of Motion Picture Engineers, under date of October, 1917. The cuts give graphic illustrations of the Keystone effect brought about by placing the projection in other than the perpendicular position. This is of the greatest importance to all prospective theatre builders and contains data which should be accessible to all those in the trade.

When a projecting machine is set in any other position than directly opposite the center of the picture screen, in other words, when the projecting machine is "offset" from the center of the screen, certain highly undesirable effects are produced in the picture. These undesirable effects are of two kinds, first, blurring of certain edges of the picture and, second, distortion of the objects appearing on the screen.

Taking up the first of these effects, blurring of the edges, this is seen to be due to the fact that one edge of the screen is further from the lens than the other edge, and, consequently, if any chosen part of the picture is "focused" clearly on the screen other parts of the picture must, of necessity, be "out of focus." When the "offset" of the projecting machine from the screen center is not great than, say, 5 to 10° then the blurring effect is not particularly noticeable, but when, as in some theatres in present use, the angle is as great as 35 it is utterly impossible to produce a clear picture of any attractive size.

(Continued on page 444)

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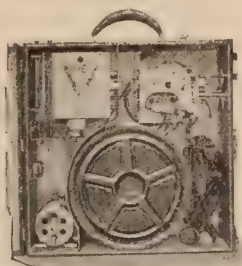
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How the Metronome Came Into General Use

AN instrument, constructed for the purpose of enabling composers to indicate the exact pace at which they wish their works to be performed.

The great masters of the earlier schools left the Tempi of their compositions entirely to the discretion of the executant. In doing this they incurred no risk whatever of misconception; for until the close of the 16th century and even later, the composer was almost always a singer in the choir for which he wrote; and his relations with his fellow-choristers were infinitely closer than those existing between a modern composer and the orchestra under his control. But the change of style introduced by Claudio Monteverde, added to the impulse given to instrumental music and vocal music with instrumental accompaniments after the beginning of the 17th century, changed these relations very materially. The invention of the Opera brought new ideas into the field. The individuality of the composer began gradually to throw the characteristics of the "School" into the background; and musicians, no longer guided by traditional laws, soon became alive to the necessity for giving some sort of direction as to the manner in which their pieces were to be sung or played. Hence arose the employment of such words as Grave, Allegro, Adagio, and other terms of like import, which have remained in common use to the present day. As the resources of modern art became fully developed, even these directions were found to be insufficient for their intended purpose. A hundred different varieties of Allegro were possible. How was it possible to indicate to the performer which of these the composer intended him to adopt? The number of technical terms was multiplied indefinitely; but it was clear that none were sufficiently explicit to remove the difficulty; and at a very early period the use of the pendulum was suggested as the only rational means of solving it.

To Etienne Loulie belongs the credit of having first turned this idea to practical account. In a work entitled "Elemens ou principes de Musique, mis dans un nouvel order" (Paris, 1696, Amsterdam, 1698), he describes an instrument, called a Chronometer, formed of a bullet suspended to a cord, and provided with means for lengthening or shortening the latter at pleasure, in such a manner as to indicate seventy-two different degrees of velocity. This was a good beginning, but nevertheless this machine did not become generally known. Other inventors and musicians, among them Joseph Sauveur, Cabory, Pelletier and others too numerous to mention, both in France and Germany, gave serious thought and attention to a satisfactory pendulum or time-beater. In 1813, Weber advocated the use of a pendulum formed by a small bullet attached to the end of a string. Beethoven became interested also, and Henry Smart in 1821 made a further improvement, but the satisfactory pendulum or metronome, as we call it, had not been discovered.

All these inventions failed, however, more or less completely, through the inconvenience caused by the length of the pendulum necessary to produce beats of even moderate slowness. In order to perform sixty oscillations in a minute, a pendulum must, in our latitude, be 39.2 inches long. One long enough to execute forty would be difficult to manage. This difficulty, which had long been recognized as a bar to further improvement, was eventually removed through the ingenuity of a celebrated mechanist named Winkel, an inhabitant of Amsterdam, who first entertained the idea of constructing a metronome upon a system before untried, involving the use of a certain kind of double-pendulum, the motions of which are governed by mathematical laws of extreme complexity; though practically considered, the principle is simple.

Johann Nepomuk Maelzel, an accomplished musician and a mechanic of European reputation, had long meditated an im-

provement upon Stockel's machine, another inventor of a time-beating instrument; and succeeded about this time in producing a species of so-called "Chronometer," which fairly satisfied Salieri, Weigl, and even Beethoven himself. Fortified by the approval of these high authorities, he determined to bring out his invention in London. Meanwhile, he exhibited it, in company with other mechanical curiosities, in a traveling museum, which he carried about with him from city to city, through some of the principal countries of Europe. Among other places he visited Amsterdam, where he saw Winkel's instrument. Struck with the superiority of the double-pendulum to the principle adopted in his own time-keeper, he at once offered to purchase the invention. Winkel declined to cede his rights; but Maelzel, having now learned all he wanted to know, proceeded to Paris, patented the double-pendulum in his own name, and in 1816 set up the first metronome manufactory on record.

Winkel afterwards obtained possession of one of the Paris instruments, established its identity with his own, and took advantage of Maelzel's return to Holland to submit his case to the "Niederlandische Akademie" for decision. A commission was appointed to investigate its merits; and as it was proved that the graduated scale was the only part of the instrument really originated by Maelzel, a formal judgment was recorded in Winkel's favor—too late, however, to do him full justice, for to this day his share in the work is, by common consent, suppressed, and Maelzel is universally regarded as the inventor of the instrument which bears his name.

THE EDITOR.

Artmusic Inc. Novelties

TWO very interesting compositions have been published by Artmusic, Inc., one entitled "Waters of Venice," and the other "Forever Is a Long, Long Time." Both numbers are of exceptional musical merit and of great value not only to those playing for pictures, but also for concert purposes.

"Waters of Venice" is a waltz lento movement, composed by Albert Von Tilzer, opening with an eight-bar introduction, seguing into a melodious movement of thirty-two bars, and finishing with a pathetic refrain, surpassing the best ever written.

The second song, "Forever Is a Long, Long Time," is an expressive melodious ballad by Albert Von Tilzer and is most appropriate for pathetic situations and also for love themes and parting scenes.

Any further information regarding these two numbers will be gladly furnished to our readers upon request.

Help the French Musicians

THE American Friends of Musicians in France announce that they have sent \$30,000 to France in the last eleven months that during this time fourteen branches have been formed in different cities of the United States to work in the same cause and under the same name. These branches send their contributions through the parent organization in New York, which in turn sends to Paris through Blair Fairchild, its Paris representative.

It is the hope of the president, Walter Damrosch; the chairman, Mrs. George M. Tuttle; and the executive committee that the year 1919 will result in even larger contributions to this great

(Continued on next page)

needed work. The need in France is greater than ever since peace has come. The conditions in the cities of the north evacuated by the Germans pass all description; the actual physical privations are unimaginable. These must be met. Also the young mobilized musicians now gradually being released from military service are exhausted from four years of war. Many of them are shell shocked; all of them wearied physically and mentally. They have need of a period of rest—of a time to gather themselves, together to find new positions and to practice again their instrument, or to find—if not a musical career again—something to provide bread and butter for their families. In addition to this, many musicians have lost the use of their fingers in this war and must re-make their existence. There are all sorts of conditions to be met, and the next year is an important one in the history of our work.

LATEST MUSIC CUES

"CHEATING CHEATERS"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Specially Selected and Compiled by M. Winkler

Sinister Theme: "Sinister Theme" (Dramatic), by Paul Vely
Love Theme: "Love Theme" (Melodious Andante), by Abbott Lee

- 1—"Valse Lente," by Schuette (2 minutes and 10 seconds), until—T: "A neighboring estate has recently."
- 2—"Grazielle" (Valse Italienne), by Kretschmer (1 minute and 55 seconds), until—T: "I'd like to see a flat foot."
- 3—"Dramatic Recitative," by Levy (40 seconds), until—T: "Tom Palmer is in love."
- 4—"Galop No. 7," by Minot (1 minute), until—T: "Please wear it just for."
- 5—"Continue pp (1 minute and 15 seconds), until—T: "I am here too."
- 6—"Mysterioso Dramatico," by Borch (3 minutes and 15 seconds), until—T: "I am leary of the girl."
- 7—"Sinister Theme (3 minutes and 35 seconds), until—T: "The Palmers will be in."
- 8—"Intermezzo Pittoresque" (Characteristic), by Kocian (2 minutes and 5 seconds), until—T: "Wishing that she might."
- 9—"Love Theme (45 seconds), until—T: "Holmes, the chief."
- 10—"Gondoliera" (Moderato), by Saar (40 seconds), until—T: "Five o'clock and all is well."
- 11—"Tacet (40 seconds), until—S: Girl playing piano."
- 12—"Piano Solo improvise to action (35 seconds), until—T: "Mrs. Palmer."
- 13—"Valse Divine," by Rosey (3 minutes and 20 seconds), until—T: "Of course, we cannot hope."
- 14—"Love Theme (1 minute and 45 seconds), until—S: Flashback to drunken butler."
- 15—"Concert Waltz" (Characteristic), by Durand (3 minutes and 35 seconds), until—T: "After dinner."
- 16—"Valse Moderne," by Rosey (2 minutes and 10 seconds), until—T: "I hate to give you up."
- 17—"Piano Solo improvise to action (1 minute and 15 seconds), until—T: "You left this on your dresser."
- 18—"Sinister Theme (4 minutes and 10 seconds), until—T: "Will you excuse me?"
- 19—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—T: "Luck is with us."
- 20—"Gruesome Mysterioso," by Borch (2 minutes and 25 seconds), until—T: "Phil, you and I get."
- 21—"Mysterioso Dramatico," by Borch (2 minutes and 10 seconds), until—T: "While at the Palmer house."
- 22—"Heavy Mysterioso," by Levy (3 minutes and 15 seconds), until—T: "We'll get her later."
- 23—"Dramatic Tension No. 1" (Heavy), by Ascher (2 minutes and 25 seconds), until—T: "So you turned us down."
- 24—"Sinister Theme (3 minutes and 5 seconds), until—T: "Call police headquarters."
- 25—"Ein Maerchen" (Heavy Mysterioso, Dramatic Fantasia), by Bach (2 minutes and 55 seconds), until—T: "Some day you may be a real butler."
- 26—"Gavotte and Musette" (Characteristic Allegretto), by Raff (2 minutes and 10 seconds), until—T: "The private office of the."
- 27—"Love Theme (2 minutes and 30 seconds), until—T: "Will you write your confession."
- 28—"Continue ff (25 seconds), until * * * * * END.

"DAY DREAMS"

Specially Selected and Compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Petit Ballet" (Pizzicato Moderato), by Berge

- 1—"Whispering Flower" (Characteristic Intermezzo), by Blon (3 minutes and 5 seconds), until—T: "George Graham, a contractor."
- 2—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "A playground, where."
- 3—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 10 seconds), until—T: "An interest that has."
- 4—"Theme (2 minutes and 15 seconds), until—T: "Out of a red and golden."
- 5—"May Dreams" (Moderato Romance), by Borch (3 minutes and 55 seconds), until—T: "Stirred as he never."
- 6—"Sparklets" (Moderato), by Miles (3 minutes and 35 seconds), until—T: "Then came a wonderful day."
- 7—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—T: "With the unreal winning."
- 8—"Continue ff (1 minute and 40 seconds), until—T: "All through the ages."
- 9—"Theme (3 minutes), until—T: "My mortal name is."
- 10—"Valse Caprice" (Valse Lento), by Kiefert (2 minutes and 5 seconds), until—T: "It's a damned shame."
- 11—"Birds and Butterflies" (Capriccio Intermezzo), by Vely (1 minute and 30 seconds), until—T: "Putting her happy day dreams."
- 12—"Piano solo improvise to action (35 seconds), until—S: Girl leaves piano."
- 13—"Continue pp (30 seconds), until—T: "In the happy day."
- 14—"Theme (3 minutes and 25 seconds), until—T: "We are all going."
- 15—"Continue pp (40 seconds), until—T: "The old folks feeling."
- 16—"Poppyland" (Intermezzo), by Kiefert (1 minute and 45 seconds), until—T: "Over the enchanted waters."
- 17—"Continue to action (1 minute and 15 seconds), until—T: "Pirates."
- 18—"Continue ff (25 seconds), until—T: "Into the broad."
- 19—"La Comedienne" (Characteristic), by Hosmer (2 minutes and 45 seconds), until—T: "I can't go ahead."
- 20—"Continue pp (1 minute and 5 seconds), until—T: "According to the plan."
- 21—"Visions" (Intermezzo Characteristic), by Buse (1 minute and 30 seconds), until—T: "It was all according."
- 22—"Theme (3 minutes), until—T: "I've arranged a dinner."
- 23—"Continue ff (50 seconds), until—T: "The curtain raises."
- 24—"Concert Waltz" (Characteristic), by Durand (5 minutes and 35 seconds), until—T: "Now my dream will."
- 25—"Continue pp (40 seconds), until—T: "Many days and months."
- 26—"Theme (1 minute and 10 seconds), until * * * * * END.

Review of Latest Compositions

- 1—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style. Played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox Edition.)
- 2—"Fancy Free." The new musical comedy success, also "Sinbad," the latest Winter Garden extravaganza, are published by (G. Schirmer.)
- 3—"I'm Sorry I Made You Cry"—by Clesi. The latest Fox Trot and Waltz of the famous (Leo Feist Edition.)
- 4—"American Bells," a fine patriotic march. (Cramers Edition, Frederick, Md.)
- 5—"Homage of a Nation," by Chavez. A grand memorial march published by (Oliver Ditson.)
- 6—"Moonlight Blues," by Homer Deane. A weird and fascinating melody. (McKinley Music Co.)
- 7—"Oriental Nights." A beautiful dreamy and melodious Waltz. (J. W. Stern Edition.)
- 8—"Carry On." General Pershing's March by M. L. Lake. At this time there is a great need of good, sound substantial marches of character and inspiration. "Carry On" is just what you have been looking for. The greatest military march hit of the season.
- 9—"Dear Kiss." Waltz by Ager. A very melodious and popular Waltz and a most valuable addition to the library of any musician. (Leo Feist Edition.)
- 10—"The Cinema Music Co., Columbia Theatre Bldg., N. Y. City, will mail you free Violin Thematics of their famous Photoplay Edition upon request.

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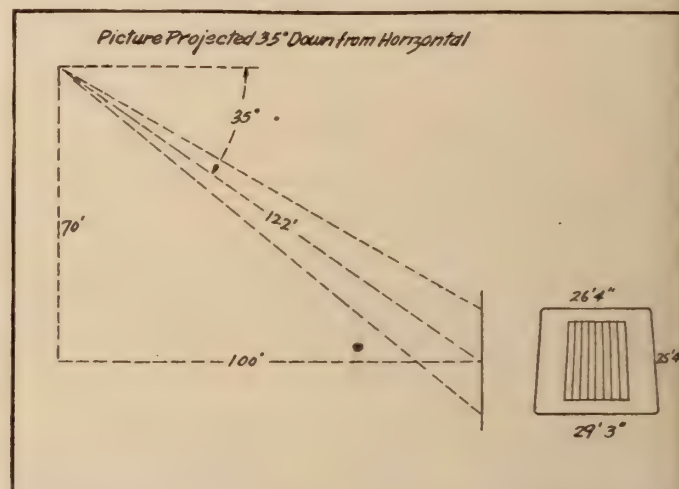
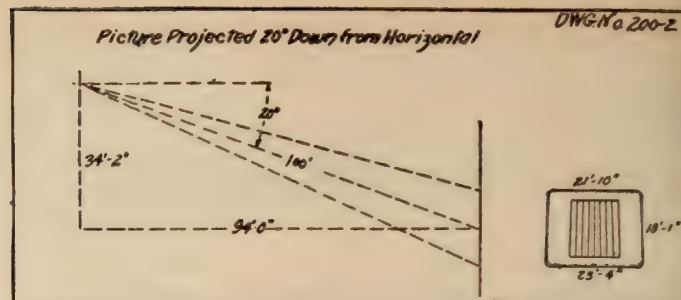
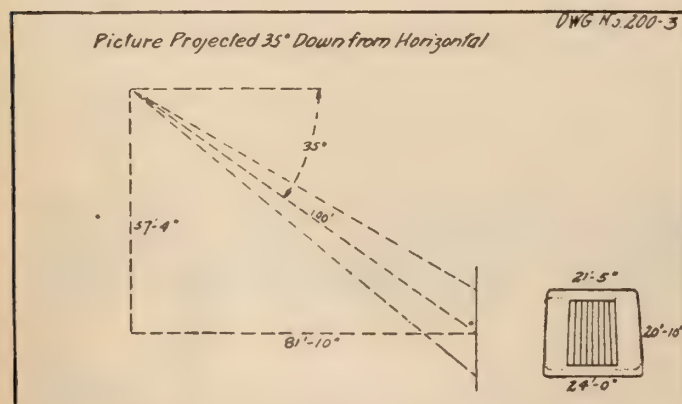
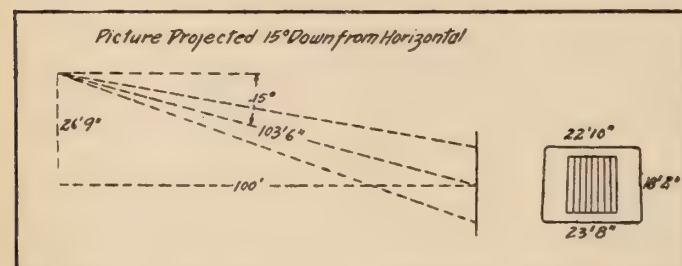
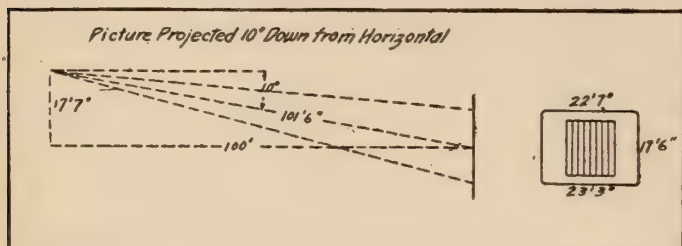
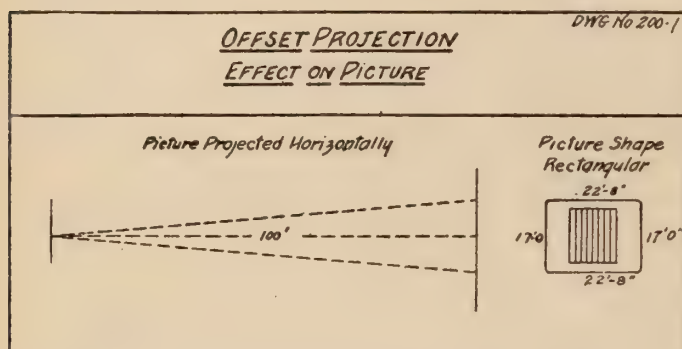
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Offset Projection

(Continued from page 440)

The second of the ill effects of "offset" projection, the distortion of the objects shown, is due to the fact that the light beam coming from the projection machine to the screen is cone shaped and grows rapidly larger in area as the screen is approached. Consequently, if a section is taken through such a light cone at an angle, then, since one edge of the section plane cuts a narrower part of the beam than the other edge, it follows that one edge of the picture will be larger than the other; and further, since the further the cutting section is taken from the lens the larger the projection is, it follows that the same object moving to different positions in the picture will undergo a change in size.

Considering now a special case, which is perhaps the most common case of "offset projection," let us consider that the projecting machine is placed in the balcony of a theatre directly in line with the center of the screen on the stage but consider-



ably above it. Then the light cone will come down to the screen and strike at an angle and the following undesirable effects will be apparent:

1. The top and bottom of the picture will be blurred while the middle will be clear.
2. A body moving from the top to the bottom of the picture will become considerably larger.
3. All vertical objects will be large at the bottom and small at the top—for instance, a man will have big feet and a small head.
4. All objects will be abnormally tall.

When the projecting machine is horizontally in line with the center of the screen, but a considerable distance to one side or the other of it, then the same distortions are present in the picture, but with some difference, as follows:

1. The sides of the picture will be blurred while the middle will be clear.
2. A body moving from one side to the other of the picture will become larger or smaller.
3. All horizontal objects will be larger at one end than at the other.
4. All objects will be abnormally long.

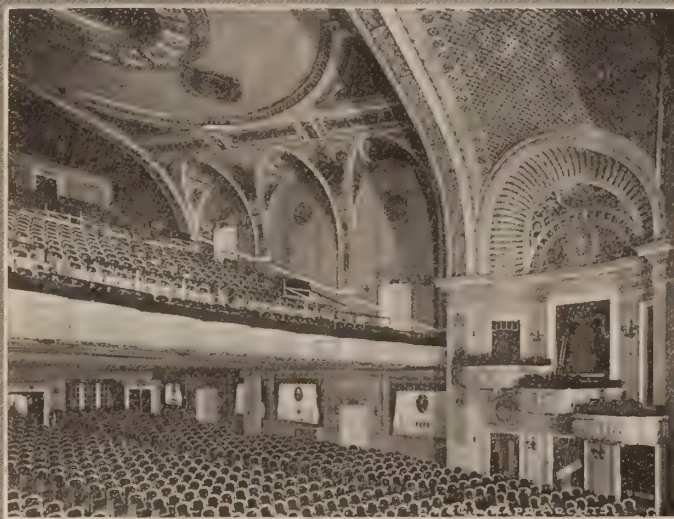
In some theatres the projecting machine is offset both horizontally and vertically, in which case the picture shows evidence of both kinds of distortion described in the special case above.

There have been certain attempts made to correct the bad effects of "offset projection" but, owing to the fact that offset projection is basically wrong, these methods have proved far from successful. These plate corrective methods consist in:

1. Filing the aperture of the projecting machine, and thus giving the light cone a distorted shape previous to its reaching the screen—the result of this distortion and the natural distortion being neutral and thus having a picture with a correct border line. But, it should be noted that this method does not in any way correct the distortion actually within the border.
2. Showing a small picture high upon the screen. The disadvantage of this method is apparent.
3. Tipping the screen one way or the other. This method makes the picture hard on the eyes of the audience and is, consequently, little used.

In conclusion it may be stated that there is at the present time only one way of preventing the ill effects of "offset projection" and that is to eliminate the "offset," in other words, to place the projecting machine perpendicular to the center of the screen.

Theatres Worth While



A hint of the elaborateness of the new Riviera theatre in Chicago is given by these views, the one at the left showing the walls and boxes. To the right is a view of the auditorium and balcony

New Riviera in Chicago Prospers Outside the Loop Section

THE new Riviera theatre, located at Broadway and Lawrence and operated by Messrs. Balaban and Katz, is one of the most beautiful and completely equipped in Chicago. It is situated in the high-class residence and commercial center of the north side, about six miles from the Loop.

The program presented at the Riviera is of the Balaban & Katz standard, consisting of photodrama, symphonic music and soloists of well known merit, in surroundings which in themselves attract patrons to their theatre.

The Riviera is entered through an outer lobby of great height illuminated with crystal fixtures. The side walls are paneled to a height of ten feet with imported marble, above which is a pilaster and column treatment in French Caen stone extremely effective in its proportion and color.

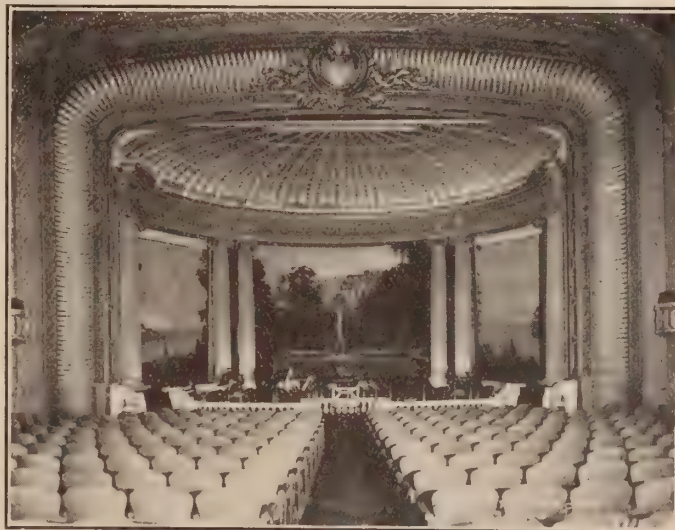
Passing into the inner lobby, stairs on either side rise to the balcony foyer, and one is here impressed by the height and spaciousness increased by the colonnade above, opening to the mezzanine foyer. Caen stone walls are contrasted with the dull green border of the art marble floor, the warm grey of the marble stairs and the dull gold in which the pilasters and cornices above are brought out. Through arched openings on both sides, one descends to the women's and men's retiring rooms, the former in late French Renaissance and the latter with a heavy beamed ceiling, red tile floor, English style. Here one also finds the nursery equipped as a playroom, with a maid in attendance, the convenience of which is obvious.

The inner lobby opens into the lower foyer serving the lower floor. Since the axis of the auditorium is at right angles to that of the lobbies, this broad foyer sweeps away into a grand curve, and its damask panels, mirrored pilasters and harmonious lamps end a pleasing and elegant effect.

From the inner lobby, one ascends to the mezzanine foyer or the grand promenade, the architecture of which is adapted from two of the most famous playhouses in Europe, erected in the seventeenth century and still regarded as architectural gems for their beauty and proportion. The effect of a luxurious drawing room is here achieved with its marble fireplace, its brocaded divans and

chairs, its south wall alternated with French beveled mirrors and silk damask panels and its north wall made up of arched openings looking out upon the house. Through these openings an excellent view of the splendid dome in the under side of the balcony is obtained. This dome is illuminated by concealed reflectors and colored lamps at its base, so that, seated in the grand promenade, one can watch the play of colors on the ornamented surface of the dome, colors ranging from deep purple to delicate rose and soft amber. This dome gives a sense of spaciousness and height to the portion of the main floor beneath the balcony that is often lacking and a sense of width and openness to the promenade and includes those seated on the first floor in the musicales held on the mezzanine foyer every afternoon before the program is given.

The walls of the auditorium under the balcony are treated with silk panels on which are painted figures of dancing girls. These



View from center, back, of auditorium of Riviera Theatre in Chicago, showing the stage



Tastefulness in finishings is shown in this view taken in the new Riviera Theatre, Chicago

are effectively illuminated by concealed lights in back of exquisitely colored draperies festooned at the sides and above. Above the balcony the side walls become three arched penetrations with medallions and lunettes adorned with mural paintings.

The main ceiling and that under the balcony are all illuminated with concealed coves and the sounding board, arches over proscenium box recesses and curves of proscenium arch are perforated and have concealed colored lights behind them.

Perhaps the most striking feature of the house is the arrangement of orchestra and stage. The building is so designed as to permit its being converted into a legitimate theatre with full stage at any time in the future and advantage of this fact has been taken in the recessing of most of the orchestra behind the proscenium arch line, and the development of a curved colonnade with surmounting dome on the stage.

Between the columns one looks out upon Italian scenes softly lighted from above the dome, the screen in the center being covered with warm silk hangings appliqued with silver. These curtains pull slowly apart and the picture projected comes out in full brilliancy on the screen. Orchestra and soloist may be illuminated with changing colors, may be in cold moonlight or warm red or soft rose, thrown from above the dome. In fact, the Riviera boasts of the most complete electrical and mechanical equipment in Chicago, the lighting effects having a wide range of brilliancy and color and may be varied to suit the feeling of the production.

The ventilation is thoroughly modern and fully meets the rigid requirements of the city of Chicago as well as providing for a cooling system which will, in the heat of the summer, always give a temperature in the theatre of 70 degrees.

The building stands on an irregular plot of ground about 150 feet square, with stores and lofts on the Broadway side; the auditorium itself, with its rear foyers, being 150 feet long and 90 feet wide, contains upward of 2,000 seats.

The architects are C. W. and George L. Rapp who also designed the Central Park theatre for Balaban & Katz, one of the most palatial homes of the photodrama,



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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in *The Complete Plan Book*—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Game Is Up," with Ruth Clifford

(Bluebird—Jan. 20. Directed by Elsie Jane Wilson)

THIS picture ought to create a fun-riot, especially where the houses may happen to be full. It is simply a scream. Rapid action of plot, interest, suspense, comedy, and many other elements are intelligently blended in a romantic story. The result is a clean and highly enjoyable entertainment.

The desire of a young girl to appear prosperous forms the basis of the plot. The story first introduces a young man, the only nephew and prospective heir. Before the uncle's departure on a month's trip, he is enjoined to stop dissipating and to reform; otherwise, he will be cut off without a cent. So the young man decides to mend his manners.

The heroine writes her chum that she gained fame as an artist, that she knows the elite of the town, and that she owns an automobile. On her way to Honolulu, her friend stops to see her for a few hours.

Before her arrival, the heroine approaches the young man of the story, and taking him for a chauffeur, bargains with him for a five-hour engagement. The novelty of the situation induces him to accept the bargain. He is ordered to take her to the station, where she meets her friend at the arrival of the train. She takes her to a tea house.

Shortly the visiting friend's chaperon arrives and announces that the boat will not leave for a week. So she asks the heroine to accommodate them for that time. This unexpected turn of affairs places the heroine in a tight situation, and compels her to make a clean breast to the supposed chauffeur. Without divulging his identity, he places the apartments of his uncle at her disposal, giving as an excuse that, since his employer is to be away for a month, there will be no harm done in the move.

It takes too much space to describe the funny situations that arise from this point forward. Suffice it to say that, toward the end, the uncle and the butler are arrested as burglars and handcuffed together. The police is also called in the fray. In the end, the hero marries the heroine, thus proving to his uncle that he has made good.

P. S. Harrison.

"Suspicion," with Grace Davidson

(M. H. Hoffman—State Rights—5 Reels)

THE evils of society gossip form the foundation of this attraction. Picture stories have been written upon this theme several times in the past, but this one differs from those by this much—that the leading characters give no justified cause for the gossip, their moral conduct being above reproach; they are simply the victims of scandal mongers. This fact makes you throw

your sympathy on their side. That is exactly what every picture is seeking to accomplish.

The nephew, a young man, is seen in company with the wife of his uncle, a doctor, too often. Their innocent friendship sets the tongues of the scandal mongers in motion. The good-hearted doctor has too much faith in his nephew and business partner to believe the stories, but eventually his good judgment is affected. He becomes suspicious.

A strange noise coming from his wife's room causes him to rush in. He arrives in time to see the figure of a man jumping off the balcony. He is sure it is his nephew. The young man as well as his wife are shocked.

Next morning a detective, detailed by the government to watch the doctor's home, to whose care it placed certain plans, arrives and tells the doctor that the night before he had caught a German spy running away from the house. This explains all and proves the doctor's suspicions groundless. He then asks forgiveness.

This picture was run at the Broadway theatre several weeks ago and was reviewed by several of the trade papers as it was shown. There were some bad points in the last one and one-half reel, making the doctor appear weak-minded. Certain suggestions were made then to Mr. M. H. Hoffman which were accepted in good spirit. As now re-edited, the picture shows a vast improvement. On the whole it is a clean picture and full of human sympathy. It is above the average program offering.—P. S. Harrison.

Pathe News No. 102

THIS number of Pathe News, shown to the reviewers by special invitation, contains about one hundred and fifty feet of "Bird-Eye" views of New York City, taken from a huge Caproni aeroplane. It is, without question, the first time that so clear views of the biggest city in the world have been taken. The Metropolitan, Municipal and Woolworth buildings are shown very clearly. They appear as huge poles, projecting above the rest of the buildings. The harbor, with the Statue of Liberty, is also plainly shown.

This feat was accomplished by the Pathe cameramen, Karl W. Sasold and H. D. Blauvelt, carried in a Government triple-propeller Caproni, the last word in aeroplane construction, piloted by Capt. Edward L. Williams, Jr., one of the most daring men in the Government service. It should prove of interest to the people of the country in general, especially to those who have never visited New York.—P. S. Harrison.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California. Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building

Los Angeles, Cal.

"THE CRAVING"—BLUEBIRD

Holds Suspense Clear Through; Staging Well Done

THE chief merits of this contribution are: Ability to hold the spectator in suspense; good acting and intelligent directing; remarkable trick photography, accomplished by accurate double exposure. Diminutive figures of women are seen to dance in a champagne glass, set before a lifesize person also to climb in and out of a bottle, and many other tricks.

The theme of the story is a battle of two minds for supremacy; the one is a Hindoo scientist; the other, an American. In order to accomplish his end, the former works upon a past weakness—craving for drink—of the latter. To this he is assisted by a young woman, held under his control. For a time he succeeds, as he makes the American scientist once more abandon himself to drink. The latter is about to give up as beaten, but a vision strengthens him into resisting. He renews the fight, and by the aid of the young lady, he wins out.

Although the picture deals almost exclusively with drink, it does not produce the same effect such cases usually do to some picturegoers. It is not used simply to show that some one is drunk, but to furnish the cause for the struggle between the two minds; and as the picture has been handled realistically it interests well.

As an entertainment, opinion may vary: Those who believe in the control of the body by the mind will think this is the only sensible picture ever made; those who don't, may be divided—some of them will like it, some of them will not.—Released, Jan. 13.—Length, 5 reels.—P. S. Harrison.

THE CAST

Carroll Wayles.....Francis Ford
Beulah Grey.....Mae Gaston
Ala Kasarib.....Peter Gerald
Dick Wayles.....Duke Worne
Mrs. Wayles.....Jean Hathaway
Story by Francis Ford.
Scenario by Francis Ford.
Directed by Francis Ford and Jack Ford.

CATCH LINES

He fought against a craving for drink and conquered, only to have the man he made of himself turned again into a beast by the perfidy of a man he called his friend.

Containing some of the most remarkable photographic illusions ever cast on the screen.

Written and produced by Francis Ford, the man responsible for so many of the excellent Universal serials. Mr. Ford also appears in the leading role and creates a remarkable character.

In which a beautiful girl is made the instrument of a man's destruction.

Here's the sort of a fight that you have never seen before. It is a fight of will against will—two minds struggling with one another for conquest—most amazing feat ever attempted on the screen.

AD TALK

Novelties are always a welcome thing in the world of pictures and for this reason, if for no other, patrons of the theatre will probably welcome the showing of "The Craving," a Bluebird photoplay, on _____ of _____ week. This picture contains some of the most remarkable photographic work yet revealed and at the same time it tells a story of sure dramatic strength and strong appeal. The photographic work mentioned is introduced when the principal character, Wayles, relates to another the struggle he had in freeing himself from the tentacles of drink. By means of a series of remarkable exposures this part of the picture is made absolutely startling, so realistic is it in effect.

However, it is, perhaps, unfair to devote all space to description of these scenes when the complete whole is so meritorious. It was written and directed by Francis Ford in collaboration with his brother, Jack. Mr. Ford has been responsible for some of the best serials turned out by the Universal Company and is an old favorite with picture followers who saw his one, two, three and five-reel subjects on this program. Mr. Ford has many fine things to his credit but none so fine as "The Craving," which introduces so much that is original and novel.

He also takes the leading part in the picture while he is surrounded by a competent supporting cast headed by Mae Gaston and Peter Gerald.

THE STORY

Carroll Wayles, a scientist, has developed a formula for a powerful explosive. He is par-

ticularly careful of it, as it gives promise of proving of value to his government. There arrives in America Ala Kasarib, a scientist from East India, anxious to get possession of the formula for his own selfish ends. With him is Beulah, an English girl, whose father, a British army officer, left her in charge of Ala Kasarib when he died. Ala Kasarib makes a point of cultivating Wayles' acquaintance and finds this an easy task indeed, when he discovers the American's affection for his ward.

One day Ala Kasarib invites Wayles to take a drink, but is refused. Wayles then tells the East Indian that he once was a victim of alcohol and only by the utmost force of will did he raise himself from the gutter where it had laid him. In a series of graphic descriptions he makes this point clear to his auditor.

Unable to secure possession of the formula, Ala Kasarib determines to conquer Wayles through a battle of wills. In his laboratory he sets to work on him and a terrific struggle ensues be-

tween the minds of the two men—a struggle as fierce as any physical combat could possibly be. Wayles is defeated and before he has the opportunity to regain himself, Ala Kasarib has made off with the precious formula. Wayles then loses all control of himself, takes to drinking and, finally, as a means of regeneration, reaches the battlefields of Europe. Afterwards, when he regains his old self and realizes what has happened, he goes to Ala Kasarib and a fight takes place. The East Indian is killed by the explosion of the material prepared from the formula. His self respect restored, Wayles then feels free to ask Beulah to become his wife.

SUGGESTIONS

Play up the photographic novelties of this picture. The delirium of a drunkard is shown in a series of startling camera exposures. Besides being an amazing feat from its technical standpoint.

(Continued on page 456)



Two-column cut

"THE DANGER ZONE"—FOX

Melodrama Sheds Sensationalism, But Little Realism

"THE DANGER ZONE" is a melodrama from head to foot. It is the sort whose chief trait is not realism, but sensationalism.

The theme is of the questionable sort. At the opening, the picture shows the lover quitting the heroine because he becomes tired of her. He goes to Europe; she gains fame as a prima donna. Eventually she marries a rich widower who has a grown daughter.

In time, the villain returns, and finding his former sweetheart at the height of her glory, attempts to renew their old relations. She scorns him.

At a reception, he meets the step-daughter. He makes loves to her, eventually getting her promise to marry him; but when the heroine learns of the plans, she spoils them.

In order to get even, the villain commences to blackmail her under threat of exposure. Several times he gets into her room by climbing the wall. During one of these intrusions, a struggle ensues in which she stabs and kills him. Owing to circumstantial evidence, the crime is fastened upon the step-daughter. She is about to be convicted, when the heroine confesses. The husband is shocked and refuses to have anything to do with her.

Moved by her truthful statements, the jury exonerates her. Her sincerity wins her back the affections of her husband, a reconciliation taking place.

The picture is hardly fit for family patronage.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Lola Dupre.....Madlaine Traverse
Senator Fitzmaurice.....Thomas Holding
Marie, his daughter.....Fritzie Ridgeway
Philip Whitney.....Edward Cecil
Story by Marshall Bruce Bennington.
Scenario by Denison Clift and Adrian Johnson.
Staged by Frank Beal.
Photography by Harry Gersted and J. Dev Jennings.

CATCH LINES

The story of a woman who dared to face the world with the secret of her past exposed—all that an innocent girl might be saved from a similar tragedy.

A jury of twelve men acquitted her in the face of self-confessed story of murder! Why? There is only one answer to that question. See it made

into one of the strongest photodramas of the times in "The Danger Zone."

"A Woman's Honor Is Her Life"—thus spoke Lola Dupre, grand opera singer and wife of the distinguished Senator Fitzmaurice, when brought to court to stand trial for the murder of Philip Whitney. "A woman's honor is her life—that's why I killed him." Would the jury acquit her? See the answer in this powerful photoplay.

(Continued on page 457)

THE STORY

Lola Dupre, a great opera singer, weds Senator Fitzmaurice, without revealing her past life, in which Philip Whitney, a good-for-nothing, figured prominently. Philip demands money from her or threatens exposure, and for a time Lola accedes to his demands. Whitney makes love to Fitzmaurice's daughter, Marie, but is warned off by Lola. Despite her he continues his advances toward the girl and wins her affection. They plan to elope. On the night of a reception they are awaiting Marie's appearance, Lola goes to her room in search of her and while she is there Whitney comes in and attacks her. A furious struggle ensues, in which the man is killed.

Lola leaves the room and returns to the reception. Marie finds Whitney's body on the floor and is horror-struck. And it so happens that a guest discovers her bending over the body with a dagger in her hand. Lola, however, frees her from all suspicion by telling the truth about the murder. She is brought to trial and, though she confesses the murder before the jury, it acquits her on her plea that "a woman's honor is her life." She returns to her home and she and Fitzmaurice begin a new life away from the shadow of Whitney.

AD TALK

A photoplay of unusual dramatic force and of a lavishment in production and scenic investiture seldom seen will be shown at the theatre on _____ of _____ week in "The Danger Zone," a William Fox picture featuring the emotional artiste Madlaine Traverse. Miss Traverse is one of the newer Fox luminaries, but if anything remained to be proven regarding her ability to portray character, it finds an answer in "The Danger Zone." The story, in its essentials, concerns the familiar figure of the woman with a past, but in treatment and climax it far differs from the ordinary photoplay of this nature.

Miss Traverse appears as Lola Dupre, a noted opera singer who marries a prominent senator without revealing to him her past, a past too intimately connected with one Philip Whitney, a good-for-nothing. How this past rises up to mock her happiness and how she dares to speak out with the truth when an innocent girl becomes involved makes a series of powerful dramatic incidents. Miss Traverse performs rarely in the role of chief importance, while she is brilliantly supported by Thomas Holding, Fritzi Ridgeway and Edward Cecil.

"The Danger Zone" was written by Marshall Bruce Bennington and scenarioized by Adrian Johnson and Dennison Clift.

DID YOU EVER DREAD TO PICK UP THE PHONE?

SO DID THIS YOUNG WOMAN!
BUT IS WASN'T THE CALL SHE
FEARED IT WAS.
IT'S A BREATHLESS MOMENT,
THOUGH UNTIL YOU SEE
HER SMILE



WILLIAM FOX presents
ONE OF AMERICAS MOST BEAUTIFUL ACTRESSES

MADLAINE TRAVERSE in The Danger Zone

NOW BEING SHOWN

Two-Column Advertising Cut among accessories provided on "The Danger Zone." This space for theatre name.

"A VAGABOND OF FRANCE"—PATHE

French-Made Picture Shows Padding; Titles Need Improving

IF this offering is in any way representative of the French product, our producers, then, have not the monopoly on suggestive pictures; and as far as padding is concerned, I think the French have it all over them. The four reels could have easily been put into less than two.

The sole object of this contribution is to show that the lure of the Open Road, as one of the subtitles states, is strong within the Vagabond (Hobo). The hero, a hobo, works a day or so, whenever he feels like it. During one of those spells, he gets a job on a farm. He meets a woman who gets stuck on him. The usual consequences follow. The lure of the road seizes him again and he leaves.

Twenty years later he returns to find that he has a grown up son. The latter is stuck on the boss's daughter, but her father wouldn't have him for a son-in-law. She takes sick and is about to die when the hobo is asked to cure her. He suggests marriage with his son. After much hesitation, the father consents. The lure of the road again seizes the hobo and he leaves.

Two-thirds of the subtitles could have been left out; of the balance, half of them could have been written in plain every day English, instead of the literal translation from the French. It would be quite an improvement.

The part of the hobo is played by the famous Henri Krauss, who appeared as Jean Valjean in the French version of "Les Miserables."—Released Jan. 26.—Length, 4 reels.—P. S. Harrison.

THE CAST

The Vagabond.....M. Henri Krauss
 Pierre, farmer and sheep raiser.....M. Charlier
 Toinon, a worker in the fields
 Mme. Charlotta Barbier
 Francois, a tiller of the soil.....M. Anthonin
 Toinet, the son.....M. Colsy
 From the poem "Le Chemineau," by Jean Richepin.
 Directed by Henri Krauss.

ADVERTISING AIDS

PAPER:—One one-sheet; two three-sheets; one six-sheet; one twenty-four-sheet. All paper serves to bring out poetic character of production in appealing style.
LOBBY DISPLAY:—Eight 11 x 14 colored photos and title card; 22 x 28 colored scenes; 22 x 28 of star.
CUTS:—One-column and thumbnail cuts are supplied the exhibitor for use in dressing up advertisements or for program or newspaper announcements.

AD TALK

On _____ of _____ week the management of the _____ theatre will present "The Vagabond of France," a Pathe picture of French manufacture starring the noted Henri Krauss, who made a name for himself in this country through his masterly portrayal of Jean Valjean in Pathe's visualization of Victor Hugo's "Les Miserables." "The Vagabond of France" is a photoplay that can best be described as "different," as different from the ordinary release as night from day, as refreshing as a drop of rain in a desert parched by sun.

Based on a poem "Le Chemineau," its central character is a Vagabond, a man before whom the Lure of the Open Road stretches fascinatingly. He is a wanderer who goes from town to town with a kind word for all and with a question in his eyes when he sees people remaining in the same places all their lives. His romance with Toinon, his departure after it which breaks her heart, his return twenty years later to smooth over the roughen surfaces of a romance in which his son figures, makes a picture of admirable quality, one that is indeed as poetic as the original on which it is based.

M. Krauss also produced the picture. All that the poets have sung of sunny France is seen in his work. There are some beautiful garden spots there, peaceful villages, pretty little farms—a France totally unlike that which we have been seeing in the war weeklies—a France of yesterday and tomorrow. We feel sure that in presenting this picture to our patrons we are offering a genuine treat, for it has in it the appeal that only a true poet could give it.

THE STORY

It is the Lure of the Open Road and the freedom of endless wandering that lures the Vagabond. Of Dull Care he knows nothing, but goes from town to town ever enjoying himself and wondering at the sorrows of those who stay

cooped up in the same place all their lives. On one of his journeys he enters a village where Pierre, a sheep farmer, is distracted because a disease has broken out among his stock, threatening to destroy it. And the Vagabond who has learned much in his travels cures the sheep and saves Pierre from poverty. He is then offered the managership of the farm, but he refuses. The Call of the Open Road is upon him.

Even the entreaties of Toinon, a girl who works in the fields and whom he has learned to love, will not stay him. Off he must go again. And Toinon's grief is great, for she had given herself to the Vagabond.

And after twenty years the Vagabond again returns to the village. He sees the populace jeering and stoning a young man who is under the influence of liquor. He helps him to a nearby barn and then learns that this young man, Toinet, is his son. Toinon had married Francois, a tiller of the soil, who had given her boy a name and had loved him as his own. But Pierre, the farmer, knowing the truth of Toinet's parentage had refused him permission to marry his daughter, Aline. The Vagabond learns all this and goes to Pierre, telling him that he can cure men as well as sheep and that he must consent to the marriage that the young people may be happy. And Pierre, believing the Vagabond possessed of some great insight that is denied him, gives his consent. So all is happy again and off goes the Vagabond on the Open Road, leaving behind all those he loves and who love him.

CATCH LINES

See the sunny, smiling France of yesterday and tomorrow—the France of which the poets sing—see it reflected from the screen in a story possessing all the poetry of life and living. "A Vagabond of France" will be here when pictures of tomorrow are gone.

Produced by and starring Henri Krauss, the distinguished French artist who was seen before in Pathe's "Les Miserables."

"A Vagabond of France" was produced in that dear land across the water. It shows the old France—the France of sunny fields, pretty little farms and lanes awinding. If you miss it you will be passing up one of the real treats the screen has to offer.

The Call of the Open Road was upon the Vagabond—neither Love nor Home could stay him—and though he broke hearts he never remained behind—the Lure of the Open Called Him.

After twenty years he returned to the town of his romance. He saw the villagers jeering a young man who was under the influence of liquor. He helped him home and discovered that he was his own son!

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Strive to bring out the poetic appeal that lies in this picture. There may be some among exhibitors who think that the public is not

attracted by this sort of entertainment. Personally, we think those who entertain that opinion are wrong. Even a gangster can be moved to tears by a simple little verse and the toughest specimens have been seen poring over it. So bring out this poetic side of the picture. Tell them of the Vagabond who heard the Call of the Open Road and answered. There are a lot of people who would be attracted by that line alone.

Henri Krauss will be remembered by some as Jean Valjean in Pathe's "Les Miserables" and as this picture was recently reissued it might do for you to mention it. Also bring out the fact that the picture was made in France and that it shows us a sunny, cheery France, away from the strife and hell of the battlefield. The France the picturegoer of today knows is shell-torn and wasted. If you can bring out this contrast in your advertising you will find that it will attract a good many people. They will be curious for this reason alone.



Three-sheet

"THE SILVER KING"—PARAMOUNT-ARTCRAFT

Melodrama That Offers Much Chance for Criticism

"THE SILVER KING" is a melodrama of the sort that demands much of your credulity. Perhaps spectators who derive their pleasure from sensational situations, irrespective of whether they are based on realism or not, may enjoy the picture; discriminating ones, however, will find much in it to criticize. For instance: It is improbable that the crooks, while in their hiding place, would be dividing their loot with the windows uncovered. Of course, this is done for the story's convenience, but it is not realism. Much reliance is also placed on the element of chance as well as the overheard conversation.

As a production, it possesses no extraordinary merits that may recommend it to a searching eye. The racing scenes are too amateurish to escape notice, in view of the fact that too many good ones have been produced in the last several years. They appear either as "dupes" or as having been printed out of an old negative.

The weakest point in the whole structure, however, is the fact that the leading characters get the worst of it throughout the picture, only to be rewarded towards the end. The hero is made to believe he has committed a murder. Under this impression, he goes away to escape justice. His wife, the heroine, gets the news of her husband's death in the wreck of the train he has boarded, ignorant of the fact he had jumped from it previously. She is dispossessed of all property to pay her husband's debts, and lives in poverty. While her child is sick, she is about to be evicted from the house for failure to pay the rent, when her husband returns, once more wealthy, bringing the much belated happiness. By chance he detects the real murderers, thus exonerating himself.—Released Jan. 12.—Length, 5 reels.—P. S. Harrison.

THE CAST

Wilfred Denver, a Country Squire..... William Faversham
Nellie Denver, his Wife..... Barbara Castleton
Cissie Denver, their Daughter..... Nadia Gray
Neddie Denver, their Son..... Lawrence Johnson
Jaikes, a Family Servant..... John Sutherland
Herbert Skinner, the "Spider"..... Warburton Gamble
Olive..... Helen Meyers
Geoffrey Ware, Denver's Enemy..... John Sunderland
Baxter, of Scotland Yard..... Daniel Pennell
Henry Corkett, Ware's Clerk..... Cecil Yapp
Elijah Coombes, a Crook..... William O'Day
Cripps..... Louis Hendricks
Bilcher..... Robert Ayrton
By Henry Arthur Jones.
Scenario by Burns Mantle.
Directed by George Irving.

AD TALK

A picture of unusual interest and one which we feel confident that all our patrons will desire to see is "The Silver King," starring William Faversham, which will be shown at the theatre on _____ of _____ week. Here the picturegoer is offered a great star in a great play, and by great, we mean exactly what we say. If we weren't so modest we would elaborate on that statement and say the greatest star in the greatest play, for both Faversham and "The Silver King" have been seen and admired by thousands of people on both sides of the Atlantic.

Mr. Faversham is an actor of note. An Englishman by birth, he made his debut on the London stage in 1885 and his first American appearance in 1887. Since that time he has risen to a position of enviable importance on the stage. "The Silver King" was written by Henry Arthur Jones and remains as one of the best of this noted playwright's works. As adapted for the screen by Burns Mantle, well-known dramatic critic, and produced under the direction of George Irving, one of the leaders in the art, the picture stands as a material testimonial of the brains that created it.

The story is rich in suspense, color and originality and Mr. Faversham, in the role of the English squire who flees to America, believing himself guilty of murder, creates a screen character that will live long. Barbara Castleton appears in the opposite role while a selected cast of competent film players lends support. "The Silver King" will be shown on _____. Don't forget the dates.

THE STORY

Because Wilfred Denver, an English country squire, was successful in gaining the hand of a girl, Geoffrey Ware nurses a revenge against him. Gaining his confidence, he prevails upon him to bet his all on a certain horse, and of course the

horse loses and Denver is left penniless. Afterwards Ware, in the guise of a good fellow, plies Denver with liquor and then takes him home in an intoxicated condition to his wife and two children. Here he gloats over the ruin he has wrought to Mrs. Denver but, unknown to him, Denver's now reviving brain catches the drift of the conversation. He procures a revolver and follows Ware to his home with intent to kill.

In the meantime, burglars have broken into Ware's home and are rifling the safe when Denver appears. They pounce on him and administer a good dose of chloroform. When Ware enters a moment later he struggles with the thugs and is shot and killed. Then when Denver revives and sees the dead body of his enemy stretched on the floor he believes that he committed the crime. He bids farewell to his wife and children and makes for the coast in a train. Disguised in the clothes of a seaman, he jumps off the train which, only a few minutes later, is wrecked. His apparent death is thus established. Denver goes to the United States and amasses a fortune. He returns to England under an assumed name in time to save his family from poverty.

He gets a clue of the real murderer of Ware and finds himself innocent and freed of all shadow of crime when Corkett, a former servant of Ware's, confesses to having seen the whole episode.

CATCH LINES

William Faversham, noted actor—"The Silver King," noted play—don't miss this rare combination. Such a combination has never been seen on the screen before. You will find it full worthy of the trouble you take in getting into the theatre.

Wilfred Denver came to, his brain in a cloud. He had recollected going to Ware's house with intent to kill him. He had taken a pistol for this purpose. And suddenly he discovered himself lying on the floor of Ware's library and Ware lay beside him dead! Was he the killer or wasn't he?

"The Silver King," by Henry Arthur Jones, the noted English playwright. It is one of the best of this dramatist's works and reveals a strikingly original plot treated in highly skilled fashion.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; rotogravure one-sheet. One of the one-sheets is portrait of star. The rest of the paper is made up of scenes from the production which serve to bring out the strong dramatic character of the production. Star's name and play name are given prominent positions on all paper.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia photographs; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. As is the case with the paper, the cuts on this production serve to bring out the strong dramatic quality of the production.

CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column. ADVERTISING LAYOUTS:—The usual one, two and three-column advertisements are available for exhibitors who desire ready-made exploitation aids.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

If you have any dramatic organizations in your city be sure to circularize them with respect to (Continued on page 452)

ADOLPH ZUKOR PRESENTS

WILLIAM FAVERSHAM



in
"The Silver King"
A Paramount-Artcraft
Special

By Henry Arthur Jones
Scenario by Burns Mantle
Directed by George Irving
Star cut for all publicity uses

"THE GOLD CURE"—METRO

Viola Dana's Cleverness and Much Foolishness Make This a Continual Laugh

"THE GOLD CURE"—whatever the title means we have not the slightest notion—is the sort of picture that makes one delightfully irresponsible. It is so crowded with "foolishment" and offers Viola Dana such a wide opportunity to show her ability as a comedienne—an opportunity that she grasps to its fullest extent—that one is just obliged to sit back and he-haw after the manner of the mule.

Personally we have never seen such a clever impersonation of a male inebriate given by a woman—for that matter we have never seen any at all—that is so down-right funny and altogether void of that which is offensive. In clothes too large for her and with the benefit of hidden wires Miss Dana swings around in a fashion that intoxicates the spectator with laughter.

As for the plot it means little and amounts to less. But here after all is one of those pictures that manages to catch the spectator in just the right frame of mind, whatever that frame of mind happens to be. It is as indescribable as a crazy-quilt, but as amusing as they can possibly make 'em.—Length, 5 reels.—Released Jan. 13.—*Peter Milne.*

THE CAST

Annice Paish.....Viola Dana
Michael Darcy.....William B. Davidson
Vance Dunton.....John McGowan
Dr. Rodney Paish.....Howard Hall
Edna Lawson.....Elsie MacLeod
Cord, the Detective.....Fred Jones
Michael Connors.....Franklyn Hanna
The Gardener.....Ed Mack
The Gardener's Wife.....Julia Hurley
Dr. Dumbbell.....George Dowling
Story by Alexine Heyland, originally published in the Woman's Home Companion.
Directed and adapted by John H. Collins.
Photographed by John Arnold.
Produced under the personal supervision of Maxwell Karger.

CATCH LINES

Viola Dana's characterization will live as one of the rarest pieces of comedy ever contributed to the screen.

Here is a picture which just defies you to pull a long face. You can come prepared to frown, but you'll go away with a few smile wrinkles in your face.

Annice strewed tacks all over the road in the hope that an eligible young man would come along and get a punctured tire and a heart. He got the former and a few broken limbs—and Annice got her wish only in a way she never expected.

"The Evils of Drink Exposed"—has rather a lurid sound, hasn't it? But in "The Gold Cure" you will see some of them exposed from a totally new viewpoint. The picture is so thoroughly amusing that it will live long in your memory.

AD TALK

Viola Dana will appear at the ——— theatre on ——— of ——— week in her latest Metro picture, "The Gold Cure." In this subject the star appears as a lovelorn girl of a little country village who strews the turnpike with tacks, hoping that some eligible young man's tire and heart will be punctured. Just what this little act of scattering tacks over macadam leads to is all amusingly told in "The Gold Cure," and Miss Dana gives a performance that is really way out of the ordinary. During one phase of the picture she is obliged to dress up in men's clothes. Now the ordinary actress is, as a rule, not at all likable so attired. She attempts to be clever and is not, and she thinks her disguise is really perfect when the only one it would fool would be a blind man.

Miss Dana's performance, however, is rich in comedy. She is well aware of the ridiculous idea of it and when attired as a member of the opposite sex she plays the role for its comedy and for its full worth. But more than this. While she assumes this role she is obliged to enter an asylum where they make a practice of curing drunkards, and to gain an entrance she feigns just a slight "hang-over" as it were. She plays this role excellently and with not the slightest trace of offense. In fact during this series of scenes she does some of the cleverest comedy work that it has ever been our privilege to present on the screen of the ——— theatre.

In "The Gold Cure" the star is supported by John McGowan, Bill Davidson and others.

THE STORY

Annice Paish discovers to her sorrow that one of her acquaintances has walked off with the only eligible man in Plainville as her husband. The situation takes on a serious aspect when she looks ahead and sees herself doomed to lead a single life unless she take some action. So action she does take and that hurriedly. Her first move is to strew the automobile road with tacks. Then she sits in the ditch and awaits developments. These occur embodied in the manly form of Vance Duncan. Vance is speeding along the road at a merry clip when one of the tacks finds its mark and as a consequence he is stretched on the ground with a broken leg, a broken arm and a broken head.

Of course Annice is much perturbed and she takes the young fellow to her home with the assistance of Cord, a detective who had been following Vance from the city. Cord insists that Vance is a "booze comedian, a rum hound" and what not, and that his Uncle Mike wants him confined in a sanitarium. All this Annice refuses to believe, but then Uncle Mike appears on the scene himself and proves to be a very reasonable sort of a fellow and very young. The detective, however, kidnaps Vance and has him placed in an asylum for the cure of drink and the bringing on of insanity. Annice gets him out of the fix by disguising herself as a little inebriate and then getting the keeper of the place under guard. Afterwards another Uncle Mike comes into view and tells the detective just what he thinks of him for following the wrong man. And Annice becomes Mrs. Uncle Mike, while her friend, Edna, becomes Mrs. Vance Duncan.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and production scenes. Title and synopsis cards are also provided to complete this display.

CUTS AND MATS:—Star cuts of Miss Dana provided in one-half one and two-column sizes, the one-column will be found reproduced on this page. These cuts are designed so that they may be used either in press story or advertisement.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Play up Miss Dana's performance, as it is one of the cleverest she has ever given us. If, in the stills, you can find a picture of her in her comedy make-up by all means use this in your advertising copy. At any rate play up her acting. "The Gold Cure" is a picture that you can kid. It is frankly an affair of foolishness, but withal amusing from one end to the other. The director "played" with it and really kidded his own picture. Follow out the same line in your advertising. Have a little fun with the picture yourself. Don't take it altogether seriously and then, perhaps, you will attract more than the usual amount of attention.

You might mention for the benefit of your feminine patrons that "The Gold Cure" is an adaptation of a story by Alexine Heyland which appeared in The Woman's Home Companion.

"THE SILVER KING"

(Continued from page 451)

this production. You might also get their endorsement of the production and so broaden your appeal to take in people who do not ordinarily go to the pictures. However, the mere display of Paversham's name and the name of the play will attract this portion of the public. And for that matter, it should attract all sorts of people. Paversham has been before the public so long and the play has so often been produced that the names are instantly recognizable as great.

You might play up Burns Mantle's name as scenario writer after that of the author himself. He is well known with the theatre public of the United States through his articles contributed to magazines. There has seldom been such a combination of talent united in the production of a single picture. It certainly can stand a lot of advertising from this viewpoint.



VIOLA DANA

One-column star cut

"THE BLUFFER"—WORLD

An Expose of Society's Seamy Side That Is Thoroughly Entertaining

THIS is probably the best picture in which June Elvidge has appeared of late and this for the simple reason that the part of Sybil, a young woman who endeavors to bluff her way through society on her reputation, is well suited her. This exceptional character, the story in which she is the center of attraction, and the continuity were created by Clara S. Beranger, long one of the World staff writers. It is by all odds one of the cleverest scripts of Miss Beranger's many clever ones. Her story has an original twist, it is developed surely and her treatment of the central character, so well brought into expression by the star, is such that it attracts more than a modicum of sympathy.

The story narrows down to a relation of events concerning society's seamy side that is thoroughly fascinating. What theme that deals with incident beyond the range of vision possessed by the ordinary mortal is not, for that matter? The story has been set in a variety of settings, all of them suitable, while the few exteriors are pretty.

Miss Elvidge is supported by a strong cast of World players that includes Frank Mayo, George MacQuarrie, Irving Cummings, Muriel Ostriche and Jack Davidson.—Length, 5 reels.—Released Jan. 20.—*Peter Milne.*

THE CAST

Sybil.....June Elvidge
Richard Vaughan.....Irving Cummings
Wallace Duncan.....Frank Mayo
John Moran.....George MacQuarrie
Grace Moran.....Muriel Ostriche
Mrs. Slade.....Elizabeth Garrison
Simon Alexander.....Louis Grisel
Edmond Curtiss.....Jack Davidson
The Valet.....Jack Raymond
Story and Continuity by Clara S. Beranger.
Directed by Travers Vale.
Photographed by Philip Hatkin.

CATCH LINES

Sybil bluffed her way through life successfully until John Moran called for a show down. He didn't mind a bluff, but he despised a cheat! Sybil had gone a step too far. See what it led to in "The Bluffer."

Sybil plunged in society without a penny. It was her idea to pick a rich husband. Wallace Duncan, once a millionaire and reputed rich, plunged in society without a penny. It was his idea to pick a rich wife! Fate willed that Sybil and Wallace should marry. Their life was far from being perfectly happy. But see their interesting domestic career in "The Bluffer."

Sybil had always gotten away with a bluff because no one had ever called for a show down, but when this call came she was not ready to meet it. See what happened in the dramatic climax of "The Bluffer."

AD TALK

"The Bluffer," a World picture starring June Elvidge, will be seen at the _____ theatre on _____ of _____ week. As the title implies the central character of this picture is a woman who goes through life with a false front—a bluffer. Sybil, a young woman reared in luxury and wealth, is suddenly cast on her own resources; she decides to trade on her reputation in society and bluff it out with the idea of securing a rich husband. But fate wills that she should secure a husband in exactly the same financial condition as herself. It is on their honeymoon that the couple takes stock of its united finances and discovers the horrid truth. And then husband and wife, despising each other, go on and bluff some more.

The complications that arise from the game these two make of life are many and dramatic and of the utmost interest. June Elvidge appears to splendid advantage in the leading part. The role fits her well and she plays it with spirit. Frank Mayo is the husband, while in a large cast Irving Cummings, George MacQuarrie and Muriel Ostriche are prominent.

"The Bluffer" was written and prepared for the screen by Clara Beranger, one of the mainstays of the World scenario department for a long time. She is one of the best equipped writers in the business, as "The Bluffer" very well proves. Under the direction of Travers Vale the picture has given a thorough and realistic production, while the scenes are particularly pretty.

THE STORY

Sybil's father dies, leaving her without a cent. Reared in luxury and unequipped to work her way through life, she seeks advice from Richard Vaughan, her late father's partner. Richard, because his partner had betrayed him with a big bluff and because he is bitter toward his memory, caustically advises Sybil to bluff her way along as her father had done. This idea strikes her as worthy of consideration and shortly afterwards, with her credit reinforced by a loan-shark, she plunges into a whirl of society life with the idea of catching a rich husband. There comes into her life Wallace Duncan, once a millionaire, but now utterly bankrupt, who is playing the same game of bluff with the idea of securing a rich wife. And so the two are married and on the honeymoon they make the sad discovery that they have no money.

So they decide to bluff again, and this time they work at cards and secure some money through little "friendly" games of bridge. Then appears John Moran, millionaire from the West, desirous of breaking into society. He is so fascinated with Sybil that he plays right into their hands. Finally he discovers their financial condition and their bluff and takes them west with him as paid social acquaintances. He believes that some day Sybil will submit to him. But

Sybil's life has begun to appear before her in all its sordidness and Moran's sweet young daughter has been partly responsible for this awakening and the same Richard Vaughan, who has reappeared, accomplishes the rest. Duncan, however, has become a regular reprobate and plunges in various shady deals. Moran, soured by his failure to win Sybil attacks her, but is restrained by Vaughan. Then Moran and Duncan fight and the result is the death of the worthless husband. And Vaughan, seeing that he is to blame for the whole catastrophe because of his suggestion to Sybil, takes her away to begin a new life.

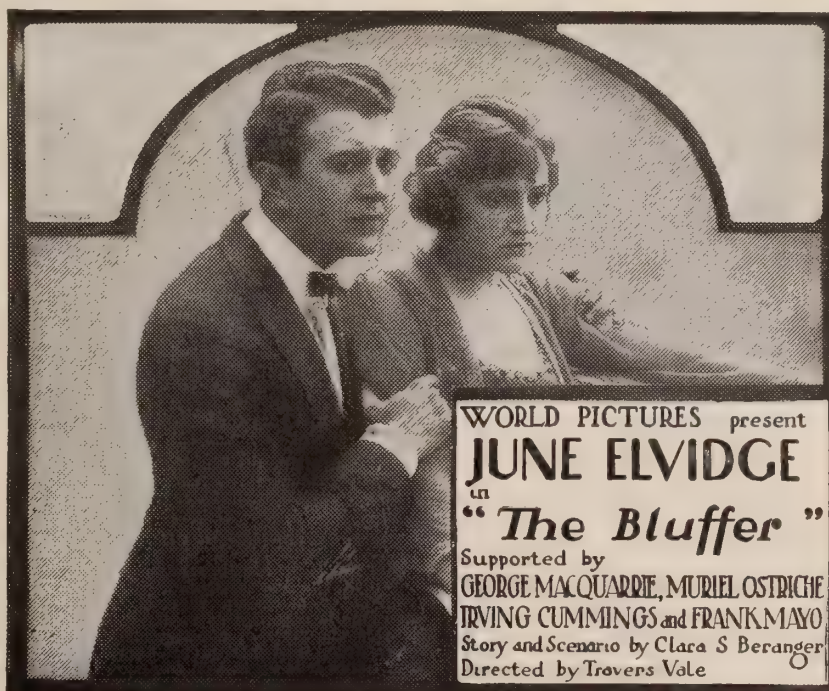
ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22x28 colored photographs; eight 11x14 colored; eight 8x10 black and white.

CUTS AND MATS:—There are the usual one and two-column ad cuts, one of which is reproduced on this page. World also supplies two three-column and one double-column scene cuts in which the principals are prominent in dramatic flashes from the picture.

STAR CUTS:—The exhibitor is able to secure two three-column cuts with Miss Elvidge in domestic scenes at her home.



WORLD PICTURES present
JUNE ELVIDGE
in
"The Bluffer"
Supported by
GEORGE MACQUARRIE, MURIEL OSTRICHE
IRVING CUMMINGS and FRANK MAYO
Story and Scenario by Clara S. Beranger
Directed by Travers Vale

Two-column ad cut

"JANE GOES A-WOOING"—PARAMOUNT

Care Given in Producing It, But Story Is Not Unusual

MUCH care has been given the production end of this picture. The dresses worn by the women are pretty, and the interior settings are elaborate. As an entertainment, however, it is not much above the average, because of the weak story. The sympathy, for one thing, is badly divided; too many of the characters lay claim to it, causing a constant switching. The logic, for another, is wanting; no one will believe that a person will throw millions away, just to show a good heart. It is not in human nature.

The acting of Miss Martin, added to her natural charms, will, no doubt, help to entertain picture goers, especially her followers; but it would be of more advantage if she could be supplied with heart appealing stories.

The plot presents the heroine as a stenographer of limited means. She is willed her employer's entire fortune. The nephew is cut off without a cent. Out of pity for him, and because she thinks she loves him, she makes it appear that the fortune is his, but is disappointed to find him unsteady in love. In the end, she tears the will and goes back to her sweetheart who always loved her faithfully.

The picture is clean and will satisfy fairly well. Released Jan. 5.—Length, 5 reels.—P. S. Harrison.

THE CAST

Jane Neill.....Vivian Martin
Monty Lyman.....Niles Welch
Micky Donovan.....Casson Ferguson
David Lyman.....Spottiswoode Aitken
Mrs. Arliss.....Helen Dunbar
Nita Arliss.....Byrdine Zuber
Harmon.....Clyde Benson
The Twins.....McKenzie Twins
Derondo.....Herbert Standing

By Edith M. Kennedy.
Directed by George Melford.
Photographed by Paul Perry.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; also 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. The cuts, like the paper, serve to bring out the sweet, appealing character of the production and should be used wherever possible.

STOCK CUTS AND MATS ON STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The usual series of one, two and three-column advertising layouts furnished on all Paramount and Artcraft pictures are available on this production.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Vivian Martin will be presented in her latest Paramount picture entitled "Jane Goes a-Wooing," at the _____ theatre on _____ of _____ week. This is said to be one of the prettiest pictures in which Miss Martin has appeared in her long career of pretty pictures. It was written for her particular talents by Edith M. Kennedy, one of the most accomplished scenarists in the business. When one stops to consider the wide latitude of her work, it is no wonder that she is able to write such downright delightful little pictures. Many of Constance Talmadge's recent scenarios bore her name, while "The Cruise of the Make Believes," in which Lila Lee, Paramount's new star appeared, was an original story of hers. "Mirandy Smiles," Miss Martin's immediately previous Paramount picture, was also written by Miss Kennedy. And now it's "Jane Goes a-Wooing," one of the best yet.

The picture was guided through the various stages of production by George Melford, a director who has had even a wider experience than Miss Kennedy. His handling of the pretty star is evident in the fact that the photoplay is one of real polish from first to last. Added to his good work, there is that of Paul Perry, the photographer, to be considered. The camera man is always an important cog in the production machine and Mr. Perry's work is never anything but the best.

Niles Welch, Casson Ferguson and Spottiswoode Aitken are chief in Miss Martin's support in this picture. All things considered, it is quite apparent that none but the best of talent was expended on it.

THE STORY

Jane Neill is a fairly competent stenographer with a penchant for chewing gum and building castles in the air. As is so often the case with dreamers, she neglects to see that which is beautiful and lying right at her feet. Not that Micky Donovan, keeper of the "White House" lunch cart is exactly beautiful himself, but he does offer Jane a beautiful love. However, Jane puts him off. She seeks to improve her finances that she may the better provide for the twins she is obliged to care for. So she secures a position as stenographer to David Lyman, an eccentric old millionaire, a nervous wreck, who is bound to write the great American play before he passes on to other worlds. His ideas are taking shape in the form of a morality play and it is to transcribe his thoughts that Jane is hired.

She meets the old gentleman's heir, Monty Lyman, a young gad-about, much pursued by a society girl named Nita, who likes his prospects. Monty takes an immediate interest in Jane and she in him, but before long Monty's pranks seriously offend the old gentleman and after making a new will he conveniently dies, leaving his fortune to Jane.

Jane doesn't exactly know what to do with it. It isn't hers, she thinks. But to see whether Monty will get to work she pretends that she is fully set on keeping it. And Monty doesn't make a success of working at all and ends up by proposing to Jane. And then all of a sudden Jane thinks of Micky Donovan and his real love for her. What a man he is compared to Monty! So she tears up her will and goes back to the "White House."

CATCH LINES

Vivian Martin in a picture of smiles and tears—a typical Vivian Martin picture, in fact—which is always "nuff" said.

Written by Edith M. Kennedy, one of the most accomplished scenarists in the art. Her work here is visible in every one of the pretty scenes that go to make up the complete photoplay.

Vivian Martin, the charming young Paramount star, supported by two well-known leading men, Casson Ferguson and Niles Welch.

SUGGESTIONS

Play up Miss Martin's name for every picture in which she has appeared. She has appealed strongly to a certain type of picturegoer and her name is regarded as something of a synonym for this character of entertainment. If it is not so regarded and her pictures are successful in your house it is up to you to make it so regarded.

Miss Martin has Casson Ferguson and Niles Welch, both well-known leading men, in her support, while Edith M. Kennedy, author, and George Melford, director, represent the best in their respective branches of the business.



Jane, a pretty stenographer, has one object in life—to marry money. Yet, when the rich, young Apollo she loves, "pops"—she turns him down cold! How *could* she do it!

JESSE L. LASKY
presents

Vivian Martin
IN
"Jane goes a-wooing"

A Paramount Picture

Story and scenario by
Edith Kennedy

Directed by George Melford

One-column ad cut

"HER INSPIRATION"—METRO.

May Allison in Average Romantic Drama

GEORGE D. BAKER and Tom J. Geraghty collaborated on the story and scenario, "Her Inspiration," which serves as a starring vehicle for May Allison on the Metro program. The writers cannot claim originality in either subject matter or plot construction, but they can lay claim to having furnished an ideal Allison play—the kind she did so well in when co-starring with the late Harold Lockwood. It is light as to dramatic strength, with no "heavy" moments interpolated and very little tenseness to make you grip your seats, but there is a real surprise in the climax which leaves you more than satisfied with the five reels of screen drama.

Either one or both of the authors made a bad break in the story's continuity for at about the beginning of the fourth reel the story ends for all intents and purposes. It is at this time that hero and heroine embrace and avow their love for each other. Herbert Heyes as the young playwright is a bit too anxious at times to "act." Charles Elder, Allen D. Sears and Jack Brammall, handle character parts with cleverness. reviewer recalls some clever work by Mr. Heyes opposite Jewel Carmen. His work in this picture is not in the same class. With few exceptions, the action is laid in the open and the cameraman has "shot" some beautiful exteriors.

Robert Thornby directed. William E. Fildew photographed. The production was made under the supervision of Mr. Baker, manager of productions of Metro's West Coast studios.—*Joseph L. Kelley.*

THE CAST

Kate Kendall.....May Allison
Harold Montagu.....Herbert Heyes
Curt Moots.....Charles Edler
Big Hank.....Allen D. Sears
Looney Lige.....Jack Brammall
Story and Scenario by George D. Baker and Tom J. Geraghty.
Directed by Robert Thornby.
Photographed by William E. Fildew.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored. These include a selection of scenes from the production as well as star photographs. A title and synopsis card are provided with each set to complete the display.

CUTS AND MATS:—One-half, one and two-column star cuts of May Allison are furnished to help in exploiting this production. These are the same as those provided on all Metro pictures with this star and serve with equally good effect in either advertising matter or news stories.

Metro also has on hand cuts of Miss Allison done by Lambert Gunther, a well-known artist. These are in silhouette and are particularly striking as to likeness and effect. A reproduction appears on this page.

SLIDE AND MUSIC CUE SHEET.

AD TALK

A light romantic drama with plenty of comedy touches and a good comedy twist for a finish will be seen at the theatre when the latest Metro feature, "Her Inspiration," starring May Allison is shown on _____ of _____ week. This was written for Miss Allison by Tom J. Geraghty and George D. Baker and is one of the most enjoyable pictures turned out by this prolific pair. Miss Allison appears as pretty as ever in the role of Kate Kendall while others who contribute to the good of the picture are Herbert Heyes, Allen Sears, Charles Edler and Jack Brammall.

"Her Inspiration" starts off with Harold Montagu, a young playwright, receiving his most recent work of art back from the hands of the manager with the opinion that it lacks atmosphere. He is told that, seeing it is a story of Kentucky moonshiners, he had better go to the Kentucky mountains instead of bar-rooms for his atmosphere, it being more invigorating in the southern locality. So off he goes. Now, of course Harold didn't know that Kate Kendall, an actress, had—but oh shucks! We promised not to tell. It's such an interesting little secret, though, that it persists on trying to leak out every once in a while.

However, now that we've gone this far without letting the great American public in on it we'll keep it to ourselves and let the screen give it away, which it does in a much prettier fashion than we know of. "Her Inspiration" is pretty and clever and nice. You'll like it.

THE STORY

Harold Montagu, a young playwright, is told by the manager that his latest opus lacks proper atmosphere and as it is a moonshine story, Harold takes himself off to the Kentucky mountains, there to meet the originals of the counterparts in his play. He becomes acquainted with such denizens of the mountains as Curt Moots, Big Hank and Looney Lige—and last, but not by any manner of means least, with Kate Kendall—a wild mountain crew all of them—just the right people to contribute to Harold that atmosphere he needs to put his play over.

Of course the moonshiners regard him suspiciously, particularly Big Hank, who sees him making progress in a romance with Kate and doesn't like him at all. Big Hank tries to interpret every move made by Harold as that of a revenue officer. The others, however, accept him for what he is. Looney Lige, a half-witted and self-constituted guardian of Kate, nurses a hatred for Big Hank that is augmented into a fury when he sees him trying to kiss the girl. He threatens to go for the revenue officers and give away the secrets of the illicit still.

Soon after, twelve revenue officers arrive. Harold, not knowing who they are, directs them to the hiding place of the moonshiners. Big Hank sees him and decides that he must hang. He is only prevented by the arrival of Looney Lige at the head of the band of officers. After this, Harold decides that he has atmosphere enough and that he must return to the city, because it would never do to marry an uncouth girl of the mountains, no matter how much he loved her. As he is watching the rehearsal of his play the manager requests that he meet the leading lady—Kate Kendall who, strange enough, was also seeking atmosphere!

CATCH LINES

May Allison in a new Metro picture that is a thoroughly enjoyable combination of romance, drama and comedy. It's infectious, it is, and if you don't like it, something will be radically wrong with your system.

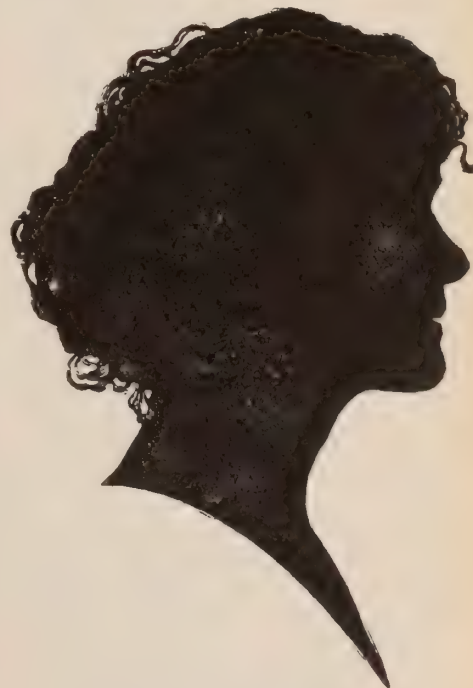
The playwright went to the Kentucky mountains for atmosphere for his moonshine play. He didn't figure on the leading lady going down and living the part of a raw, unlettered "gal" and her performance as such was so realistic that it completely took him in. And then after that he took her in as his wife. You'll enjoy this romantic comedy of the mountains.

He thought she was unversed—utterly unversed—no education—no knowledge of clothes—no experience—no anything—but that was only because she was a good actress!

Every once in a while a picture comes along that is so delightful it touches a spot long left untouched. That's how this picture acts on one. You'll laugh and smile and guess all the way through.

SUGGESTIONS

This film doesn't offer you anything strikingly original that you can do in an advertising way. Our advice is to "play" with it in your ad copy. Use light language in speaking of it and make sure to score the fact that it is a light romantic comedy-drama with a surprise finish. Feature Miss Allison, and if you can get hold of one of the cuts reproduced on this page use it as a center for your copy. It is so well done that it will surely attract attention.



MAY ALLISON

New type of star cut provided by Metro

"UNDER THE TOP"—ARTCRAFT

Fred Stone's New Artcraft Stands up Better Than His First

ONE can't tell whether the dream idea has been thought of when the story was first written or after the picture was completed. Whatever the case, it has been made clever use of; as, underneath this cover, several unpardonable sins against the laws of logic have been committed. The continuity, in the other hand, is badly cut up; this is a fault which could have very easily been remedied in editing. For instance, about six hours are required to travel the distance of twenty-five miles on an automobile, with no excuse whatever to offer for such a delay.

The story belongs to the dime-novel class. It spreads in all directions, eventually managing to get together; but, in spite of all these shortcomings, the picture will entertain certain classes of people, especially the children, because an entire circus is used to stage it. This affords the star an opportunity to perform some acrobatic stunts, although, at times, they are forced. A little "pruning" could help a great deal.

The star is given a booby part, but it is hard for him to convince any one that he is a country fellow. He looks too polished.

The picture is clean. As an entertainment it is a little better than "The Goat."

Released Jan. 12.—Length, 5 reels.—P. S. Harrison.

THE CAST

Jimmie Jones, a house painter.....Fred Stone
Pansy O'Neill, a circus girl.....Ella Hall
Terry O'Neill, her father.....Lester Le May
Lotta Crust, a former ring performer

Sylvia Ashton
"Foxy" Stillmore, her son.....James Cruze
Jay Trimmer.....Guy Oliver
Otto B. Shott.....Charles Ogle
Professor De Como, a hypnotist.....Noah Beery
Justice of the Peace.....J. Cummings
Mrs. Jones, Jimmie's mother.....Jane Wolff
The Wardrobe Lady.....Julia N. Stark

In Prologue
Jimmie Jones, a boy born with a laugh
Gordon Griffith
Little Mary O'Neill, a circus girl
Althea Worthley

By John Emerson and Anita Loos.
Scenario by Gardner Hunting.
Directed by Donald Crisp.

AD TALK

Fred Stone, the acrobatic comedian, who scored such a success at the theatre in his first Artcraft photoplay, "The Goat," will return on _____ of _____ week in his second picture, a story of circus life, entitled "Under the Top." He is seen in the role of a house painter in a little town by the name of Three Forks and from childhood he has loved Pansy O'Neill, a girl of the circus that yearly comes to the town. And one time when it makes the town Jimmie (Mr. Stone) discovers that Pansy has inherited the circus from her father. And then enters plenty of villainy and Jimmie has a hard time of it protecting little Pansy from the various attempts made to marry her off to those desiring control of the circus.

Of course Jimmie and Pansy emerge from the conflict safe and sound when it is all over, but not before the observer has been given a few thrills. These are provided both by the story itself and the opportunities that the star so daringly takes to perform stunts. At one time when he is being chased hither and yon all over the tents during the progress of the show he performs on the wires, the trapeze, uses the spring board to leap over the backs of horses and elephants and delights the audience in the picture who believe him part of the performance. In fact "Under the Top" is a delightful mixture of comedy, acrobatics and human interest.

Mr. Stone's vehicle was written by John Emerson and Anita Loos, while Ella Hall, James Cruze, Sylvia Ashton, Guy Oliver and Charles Ogle contribute support of a sterling quality.

THE STORY

Jimmie Jones, who was born with a smile, is a house painter in the little town of Three Forks. When he was a boy and the circus came to town he fell in love with Pansy O'Neill, daughter of the owner of the circus, and years later when the show again makes the town, Jimmie renews the acquaintance and the romance. But there is villainy afoot. Pansy has inherited the circus at her father's death and her two rascally guardians, with foul play in mind, leave the little lady with Lotta Crust, a former performer of the ring, who lives in Three Forks. Lotta has a well formulated plot of her own, by which she plans to marry Pansy to her very flashy son Foxy, who,

be it known, is a gentleman of the light fingered fraternity.

Jimmie, however, enters a protest, a protest which Pansy rather likes. However, the guardians, on learning of Lotta's plot, put in an appearance again. It is their plan to force her to marry one of them—either one, for all they care about is getting complete control of the circus. To put this plan through they hypnotize Pansy, but Jimmie again interferes. He secures the marriage license and plans to keep it until three o'clock in the afternoon, the time set for Pansy to come out of the trance. The guardians let out the cry of "Hey, Rube"—the circus riot call—when they discover that Jimmie has gone off with the license, and as a result the canvasmen pursue the house painter all over the circus tents. He manages to evade them all by using the trapeze and the slack wires and at three o'clock he quits his antics and lets himself be captured. When Pansy learns of her guardians' plot she calls upon the hands to drive them out—and she, of course, is happy with Jimmie.

CATCH LINES

More comedy and more acrobatics from Fred Stone! You remember him only a short while back in "The Goat." He invaded a picture studio then. Here he invades a circus and puts it on its feet and marries the little lady that owns it. And speaking the circus! Well, Fred Stone is a complete three-ringer himself.

"Hey, Rube!"—the circus riot call. And out into the ring dashed Jimmie Jones with a coveted marriage license in his hand. After him came an angry pack of circus hands! But Jimmie was bound to keep that license until three o'clock, and keep it he did, even though he had to jump horses, swing on a trapeze and walk slack wires. Jimmie did some acrobatics and why shouldn't he, for he's none other than Fred Stone!

Written by John Emerson and Anita Loos, the pair that gave us some of the best of Douglas Fairbanks' pictures.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one 24-sheet; rotogravure one-sheet. One three, the six and the twenty-four serve to bring out comedy acrobatic character of production and show star in hazardous poses.

LOBBY DISPLAY:—Eight 8x10 black and white; eight 11x14 sepia; one 22x28 sepia; 8x10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These sound the comedy note throughout.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The two and the three-column ads serve to accentuate comedy note in pictures and arguments. The body of the one-column is reproduced on this page.

SLIDE AND MUSIC CUE SHEET:—Slide is same design as mix-sheet.

SUGGESTIONS

You have a big name to plug in connection with this production. Accentuate the star's abil-

ity as an acrobatic comedian. You can go the limit on this angle, for it is in stuff like that he shines. Dress all your ad copy up with a circus background or any design that brings out the atmosphere of the circus will suffice. Don't forget the names of Emerson and Loos in your billing. Here is a pair that has been responsible for some of Fairbanks' successes, but they aren't stopping there. They are adding to their laurels with each succeeding day. Recently they have been identified with the Shirley Mason-Ernest Truex pictures. You might mention these, as they are said to have been successes in most all localities.

Ella Hall, opposite Stone in this picture, was once a Bluebird star. She is well known and you might profit by making mention of her name also.

"THE CRAVING"

(Continued from page 448)

point, the product of this drunkard's brain is by no means uninteresting, consisting, as it does, of lots of pretty women. Get this over to your patrons.

If you live in a town where there is a wet-dry fight going on and you care to ally yourself with the dries they will, no doubt, be eager to support this production as being propaganda for their side. There is no preaching in it, to be sure, but this makes it all the more valuable to them.

Jesse L. Lasky
presents

Fred Stone

By
John Emerson
and
Anita Loos
Scenario by
Gardner Hunting
Directed by
Donald Crisp



in
"UNDER THE TOP"

An ARTCRAFT Picture
One-column ad cut

"THE CALL OF THE SOUL"—FOX

"Wronged Girl" Story, with Few Moments That Appeal

A YOUNG hospital doctor and a young nurse go picnicing. The latter falls from a rock and hurts herself. She faints. Here's where the "wronged girl" stuff comes in.

The doctor joins a polar expedition. While in the North Seas, the leader is injured and is compelled to return to the States. The heroine, who in the mean time has given birth to a child, is called to nurse him. He falls in love with her, and, after a persistent wooing, they marry. She tells him nothing of the child.

The doctor, who was left in charge of the expedition, now returns broken in health. He is welcomed by the former leader, and is asked to remain in his home until he regains his health.

The child contracts pneumonia and the mother is called in a hurry. Remorse stricken for the wrong he had done to her, and seeking for a chance to atone, the doctor begs to be allowed to attend the case.

Missing his wife, the husband learns where she went and follows her there. He is shocked and demands to know. She tells him all. Angered, he returns to the house to wreak vengeance on the doctor. The latter explains that she is innocent; thereupon, he returns to his wife and asks forgiveness. In the mean time, the doctor kills himself.

The story is improbable and the kind not fit for family patronage. Towards the last part of the story, some of the situations are heart appealing, but I doubt whether they can impart good taste to so repulsive a theme for many a picture goer.—Released Jan. 19.—Length, 5 reels.—P. S. Harrison.

THE CAST

Barbara Deming.....Gladys Brockwell
Dr. Clayton.....William Scott
Neil McClintock.....Charles Clary
The Nurse.....Lydia Yeamans Titus
The Baby.....Nancy Caswell
By Julia Burnham.
Scenario by Dennison Clift.
Directed by Edward J. LeSaint.

CATCH LINES

Gladys Brockwell in a role of many emotional opportunities. If you enjoy real acting in a story that amounts to something—a story that you don't forget as soon as you leave the theatre—see this brilliant actress in "The Call of the Soul."

Miss Brockwell has given us many great performances but it may safely be said that her portrayal of Barbara Deming in "The Call of the Soul" surpasses any other characterization she has contributed to the screen.

The story of a Woman and Two Men—a story that presents a living, sustaining series of thrilling incidents—a story that you will never forget. Don't fail to see "The Call of the Soul."

It was the Call of the Soul that excluded tragedy from the lives of Barbara and her husband, a man of the strictest principles.

AD TALK

"The Call of the Soul," with Gladys Brockwell as star, will be shown at the theatre on _____ of _____ week. This is an unusual picture in many respects for, although it treats of a story well known in the worlds of fiction and pictures, it is developed so realistically and without recourse to any of the established tricks it takes on a novel aspect. Miss Brockwell appears resplendent in the stellar part of Barbara Deming, a nurse. Miss Brockwell is one of our best emotional actresses and her work here only goes to prove the point in a particularly forceful manner. The support she receives from William Scott as the doctor and Charles Clary as the explorer, Neil McClintock, is of an exceptionally high order.

"The Call of the Soul" tells of Barbara Deming, who was taken advantage of by Dr. Clayton at a moment when neither of the two were aware of what they were doing. The doctor offers to marry her but a revulsion of feeling causes her to hate the very sight of him. A son is born to her and she keeps him in secret. Later she marries an Arctic explorer, an intimate friend of Dr. Clayton's. It may be seen from this mere outline of the beginning of the picture that it promises a denouement of unusual force. And this promise is well fulfilled. To relate the climax here, however, would be to spoil one of the best pieces of entertainment ever offered at the _____ theatre.

SUGGESTIONS

This is a picture that lends itself well to that sort of advertising in which you tell part of the story up to some strong dramatic climax and then leave the rest to the imagination. This is one of the most effective ways of advertising, whether it be a play, book or a motion picture. If you haven't tried it before do so in connection with "The Call of the Soul." A glance at the synopsis will give you the opportunity to find one of these crises, if you are not able to see the picture yourself before its exhibition at your theatre.

Play up Miss Brockwell's performance, for it is one of the best she has yet given the screen, it is said. Her popularity is increasing with each release and as she is one of the best in her art she deserves real featured prominence.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white photographs; ten 11 x 14 black and white photographs; three 22 x 28 colored photographs.

SCENE CUTS:—There are a variety of one and two-column production cuts furnished with this picture, the majority of them containing scenes of dramatic consequence from the picture. Star cuts in one and two-column sizes are also available at all Fox exchanges.

ADVERTISING CUTS:—One and two-column advertising cuts have been prepared for the exhibitor's use in connection with the exploitation of this production.

SLIDE AND MUSIC CUE SHEET.

THE STORY

Barbara Deming, a nurse, and Dr. Clayton, visit an island on a picnic and are marooned there. The rowboat is carried away by the tide. Clayton builds a fire in a cave but until Barbara falls and meets with a slight injury she will not enter. As Clayton is reviving her he is struck by her beauty and appeal and passionately kisses her. When morning comes he has a thousand pardons to offer for what he has done but the very sight of him is repugnant to her. Later they are rescued and soon afterwards Clayton leaves to join the Arctic expedition of Neil McClintock. While he is away Barbara becomes a mother. She puts the child in charge of a woman she trusts. She loves the boy dearly.

McClintock breaks down on the trip and returns, leaving Clayton in charge. Barbara is assigned as his nurse and he falls in love with her. She loves him but thinks him too hard. But in time she learns that he is not so rough as his exterior would indicate and she marries him. Later Clayton returns and is invited to the McClintock home to rest up. One night Barbara is asked to the bedside of her child. He is sick with a fever. Clayton attends him and says there is little hope. But when Barbara tells the boy that she is his mother he brightens up and regains his health. Clayton, still stricken

with remorse and knowing that McClintock suspects something, tells him the whole story, exonerating Barbara of all blame and adding that she has never loved any man but her husband. And McClintock takes his wife and her son back to his home.

FILE THESE PAGES

HOW often have you, Mr. Exhibitor, found yourself with your show all booked and no press matter or advertising material on hand regarding the feature of that show?

Motion Picture News is so bound that the plan book may be removed from the magazine and filed.

"THE DANGER ZONE"

(Continued from page 449)

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8x10 black and white photographs; ten 11x14 black and white; three 22x28 colored.

PRODUCTION CUTS:—Five two-column and four one-column. Two of the doubles are poses of star, the others being dramatic scenes. Three of the singles are scenes, other pose.

ADVERTISING CUTS:—Two two-column; two one-column. These contain well written and striking arguments, as is the case with all Fox advertising cuts.

The press sheet also contains a variety of suggested ads for the exhibitor.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Madlaina Traverse is a star new to the Fox banner and by way of introducing her to your public you might make the showing something of a special occasion. Circularize all your regular patrons, telling of her making her bow under the Fox management and, particularly to your women patrons, bring out the character of the story. Dwell also on the emotional ability of the actress.

Follow this plan out in your newspaper advertising and in any special advertising you may do in your lobby. Miss Traverse is to do more pictures for Fox, and you might as well start off with a splash if you intend to book her future productions. You will benefit, without a doubt, if you do make an "event" in a case like this. It is in way of "introducing" your public to the new player and the result will be that in future when you bill her, people will know what to expect.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to October 6, 1918.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ADVENTURE SHOP, THE (VITAGRAPH)	GRIFFITH	(JAN. 6)	JAN. 11	"Better than an average picture."—M. P. News.
AFTER THE WAR (ARGOSY)	CUNARD	(JAN. 26)	JAN. 11	"Timely subject possessing unusual advertising possibilities."—M. P. News.
ALI BABA (FOX EXTRAVAGANZA)		(NOV. 24)	DEC. 7	"Not only entertaining but is an excellent production."—M. P. News.
ALL NIGHT (BLUEBIRD)	CARMEL MYERS	(NOV. 25)	NOV. 2	"An out of the ordinary comedy drama that satisfies."—M. P. News. Exhibitor Comment—"Crackerjack. Big business." "Average picture." Consensus—"Fine picture with good drawing powers."
ALL THE WORLD TO NOTHING (PATHE)	RUSSELL	(DEC. 1)	NOV. 30	(Six Parts) "Far below the regular William Russell standard."—M. P. News. Exhibitor Comment—"Only fair picture with average drawing powers." "Big business." Consensus—"Satisfactory picture with average drawing powers."
AND A STILL SMALL VOICE (RBSN-COLE)	WALTHALL	(DEC. 23)	DEC. 21	(Six Parts) "Walthall satisfactory in drama built on old lines."—M. P. News.
APPEARANCE OF EVIL, THE (WORLD)	ELVIDGE	(OCT. 7)	OCT. 5	"Excellent suspense runs straight through."—M. P. News. Exhibitor Comment—"Average picture four days."
ARIZONA (ARTCRAFT)	FAIRBANKS	(DEC. 8)	DEC. 28	"Fairbanks slips a cog, but production should please."—M. P. News. Exhibitor Comment—"Drew big for Christmas week. Good but not his best." "Big to average business." "Flu" masks on every one." "Great. Fairbanks' best picture." "We established a record for New Year's Day." "Big business." Consensus—"Excellent production with big drawing possibilities."
BATTLING JANE (PARAMOUNT)	DOROTHY GISH	(OCT. 6)	OCT. 19	"Story above average, plot lacks body; intelligent handling."—M. P. News. Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right." "A splendid story and picture to a small audience." "Poor business." "Dorothy scored in this one." "Very good picture." Consensus—"Fair picture with ordinary drawing powers."
BEHIND THE LINES IN ITALY (KLEINE)		(OCT. 7)	OCT. 5	(Six Parts) "Interesting film and shows what Italians are doing in industrial way."—M. P. News. Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."
BELLS, THE (PATHE)	FRANK KEENAN	(NOV. 17)	OCT. 5	"This shows Keenan in the strongest character of his career."—M. P. News. Exhibitor Comment—"Very heavy. Will require a good comedy to get this over." "This picture will not go over." Consensus—"Heavy picture with average drawing power."
BELOVED IMPOSTER (VITAGRAPH)	LESLIE	(DEC. 16)	DEC. 21	"Light one with fine photography and good scenes."—M. P. News.
BEYOND THE LAW (EMMETT DALTON)		DEC. 22	DEC. 14	(Six Parts) "Entertaining picturization of the Dalton Brothers' story."—M. P. News.
BORDER RAIDERS, THE (PATHE)	COMPSON	(OCT. 6)	OCT. 5	"A winner for those who favor melodramas."—M. P. News. Exhibitor Comment—"Fair Western."
BORDER WIRELESS, THE (ARTCRAFT)	HART	(OCT. 6)	OCT. 12	"This picture will surely add to star's popularity."—M. P. News. Exhibitor Comment—"Good picture, bad business." "Flu" ban just lifted." "Excellent, received great applause." "The best Hart picture in some time." "Best Hart for a long time. Pleased all." "We can always bank on Hart. Lots came back second time." "One of Hart's best. Did good business." Consensus—"Excellent picture with big drawing power."
BORROWED CLOTHES (JEWEL)	HARRIS	(NOV. 18)	NOV. 2	(Six Parts) "Director Lois Weber scores again with this production."—M. P. News. Exhibitor Comment—"Very good picture. Big business." "Opened great in spite of 'Flu' restrictions of children under 18 and 2 hours' shut down for ventilation." "Extra big business and big through week." Consensus—"Excellent production with big drawing powers."
BRANDING BROADWAY (ARTCRAFT)	HART	(DEC. 15)	DEC. 7	"Star keeps you guessing in subject which is bound to go."—M. P. News. Exhibitor Comment—"Some Picture." "Very Good Hart." "Differerent from usual run of Hart pictures and made a big hit." Consensus—"Excellent production with strong drawing powers."
BUCHANAN'S WIFE (FOX)	PEARSON	(DEC. 1)	DEC. 14	"Virginia Pearson in highly dramatic production."—M. P. News.
CABARET GIRL, THE (BLUEBIRD)	CLIFFORD	(DEC. 30)	JAN. 4	"The title tells the whole story."—M. P. News.
CAPTAIN'S CAPTAIN, THE (VITAGRAPH)	JOYCE	(JAN. 6)	JAN. 4	"Popular Alice Joyce in an average story."—M. P. News.
CAUGHT IN THE ACT (FOX)	HYLAND	(DEC. 5)	DEC. 21	"Rather spare plot and not well treated."—M. P. News.
CAVELL CASE, THE (SELECT)	JULIA ARTHUR	(NOV. 24)	DEC. 21	Exhibitor Comment—"Very Good." "Poor business as 'flu' ban interfered."
CODE OF THE YUKON (SELECT)	LEWIS	(DEC. 23)	DEC. 2	(Six Parts) "Outdoor scenery loves this. Plot built on revenge."—M. P. News. Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." Consensus—"Satisfactory picture with average drawing powers."
COMMON CAUSE, THE (BLACKTON-VITA)		(JAN. 5)	DEC. 7-1	Contains all elements necessary to pleasing entertainment."—M. P. News. Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."
CROWN JEWELS (TRIANGLE)	ANDERSON	(DEC. 15)	JAN. 4	"Critics may find fault with direction of this."—M. P. News.
DANGER—GO SLOW (UNIV.SPEC.)	MAE MURRAY	(DEC. 9)	DEC. 2	(Six Parts) "Heart interest and suspense plentiful here."—M. P. News. Exhibitor Comment—"Pleased big."
DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT)	FREDERICK	(NOV. 25)	OCT. 19	"A well produced tale of the 'wronged girl.'"—M. P. News. Exhibitor Comment—"Not much of a picture." "Average business." "Only fair picture to average business." "Weak production for Pauline Fredericks." "Very, very poor. If you value your Pauline Fredericks business, skip this one sure." "Poor Pauline. This is just the kind audiences don't want." Consensus—"Just a fair picture with ordinary drawing powers."
DAWN OF UNDERSTANDING, THE (VITAGRAPH)	BESSIE LOVE	(DEC. 2)	DEC. 21	"Romantic story of the days of '49 with steady action in plot."—M. P. News. Exhibitor Comment—"Poor business."
DEUCE DUNCAN (TRIANGLE)	DESMOND	(NOV. 24)	NOV. 2	"Fans strong for Westerns will like this."—M. P. News.
EVERYBODY'S GIRL (VITAGRAPH)	JOYCE	(NOV. 18)	OCT. 19	"A corking good picture; should have universal appeal."—M. P. News. Exhibitor Comment—"Good picture, big business two days." "Pleasing picture, big business third day." "Average business." "Average business." "Will please any audience." "Pleasing program picture. Satisfied. Average business." "Good comments from my patrons." Consensus—"Excellent picture with very good drawing powers."
EYE FOR AN EYE (METRO SCREEN CLASSICS)	NAZIMOVA	(DEC. 8)	NOV. 2	(Seven Parts) "Ace high for artistry and star is good."—M. P. News. Exhibitor Comment—"Big business four days." "One of the best money-makers on screen." "Big production. Did not draw as well as it should. First time we ever showed Nazimova." "Not as good as 'Revelation,' but good picture and drew well. Star drew here." Consensus—"Excellent production with big drawing powers."
EVERY MOTHER'S SON (FOX)		(DEC. 8)	JAN. 4	"Director strikes sincere human note even in war picture."—M. P. News
FAIR ENOUGH (AMERICAN)	FISHER	(DEC. 29)	JAN. 4	"This should get over with non-critical audiences."—M. P. News. Exhibitor Comment—"Very good. Big business." "Good." Consensus—"Good picture with good drawing powers."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.
 Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office." "A crackerjack western with thrills galore. Kept everyone at a top pitch." "Mix a winner. Good."
 Consensus—"Excellent picture with strong drawing powers."

FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.
 Exhibitor Comment—"Beautiful production and pleased. Did not draw as picture is suited for juvenile audiences. About one a year will do for these."

FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5).....DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.
 Exhibitor Comment—"Just a fair picture to average business." "Just a good program picture."
 Consensus—"Fair picture with average drawing powers."

FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11
 (Six Parts)

"Picture looks like good stories were scarce."—M. P. News.
FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
"A clean offering that should appeal to all."—M. P. News.
 Exhibitor Comment—"Average business." "Very mediocre to poor business." "Only fair."
 Consensus—"Fair picture with fair drawing powers."

GIRL OF MY DREAMS (ROB-COLE) RHODES (DEC 15) DEC. 14
 (Six Parts)

"Billie Rhodes registers to advantage."—M. P. News.
GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14) SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GOOD-BYE BILL (PARAMOUNT) MASON-TRUEX (DEC 15) DEC. 21
"Laugh at the Kaiser's expense; film padded some."—M. P. News.

Exhibitor Comment—"Very poor" picture to poor business."
GREATEST THING IN LIFE (ARCTICRAFT) L. GISH (DEC. 8) JAN. 8
"Griffith strikes human note again—characters all real."—M. P. News.
 Exhibitor Comment—"A remarkably good feature. One of Griffith's very best. Wonderful war scenes." "Extra big business for seven days."
 Consensus—"Excellent production with tremendous drawing powers."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4
"Fact and fiction combined in a war history."—M. P. News.

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.

Exhibitor Comment—"Wonderful scenic effects." "Good program picture. Strong and unusual plot. Excellent photography and good sets. Drew very well for week before Christmas."
 Consensus—"Good picture with good drawing powers."

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17) NOV. 2
"It will please but the star is somewhat lost."—M. P. News.

Exhibitor Comment—"Fair picture." "Very good." "Gypsy Trail" was played in stock in the city and was unsatisfactory as a play."
 Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14) OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

Exhibitor Comment—"A 100 per cent production. Box office as well as patrons."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
"The best Norma Talmadge yet."—M. P. News.

Exhibitor Comment—"Extra big business."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14
 (Six Parts)

"Melodrama showing skillful treatment in every scene."—M. P. News.
 Exhibitor Comment—"Good picture. In fact better than any of her previous attempts. 'Flu' kept attendance down." "Very Good."
 Consensus—"Good picture with good drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17) NOV. 2
"Human characters put this over for a hit."—M. P. News.

Exhibitor Comment—"Big to average business three days." "Average business."

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7)....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.

Exhibitor Comment—"Mae Marsh's best characterization." "Best Marsh in a long time." "Very good picture." "Very fine offering." "Good." "Average business." "Very good."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18) NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.

Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9) DEC. 21
"Comedy near the end saves this picture."—M. P. News.

Exhibitor Comment—"Excellent picture. Pleased patrons. 'We never showed a picture that pleased more. A wonderful picture.'"
 Consensus—"Excellent picture with strong drawing powers."

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2) NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.

Exhibitor Comment—"An average program picture."

HOARDED ASSETS (VITA) MOREY-BLYTHE (DEC. 23) DEC. 28
"Morey will please in this one; diversified story."—M. P. News.

Exhibitor Comment—"Such pictures would put industry out of business in a short time."

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6) OCT. 12
 (Six Parts)

"This one is above the average and full of entertainment."—M. P. News.
 Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good." "Big business."
 Consensus—"Fine picture with good drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4
"A human little story that will please."—M. P. News.

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18) OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.

Exhibitor Comment—"Good picture. Business fair." "Poor business."
 Consensus—"Satisfactory picture with fair drawing powers."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements."—M. P. News.

Exhibitor Comment—"Average business."

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
 (Six Parts)

"Has good possibilities in Gaby's name."—M. P. News.

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29).....JAN. 11
"All things unite to make this Brady triumph."—M. P. News.

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21
"Opinion may vary in regard to this as entertainment."—M. P. News.

I WANT TO FORGET (FOX) NESBIT (DEC. 15).....JAN. 4
"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18) OCT. 19
"A comedy drama that sums up as average."—M. P. News.

Exhibitor Comment—"Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17) OCT. 26
 (Seven Parts)

"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

Exhibitor Comment—"Excellent production." "Big business." "Big business."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14
 (Six Parts)

"Human touches make this interesting."—M. P. News.

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14) NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.

Exhibitor Comment—"Only fair." "Average business." "Average picture."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18) OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star."
 Consensus—"Excellent production with big drawing powers."

LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9).....DEC. 28
"Polite comedy of this popular star's type."—M. P. News.

Exhibitor Comment—"Pleased big."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN NOV. 23
 (Six Parts)

"Perret production will no doubt have universal appeal."—M. P. News.

Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5).....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18) OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M. P. News.

Exhibitor Comment—"Nice kid. Average business."

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29) JAN. 4
"Miss Clark's charm in a pleasing setting."—M. P. News.

Exhibitor Comment—"Star well liked, but play only mildly interesting." "Poor business." "Not much."

LITTLE ORPHAN ANNIE (PIONEER) COLEMAN MOORE (DEC. 22) (Six Parts).....DEC. 21
"They don't make them more touching than this one."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13) JAN. 11
"Nice romance against background of sane spy drama."—M. P. News.

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30) DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEYBY (DEC. 1) DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7) OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News.

Exhibitor Comment—"Average business two days."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17) NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.

Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture." "Splendid picture." "Fair." "Very good. Right kind of stuff. Very pleasing."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6) OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.

Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot." "Very good picture." "Good cast put over average picture to win." "Very good."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21
"Another Stone picture presenting appealing story."—M. P. News.

Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by flu."

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And Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17) .OCT. 12
"A good clean farce that should please everyone."—M. P. News.
 Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic." "Poor business for comedies here."
 Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
 Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business."
 Consensus—"Fine picture with good drawing powers."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18) .NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13) .OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
 Exhibitor Comment—"Very good picture." "Poor picture to poor business." "Fair picture. Star has little drawing power." "Not much force."
 Consensus—"Fair picture with average drawing powers."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7) .OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.
 Exhibitor Comment—"Average to poor business." "Average business."
 Consensus—"Satisfactory picture with average drawing powers."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12) .JAN. 11
"Powerful Western with Keenan in dual role."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1) .NOV. 23
"Diando's little star wanders through five reels of 'film'."—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25) .NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
 Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business." "Entertaining picture. Clean. Nice picture. Average business." "Average business."
 Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25) .NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.
 Exhibitor Comment—"Fair picture. Average business."

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17) .DEC. 7
"Caruso is an instant success and the story is good."—M. P. News.
 Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories." "Awful picture. Very good business." "Advertised heavy but simply could not get them in. Pulled it off second day. Awful." "Disappointed." "Picture fair. Business terrible." "Glad he is only making one more." "Poor business." "Took it off second day. Another case of stage success, screen flivver."
 Consensus—"Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27) .DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.
 Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business."
 Consensus—"Good picture with good drawing powers."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15) .DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6) .JAN. 4
"Above the average—exterior delight to the eye."—M. P. News.

ONCE TO EVERY MAN (PROHMAN) SHERRILL (DEC. 29) .DEC. 21
 (Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

ONE WOMAN, THE (SELECT) (NOV. 16) .NOV. 20
 (Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.
 Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors." "Big business seven days."
 Consensus—"Excellent Production with good drawing powers."

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6) .OCT. 19
 (Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
 Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average." "Fourth Liberty Loan Propaganda." "Best Walsh yet."
 Consensus—"A production of fast action and star that draws them in."

PALS FIRST (SCR. CLA-METRO) LOCKWOOD (OCT. 13) .OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
 Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat." "Played two-day return to big business." "A very good picture, well liked. Did not draw. People will not stand for dead stars." "Fine picture, deserves a big crowd." "Average business." "Fine picture. Big business."
 Consensus—"Most excellent production with wonderful drawing power."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8) .DEC. 14
"Star blends the tear and the smile delightfully."—M. P. News.
 Exhibitor Comment—"Big business solid week." "Excellent." "Well made picture, but star rather mis-cast. Madge does not kack like a burlesque queen."
 Consensus—"Excellent picture with fine drawing powers."

PERFECT 36, A (GOLDWYN) MABEL NORMAND (NOV. 17) .
 Exhibitor Comment—"Censors spoiled this for Pennsylvania." "Average business." "Extra big to big business seven straight days." "Fair. Story weak." "Just the kind of a picture they want to see Mabel Normand in. Went over big to extra big business." "Big business; played with 'Shoulder Arms.'"
 Consensus—"Fine picture with very good drawing powers."

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28) .JAN. 4
"Two stars in a rather sluggish comedy-drama."—M. P. News.

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13) .OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13) .OCT. 21
"Faithful treatment of a famous book should put this over."—M. P. News.
 Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this." "Poor. Public doesn't seem to want war pictures after the war. Poor business seven days." "Peat scores here, but business wasn't big. Why? Just before Christmas." "Only fair. Director only fair. Peat not so good. War pictures not in demand."
 Consensus—"Good production with good drawing powers."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22) .DEC. 1
 (Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.

QUICKSAND (PARAMOUNT) DORO DALTON (DEC. 22) .DEC. 2
"Reviewer thinks picture was wrecked at the start."—M. P. News.
 Exhibitor Comment—"Fair picture." "Fairly good dramatic story. Held its interest and apparently satisfied."
 Consensus—"Average picture with average drawing power."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT. 13) .OCT. 1
 (Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage'."—M. P. News.
 Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production." "Average business." "Wonderful picture. Book it if you have to borrow money." "Well liked. Would have done more business but 'flu' hurt." "Fine. Drew big."
 Consensus—"Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17) .NOV. 1
"Snappy action to this tale of those familiar German spies."—M. P. News.
 Exhibitor Comment—"Average business."

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) .DEC. 2
"Moral question raised in story that looks worthy."—M. P. News.
 Exhibitor Comment—"Big business." "Very good. Big business." "Fairly good. Would have been better without war stuff."
 Consensus—"Good production with strong drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (OCT. 14) .OCT. 1
 (Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
 Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted." "Lacks interest, no story, ordinary. Patrons displeased."
 Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .NOV. 1
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes'."—M. P. News.
 Exhibitor Comment—"Extra big business seven days." "Fair picture. Did not go as well as 'Tarzan.' " 'Flu' killed business." "Big business."
 Consensus—"Excellent production with big drawing powers."

ROPE (UNIVERSAL SPECIAL) CAREY (JAN. 18) .JAN. 1
 (Six Parts)
"Star should please everybody in this production."—M. P. News.

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) .OCT. 1
"Good dramatic story which should give splendid satisfaction."—M. P. News.
 Exhibitor Comment—"Fine picture to big business." "Fine picture. Poor business. 'Flu' scare."
 Consensus—"Fine picture with good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17) .OCT. 1
"Touching moments and excellent handling make this a winner."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30) .DEC. 1
"Love story made sustaining by skillful handling."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7) .OCT. 1
"Interesting plot. A crook story that should not fail to please."—M. P. News.
 Exhibitor Comment—"A very pleasing and intensely interesting picture." "Good picture. Star is new. Business is bad." "Good program picture." "Crackerjack picture."
 Consensus—"Fine picture with good drawing powers."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16) .NOV. 1
"Light romantic drama with lots of entertainment."—M. P. News.
 Exhibitor Comment—"Average business." "Average."
 Consensus—"Fair picture with average drawing powers."

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1) .NOV. 1
 (Six Parts)
"This story is not suited to Bara's style."—M. P. News.
 Exhibitor Comment—"Poorest Theda Bara picture yet." "Rotten direction made Bara silly. More like this and Bara will be dead."
 Consensus—"Fair picture with good drawing powers."

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2) .NOV. 1
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20) .NOV. 1
 (Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
 Exhibitor Comment—"Extra big business seven days." "Extra big business for one week." "Extra big business." "Extra big." "Extra big business." "Record business." "Extra big business two weeks." "Best yet." "Not his best. Great drawing card. Got to hand it to Charlie. Business always poor before Christmas, but big with this."
 Consensus—"Great picture with tremendous drawing powers."

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1) .DEC. 1
"Roy Stewart returns and scores again."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28

(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.
 Exhibitor Comment—"Very satisfactory." "Poor business." "Good."
 Consensus—"Satisfactory picture with good drawing powers."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
 (Six Parts)

"This should please and also draw very well."—M. P. News.
 Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-round pictures we have ever played."
 Consensus—"Excellent production with strong drawing powers."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)....OCT. 12
 (Six Parts)

"A lengthy discussion on Free Love versus Marriage."—M. P. News.
 Exhibitor Comment—"Very good production and entertainment."
"Gladys Brockwell's best since 'The Devil's Wheel.' Pleased all patrons." "No pulling power, but best Brockwell picture for many months." "The best thing Brockwell has ever done. Big business."
 Consensus—"Fine production with good drawing powers."

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)....OCT. 19
"Story on old theme not suited for star."—M. P. News.

Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones." "Only fair picture, average business." "Nice picture but terrible business. No drawing power to it."
 Consensus—"Just fair as a picture with fair drawing powers."

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16)....DEC. 28
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.

Exhibitor Comment—"Good for kids only." "A few children laughed. Lee kids do very little in this picture." "Extra big business."
 Consensus—"Fair picture with average drawing powers."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13)....OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Everyone pleased." "One of his best. Splendid direction. Good locations. Very pleasing." "Good, very good. The Jap does excellent work in this picture."
 Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
"A well built typical movie."—M. P. News.

Exhibitor Comment—"Best Allison has done." "Pleased. Big business."
 Consensus—"Good picture with good drawing powers."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)....OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all." "Tom Moore getting better all the time. Business held up big on one of worst days of the year."

"A clean, classy picture, to extra big business." "Very pleasing. Big business." "Average business."
 Consensus—"Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)....OCT. 12
 (Six Parts)

"This clean picture will surely please anybody who loves Western plays."—M. P. News.

Exhibitor Comment—"Fine Western, good story." "Good picture. Big business."

Consensus—"Excellent picture with strong drawing powers."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)....NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

Exhibitor Comment—"Big business."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14)....OCT. 19
"A pleasing heart interest drama with star in dual role."—M. P. News.

Exhibitor Comment—"Average business." "Very good."
 Consensus—"Good picture, with good drawing powers."

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)....NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) MCINTYRE (DEC. 15)....DEC. 14
 (Six Parts)

"Nobody loves a fat man but they'll vote for this one."—M. P. News.

Exhibitor Comment—"Only fair. McIntyre not as good as 'Traveling Salesman.' War stuff dead."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.

Exhibitor Comment—"Average business." "Good picture. Average business." "Good." "Average business."

Consensus—"Fair picture with average drawing powers."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16)....DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
 (Seven Parts)

"Improvement over previous Government pictures."—M. P. News.

Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play." "Best of the three U. S. films, but the weeklies have shown practically all of it. Business fair, but one of these is enough."

Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1).....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

Exhibitor Comment—"Good strong picture. Extra big business." "Poor business three days." "Poor business."

Consensus—"Good picture with average drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2)....NOV. 9
 (Six Parts)

"Scandals and intrigues. Will go different in various sections."—M. P. News.

Exhibitor Comment—"Great picture to big business." "Big business." "Good production with strong drawing powers."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5)....JAN. 11
"Lavish production marks star's return to screen."—M. P. News.

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17)....NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29).....JAN. 11

"Good example of the 'better story' we hear about."—M. P. News.

Exhibitor Comment—"Only fair."

WHATEVER THE COST (HODK) ANITA KING (OCT. 7)....OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6)....JAN. 4
"Interesting with good comedy titles but not well balanced."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19).....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13)....NOV. 9
"A pleasing little picture that is clean."—M. P. News.

Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one." "Average business." "Fine little picture. Star is 'there.' People came out." "Poor." "Not often with this class of offering." "Enid Bennett deserves better stories than this."
 Consensus—"Ordinary picture with ordinary drawing powers."

WHY I WOULD NOT MARRY (FOX) NOV. 24.....DEC. 14
 (Six Parts)

"Very entertaining and not so spicy as title would lead you to think."—M. P. News.

Exhibitor Comment—"Great title. Good picture."

WEE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29)....JAN. 11
"A good idea, but an ordinary picture."—M. P. News.

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)....DEC. 21
 (Six Parts)

"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)....DEC. 14
"One of the star's best yet."—M. P. News.

Exhibitor Comment—"Average business." "Fine business. Weather bad."
 Consensus—"Fine picture with very good drawing powers."

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)....OCT. 26
 (Two-Reel Episodes)

"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
 (Seven Parts)

"Surely artistic, but may be over their heads."—M. P. News.

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV. 9
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

Exhibitor Comment—"A wild 'meller,' but at that the best picture Miss Nesbit has had. Got the business and satisfied public so no kick coming. Photography and settings fine"

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business." "Very good." "Best business yet on Ethel Clayton." "Average picture." "Certainly brought them out. Good picture. Big opposition."

Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
 (Six Parts)

"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Revelation" (Nazimova)—"Very good picture. Star made a hit."

"Lest We Forget"—"Repeat. Wonderful picture. Extra big business after 'Flu.'"

"Up Romance Road"—"Good comedy drama. No draggy spots. Good business three days."

"The Girl from Bohemia" (Castle-Pathé)—"Fair program offering. Average business for three days."

"More Trouble" (Pathe)—"Good picture. Great acting. Keenan great. Good business."

"Manx Man"—"Good picture but out of tune with public sentiment at present."

"Passing of the Third Floor Back"—"Poor picture to average business."

"Social Secretary"—"Talmadge going big."

"Mrs. Leffingwell's Boots" (Select)—"Good picture. Average business."

"Come Through" (Jewel)—"Very good."

"Friend Husband" (Goldwyn)—"Excellent picture to average business."

"A Law Unto Herself" (Paralta)—"Good picture."

"Heart of the Wilds" (Paramount)—"Only Fair."

"Life Or Honor" (Ivan)—"Seven reels, but interesting right up to the finish."

"Bread" (Universal)—"Good. Mary MacLaren gets the money for us here."

"Return of Mary" (Allison-Metro)—"Poor business account of 'Flu.'"

"Woman Who Sins" (Fox-Bara)—"No business. Not liked."

"The Claws of the Hun" (Paramount)—"Pleased after war."

"Back to the Woods" (Goldwyn)—"Not a good word for it."

"Friend Husband"—"Great entertainment."

"More Trouble" (Pathe)—"Good."

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ALABAMA

A. A. Lightman has secured the lease of several lots on Court street in Florence and will erect a \$40,000 theatre.

CALIFORNIA

Howe and Merrill are making such rapid progress on the interior decorations of their new Loring theatre at Riverside that the opening will take place late in January.

INDIANA

Iron-ton will soon have a new theatre erected by Col. H. L. Marting and Dr. A. Clarke Lowry on Third street adjacent to the Hotel Marting.

Handsome Theatre for Marietta, Ohio

MARIETTA, O., is to have a handsome new theatre to take the place of the Hippodrome, which was destroyed by fire early in the fall. At present the roof of the new house has been completed, and it is expected that the house, which will seat 1,300, will be ready for opening early in the spring. It will be equipped with a large stage, pipe organ and orchestra and will represent an investment of \$100,000.

It is owned by the C. & M. Amusement Company. This company also owns the Putnam in Marietta, and the Strand and Colonial in Cambridge, Ohio. O. F. Sybert is managing director of the group of houses.

Goldwyn Equipped to Handle Others

ANNOUNCEMENT has been made that the Foreign Sales Department of the Goldwyn Pictures Corporation is now equipped to extend its facilities to other producers, and also to act in this country for responsible foreign organizations.

Grace Darmond



CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Milwaukee Theatres Recover From Street Car Strike

THE drawing power of motion picture theatres was amply demonstrated in Milwaukee New Year's Day when street car employees went on a strike.

After experiencing decided handicaps in business due to two previous influenza epidemics Milwaukee managers were far from jovial over the newest jinx. The carmen went on strike at six o'clock the morning of New Year's Day, so that the midnight shows on New Year's Eve were packed.

Though no cars were running, and taxicabs were at a premium, the afternoon business at the motion picture houses was normal for a holiday. Scores walked miles to the downtown theatres, and though the night business fell off some, nevertheless a good number refused to allow a lack of street cars to keep them from seeing their screen favorites.

By the next morning, however, the strike had been called off, but not before theatre managers had begun to think of taking legal action to avoid further financial loss.

If the strike had been prolonged it is possible that a sympathetic strike of electrical workers would have been called which would have resulted in all electric power being cut off, completely crippling the theatres.

Mae Marsh's Husband Well Known in Grand Rapids

LOUIS L. ARMS, who is reported to have been married to Mae Marsh, motion picture star, recently, is very well known in Grand Rapids where he spent most of his life and where he was employed on Grand Rapids newspapers.

Arms broke into the newspaper game in the Furniture City, his first position being as assistant sporting editor of the Herald.

He was a member of the Central High School football team and made a name in local and state sporting circles as pitcher for various amateur and semi-professional baseball teams.

Later he was sporting editor of the Grand Rapids Press and secretary of the Michigan State League of Professional baseball clubs, organized by E. W. Dickerson, now president of the Western League.

Arms left Grand Rapids several years ago, going to Los Angeles where he engaged in the business of selling automobiles.

Later he worked for San Francisco and St. Louis, Mo., newspapers, then going into the newspaper field in New York and later becoming press agent for the Goldwyn people.

His father died several years ago, but his mother and sister still reside in Grand Rapids.

Detroit Exhibitors Take Exception to Exchange Men's Rulings

DETROIT exhibitors and the local exchanges are in the midst of a merry scrap over the new rules of the Board of Motion Picture Exchange Managers which require that all pictures must be paid for before any films leave the exchange.

The exhibitors held a mass meeting Friday noon at the Hotel Tuller and Saturday the exchange managers went into session.

The exhibitors declare that the exchanges have no right to demand a deposit on pictures if they must be paid for in advance anyway and that the exchanges are always late in sending out their invoices.

Geo. W. Trendle of the Kunsy chain of houses has issued an open letter in which he wants new rules instituted by the exchanges giving the houses the right to cancel a picture if all the regular advertising matter, such as paper, heralds, etc., is not available two weeks in advance of the date of showing and permitting the exhibitor to charge for cuts and other advertising when the exchange fails to have the matter shown in the press book on the release.

He also holds exchanges are liable for damages when they fail to ship on time or for the failure of films to arrive.

Many of the exhibitors have offered to co-operate with the exchanges and none, as yet, have failed to make their advance payments, it is reported.

Mrs. Chaplin Makes Hit in Dubuque

THE last month of 1918 witnessed the sensational rise, in Dubuque, of Mrs. Charlie Chaplin, nee Mildred Harris. Before her marriage her pictures drew fairly well here, but they did not set the whole city to talking.

Then Jewel Productions Co. took advantage of her marriage to Charlie Chaplin, and they certainly struck a bonanza when they dropped her maiden name and advertised her as Mrs. Charlie Chaplin.

Marrying at a time when the famous comedian is at the height of his popularity, his wife has the advantage of a million dollar name—a name that attracts like none other.

Mrs. Chaplin really deserved her rise in the film world, for she is a hard working little body and her acting in "For Husband Only" and "Borrowed Clothes" shows an improvement over her former pictures.

Dubuquers enjoy her pictures and according to the manager of the Grand, "Mrs. Charlie Chaplin has come to stay."

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

January 18, 1919

Springfield Newspaper Criticizes Health Department's Attitude Toward Theatres

THE handling of the influenza situation in Springfield has been so badly managed that one of the papers, The Springfield News-Record, printed the following editorial on December 26:

Common Sense and the "Flu"

This community has endured with remarkable patience the inefficient, ineffective but sensational administration of the Superintendent of the City Health department. For some months now we have watched the attempt to quarantine the places of business where there were no cases of influenza and the almost complete failure to quarantine homes where there were cases.

But patience has ceased to be a virtue. The prevalence of influenza is a condition that is likely to continue all winter and we should prepare to treat it in a sensible manner.

In the morning newspapers, a few days ago, a threatening advertisement was inserted by the Superintendent of Health. He said that some theatres had been admitting persons who were coughing and sneezing and that if they continued to do this they would be closed.

Could anything be more ridiculous?

How is a theatre manager to know whether a patron has a cough by looking him in the eye as he passes through the door, and how can he tell whether or not the ticket holder will sneeze while he is in the place?

This is characteristic of the entire administration of Dr. Campbell. He would close up business houses, but permit people to assemble at will in the homes, and not even make an effort to prevent any number of persons from calling on influenza patients.

When he closed the churches he closed only those of certain denominations, at first, and permitted other denominations to hold services. When he closed the theatres he did not close other places where there was just as much opportunity for the spread of the disease.

He is a man of moods.

What is needed is a sane, commonsense consideration of the problem. People with influenza should be kept at home. The placards on every store in town warning against coughers and sneezers should be torn down, for they do no good, and placards should be placed on every home where there is influenza, for these would do good by keeping healthy persons away.

James J. Corbett Passes Through Chicago

JAMES J. CORBETT, former heavyweight champion of the world, passed through Chicago recently on his way to California, where he is to act for the movies for the Universal Film Company.

"Gentleman Jim" and his wife and a large chow dog stopped at the Congress Annex, where Jim had something to say regarding his plans for the next twenty weeks that he is scheduled to act for the silver screen. Among the things he said were:

"I'm going into pictures. Within a fortnight I'll be domiciled at Universal City under the Universal management, playing heroes' roles in Universal serials. I am asking for one thing—I'm amenable to direction and all that, and I'll do what I am told to do, and I'll do it to the best of my ability—but I'm asking for one thing. I want Universal to put me in one of those mix-up free-for-all fights. I want the director to bring out as many stalwart huskies as he cares to assemble. Then let them come on as thick and fast as they can. I want to show how a man who knows the science of that 'roped arena' will meet them. That will be a fight worth seeing—it will be a fight worth remembering. It will be a new sort of fight, too, for motion picture spectators to witness. And it won't be tame. It will be the hottest sort of a fight that ever set itself on record on the screen."

Jim Corbett rises to remark that some fights as he observes them on the screen are not all they might be, nor yet, indeed, all that they should be. And it may be conceded that "Gentleman Jim" is something of an authority on fights.

"I'm not talking about the screen's reproductions of fights in what the sporting editor calls the 'roped arena.' Those, of course, are set combats, surrounded with the usual formalities of the ring. They are always interesting—always dramatic.

"I'm referring specifically to those rough-and-tumble and stand-up-and-knock-down affairs in which the hero and the hero's friends—if he doesn't happen to be utterly and completely alone—meet the parties of the second part and open hostilities. Oh, and they're exciting, these fights. They're mighty exciting. But when I see them I find myself wondering what some fighter who knows how to couple science—the science of that 'roped arena'—with brute strength would be able to do."

Advices from Universal City say briefly and succinctly, pointedly and flatly that "Gentleman Jim" does not voice his wish in vain. "He shall have," they say, "precisely what he asks for—and a lot of it."

What Milwaukee Is Doing

BABY MARIE OSBORNE had some reception in Milwaukee because of the plans laid out by Manager George Fischer of the Alhambra theatre, where the little star appeared in person January 9. Baby Marie made four appearances, twice during the afternoon and again in the evening. Thursday morning she visited Milwaukee Orphan asylums. She was guest of honor at a children's party given in the Alhambra's big playroom at which 40 of Milwaukee's prominent children were present. On the day of her appearance an added feature to the program of "Little Women" was "Dolly's Vacation" in which Baby Marie stars. At each performance a reception was held on the Alhambra stage. With Baby Marie was her father, Leon Osborne, and William Aschman, manager of the Milwaukee Pathe exchange.

ORGAN recitals are becoming very popular with Milwaukee motion picture fans. Two theatres, the Alhambra, managed by George Fischer and the Toy theatre under the direction of Ralph Wettstein, have played up their organ solos. Wettstein has engaged an orchestra, directed by Glen R. Crum, well-known middle west director, and has installed a new \$10,000 organ. At the Alhambra last week considerable applause was won by Walter Rowley playing the Raymond Overture on the organ with accompaniment by the Kiltie Band.

A SPLENDID touch in the presentation of "The Squaw Man" at the Butterfly theatre, Milwaukee, was secured by Manager Leo Landau, who engaged a singer and a dancer to appear between performances. The Butterfly does not boast of a large stage having just a strip in front of the screen. But Manager Landau placed a wigwam at one side and had a tripod and kettle at the other. The two performers appeared in Indian costume and one did an Indian dance. While both were finishing their numbers at the side of the stage with a red spot on them the film was started on the screen. By the time the action of the photoplay had commenced the spot had faded out on the two women, an abrupt break was avoided and a pleasant effect obtained.

News of the Week in Detroit

WHILE visiting his home in Detroit last week Harry I. Garson announced the opening date for Blanche Sweet in "The Unpardonable Sin" will be February 2 at the Globe theatre, New York, though the first showing is scheduled for Clune's theatre, Los Angeles, the week of January 13. Mr. Garson declared that no arrangements have yet been made for the distributing of the Clara Kimball Young pictures after "Cheating Cheaters." He returned to Los Angeles.

CAPT. J. O. BROOKS, formerly of the Fox sales force, Detroit, and more recently manager of the Liberty theatre at Camp Sherman, Ohio, has been transferred to the management of the Liberty theatre at Camp Custer, Battle Creek.

HARRY SOMERVILLE, former manager of the Drury Lane theatre, Detroit, is now booking manager of the Koppin circuit.

JOE FERTE, former film salesman, who has been a soloist at the Majestic theatre, has joined the Goldwyn exchange force.

THE MAJESTIC THEATRE has returned to its former scale of prices, 25 and 50 cents. It is reported that the business under the new management of Henry J. Guthard has gone upward, as Mr. Guthard has adopted a liberal advertising policy.

M. W. McGEE, former managing director of the Majestic, announces that he has accepted an offer of Frederick Ingersoll to be general manager of the Belle Isle Coliseum Company, which operates a park and other amusement enterprises in Detroit's own Coney Island. Mr. Ingersoll also owns a large interest in the Knickerbocker theatre.

A NEW \$12,000 Hope-Jones organ has been ordered for the Bijou, Mt. Clemens, by Robert Pelletier.

EDDIE FONTAINE, Paramount booker, is to be married on January 15.

HENRY S. KOPPIN of the Woodward Theatre Company is letting contracts for a new theatre at Gratiot avenue and Beaubien street. It will seat 1,700, according to Howard Crane, architect.

R. H. RAMSEY has been promoted by Manager Ross of the Paramount exchange to city salesman. Mr. Ramsey has been stationed in the Toledo branch office.

FRED DE LODDER, proprietor of the Del—The theatre, has leased the Your theatre for a term of ten years, taking possession in two weeks. Mr. De Lodder, it is said, will soon take over some other houses.

ARTHUR S. HYMAN has purchased the Michigan rights to the Tourneur production of "Woman."

C. H. MILES, owner of the Regent and Orpheum theatres, Detroit, has come out as an advocate of higher prices. "Everything is going up, so why not the prices of admission," he says. "We pay more for pictures, for musicians, stage help, ushers and advertising. In other lines of business the consumer pays for this increase; the retailer just passes it on. We are not making the percentage of profit that we should and we will not until the exhibitors get together."

A FREE SHOW for the poor children of the West Side given by Arthur D. Baehr of the Crystal theatre, Detroit, on the day after Christmas brought a letter of commendation from the Police Department and others from various charity officials. Mr. Baehr gave a special morning show with "Treasure Island" and a Sunshine comedy and also distributed photographs of the Lee children. More than 1,000 youngsters marched to the theatre escorted by a squadron of forty mounted policemen.

FOR "The Romance of Tarzan" John Niebes, owner of the Dawn theatre, decorated the lobby, spending more than \$50 in creating a jungle effect. As the Dawn is a theatre way out on Detroit's East Side, his enterprise attracted much attention from his patrons. The lobby was decorated a week in advance of the showing of the picture, and the increased receipts, he declared, more than paid for the money and energy expended in advertising it.

ALL of Michigan will probably be wide open again within the next week, so far as the "flu" is concerned. Health reports show a constant decrease in cases reported and deaths.

Dubuque Exhibitors Had Successful Year

THE year of 1918 was a fairly successful one for Dubuque exhibitors. Last January business started out with a rush, and continued good in spite of the war tax and, in some cases, the raising of admission, for the first six months of the year.

Around the middle of July the infantile paralysis epidemic caused the closing of the theatres for nearly a month. After they were re-opened, business boomed and exhibitors looked forward to a splendid fall season, when, in October, the town was quarantined on account of Spanish influenza.

Undaunted by this second quarantine the local exhibitors set out to retrieve business. Theatres were thoroughly disinfected, some were redecorated, inside and out and all were given a thorough airing and cleaning. The houses in order, they turned their attention to their pictures. Programs were revised, and unpopular star contracts dropped; pictures were shown that appealed to the general public.

Their efforts were rewarded, for during the last month and a half of 1918 none of the theatres could complain of the business. All had average, and some better than average, houses on week days, while on Sunday, capacity houses were the rule.

Considering the exhibitors added expenses, the quarantines, the increased cost of labor, the year's business compared very favorably with that of other years. With the exception of the Princess whose report was "great business during the entire year," the Dubuque theatres declared the 1918 business "average."

A MASTER SERIAL PRODUCTION

With a Thrill to Every Foot

FRANCIS FORD

Mae Gaston and Rosemary Theby

in

The Silent Mystery

15 episodes of Thrills—Excitement—Wild Animals — Mystery — Novelty — Suspense — Creepiness and Wild Action. Proclaimed by all critics as one of the best serials ever made.

RELEASED IN FEBRUARY—GET YOUR BOOKINGS NOW

From Any Office

BEE HIVE EXCHANGE

Milwaukee

Chicago

Indianapolis

They Say in Chicago That—

WILBUR GILL has been added to the sales forces of the Universal Chicago office. Another evidence that Carl Laemmle always remember old friends.

J. D. WILLIAMS, the general manager of the First National, New York, stopped off in Chicago on his way to the Coast.

SID GOLDMAN is a busy man looking for a downtown theatre to exploit the forthcoming Jewel superproduction "Hearts of Humanity."

MISS FINAN of the Central Film Company office force is back at her desk after four weeks of the "flu."

JOE BRANDT of the Universal Film Company—don't know what his job is, but it is "some job"—will spend a day or so with the Chicago organization on his way to the Coast.

NATE ASCHER, Aaron Jones, A. H. Blank, Max Goldstein, Hy Abrams, Adolph Zukor and J. D. Williams left for Los Angeles on January 3, to be gone about two weeks—from where we sit it looks like a battle for stars.

HENRY WEISS and R. C. Seery of the Central Film Company and First National Chicago office, went to see "Business Before Pleasure" and learned a lot, and claim that they will be able to use it to good advantage in their new 1919 sales talk.

I. L. LESSERMAN, manager of the Universal Chicago office—he of the ever-present smile—is on the jump putting over three big guns, "Hearst News," "Universal Current Events" and "Screen Telegram."

MARTIN SAXE of the Lubliner and Trinz forces has been mustered out of the army and is back on the old job again.

BUSINESS is booming and exhibitors are availing themselves of the excellent facilities offered in the new quarters of the Famous Players in Chicago. Those arranging their bookings recently were H. R. Byerly of the Colonial theatre, Logansport, Ind.; I. F. Bennett of the Lincoln Square theatre, Decatur, Ill.; Samuel Greenbaum of the Garden theatre, Davenport, Iowa; Paul Miller of the Spencer Square theatre, Rock Island, Ill.; H. J. Samish of the A-Muse-U theatre, Clinton, Iowa; J. Reuben of the Princess theatre, Joliet, Ill.; George Fisher of the Alhambra theatre, Milwaukee, Wis., and C. E. Irvin of the Irvin theatre, Bloomington, Ill.

H. E. HARTLEY of the Hartley theatre, East Chicago, has been in Chicago arranging his bookings for 1919.

MRS. H. W. CADORAT of the La Petite theatre is laying plans for a big January business and is a thorough believer in the theory that "A mile a minute is good time, but a smile a minute gets more action."

ADOLPH ZUKOR, president of the Paramount-Artcraft organization; E. E. Shauer, assistant treasurer, and John C. Flinn, director of publicity and advertising, were Chicago visitors recently. Mr. Zukor, accompanied by Mr. Flinn, left for the Pacific Coast, where they will confer with the producers of pictures on questions of great importance in connection with their 1919 productions. Many big things are under way.

NATE ASCHER, head of the Ascher Bros. organization, made a first-class Santa Claus, as is attested to by all of their employees. Now that Max Ascher has been released from the army and Harry Ascher is entirely recovered from the effects of his recent operation and back on the job, the elder brother, Nate, accompanied by Mrs. Ascher, can make their Coast trip.

HARRY SAUERS, operator of the Majestic theatre, Rochelle, Ill., died recently of the influenza.

THE PALACE THEATRE at Mendota has been forced to close again on account of poor business.

C. A. FOX, formerly on the sales force of the Central Film Company, is reported as having arrived at Tampico, Mexico, being the first man to navigate the Chicago River, the Illinois, Rock and Mississippi Rivers on the Great Lakes to Ocean Waterway. Mr. Fox has inaugurated a motorboat express service between the United States and Mexico across the Gulf Stream.

HARRY WILLARD, one of Chicago's oldest film men, recently associated with the Fox Chicago office, is now with the Metro exchange handling their screen classics under the able direction of Cress Smith.

THE ACORN SIGN SHOP has just opened at 809 Mallers Building and is in charge of A. S. Ward, who is considered to be one of the best sign writers for theatres in this part of the country. The Acorn Sign Shop will specialize in banners and artistic cards for lobby displays and is already meeting with marked success.

MAX LEVY, until recently of the Metro Chicago office handling screen classics, is now connected with the Celebrated Players.

REX LAWHEAD has been appointed general representative of the Crest Picture Corporation. Their first production, "A Romance of the Air," featuring Lieutenant Bert Hall of the Lafayette Esquadrielle and Edith Day will be handled through the Clearing House, Inc. Miss Day is now starring in "Going Up," a musical comedy playing at Cohan's Grand Opera House, Chicago. There will be a pre-release showing of the picture at a loop-theatre, Lieut. Hall to appear and relate his thrilling experiences while "over there." Carl E. Carlton, president of the company, has returned to New York after spending a week in this territory.

D. M. VANDERWALKER of the Doll-Van Company expects to do big things in 1919 and is going to snap up all the large pictures he can get. The gentleman figures that this will be a banner year and productive of prosperity for all engaged in the picture business.

MRS. HENRY LEVOYE of the Orpheum theatre, Bradley, Ill., has been in Chicago arranging her January booking and laying plans for a big advertising drive. If Mrs. Levoe sticks to the same determination and pep displayed while in Chicago there will not be much doubt about a good year for the theatre.

"CARELESS AMERICA," the propaganda picture furnished free to exhibitors by the Universal Film Company, is already booked for approximately five hundred play dates in Chicago. It will have its premiere at the Riviera theatre Monday, January 6, at which time Peter M. Hoffman, chairman of the Safety First Committee, will make an address.

C. C. NELSON, formerly of the Colonial theatre, Galesburg, Ill., died at Phoenix, Ariz., where he went for his health.

MANAGER FAY of the Temple theatre claims that he more than tripled his receipts on the opening night of "The Lure of the Circus," featuring Eddie Polo.

J. B. ROSS, JR., born December 22, Christmas present to Mr. and Mrs. J. B. Ross of the Garden theatre, Canton, Ill. Everyone well and happy. Papa excited because baby is pacified when shown a roll of tickets.

WE have had in our midst since the first of the year J. G. Hurby, Dalton, Ill.; J. A. Lisey, Rochelle, Ill.; G. A. Pettingen, Centralia, Ill., and A. Sigfried of Decatur.

(Continued on page 7.)

With Dubuque Exhibitors

THE programs at Dubuque theatres on Christmas day were exceptionally good. The Princess had Alice Brady in "The Whirlpool," a feature well suited to the brilliant star; the Family also had an Alice Brady picture "The Knife." The Dreamland presented June Elvidge in "Joan of the Woods," and the Grand showed "For Husbands Only" with Mrs. Charlie Chaplin. The program at the Liberty theatre was "Rose of Paradise" with Bessie Barriscale.

THE three days after Christmas are supposed to be the best days of the theatres, at least in Dubuque. Thursday, Friday and Saturday were great days. Every theatre did a rushing business.

MARY MACLAREN in "Vanity Pool" was shown at the Grand Thursday and Friday, December 26 and 27. Miss MacLaren had a very suitable part; her acting was most convincing. The other star members of the cast, Anna Nilsson, Marin Sais, Thomas Holding and Franklyn Farnum, were very good in their respective roles.

ON Thursday, December 26, the Family presented Mabel Normand in "Dodging a Million," an uproarious comedy of youth. It was one of Miss Normand's snappiest plays; a laugh from start to finish. Tom Moore as the leading man headed an excellent supporting cast.

"WE CAN'T HAVE EVERYTHING," a highly interesting photoplay adapted from the novel by Rupert Hughes, was shown at the Princess Friday and Saturday, December 27 and 28. The stars, Kathlyn Williams and Elliott Dexter, were well received. This picture drew very good houses both days.

THE DREAMLAND presented Anna Nilsson and Franklyn Farnum in "In Judgment Of" on Thursday, December 26. These stars did some fine team work—are well suited to each other. Everyone who saw this play liked it.

ROY STEWART was the attraction at the Liberty theatre Friday, December 27, in "Paying His Debt," a western melodrama in five acts. The picture was favorably received.

EMMY WEHLEN was the star at the Dreamland theatre Friday and Saturday, December 27 and 28. Miss Wehlen was exquisite and her acting was up to her usual standard. The play "His Bonded Wife" drew exceptionally well.

AS a special attraction, the Family theatre presented "Even As You and I" on Friday evening, December 27. There were but two shows that evening, the first at 7 p. m. and the last at 8:45.

"THE MIDNIGHT BURGLAR" with the newest screen kiddie Gloria Joy, was presented at the Liberty theatre Saturday evening. A large Saturday crowd witnessed this picture.

ARTHUR MOYER, a former employee of the Dreamland theatre, died last week from a severe attack of influenza.

THE FAMILY, following closely on the heels of the Princess, presented that clever player, Gorge M. Cohan in "Hit the Trail Holliday." Cohan drew splendidly, for he has been in high favor at the Family ever since the showing of his first picture "Broadway Jones."

ON Sunday, the Family presented Ann Pennington in "Sunshine Nan," a light, pleasing comedy drama, well suited to the piquant personality of the tiny star.

"BUCHANAN'S WIFE" starring Virginia Pearson, and shown at the Dreamland theatre Sunday and Monday, December 29 and 30, was perhaps, the most unexpected play produced by Fox this year. It was also, sensational to a degree. Miss Pearson handled her role in a capable and satisfactory manner.

JACK PICKFORD and Louise Huff proved to be good drawing cards at the Princess theatre Sunday, December 29, where they appeared in "Mile a Minute Kendall." Jack will soon be as popular as his sister Mary, at least in this city, for he is a player of a type that cannot help but attract. Louise Huff makes a charming co-star and her popularity here is surprising.

THE GRAND'S Sunday attraction was "The Source" with Wallace Reid. Mr. Reid's very good acting was enhanced by that of his leading lady, Ann Little, who is an actress of no mean ability. Capacity houses both afternoon and evening bespoke the popularity of these players.

GLADYS BROCKWELL was the star at the Liberty theatre Sunday, December 29. The picture drew a good matinee crowd, and full houses in the evening.

WONDERFUL Norma Talmadge was starred at the Family theatre Tuesday, December 31 in "Ghosts of Yesterday." As the little seamstress, Ruth Grahame, Miss Talmadge did one of the best bits in her career, and her work as Jeanne La Fleur was above reproach. Many actresses have essayed dual roles, but none of them have done it in as convincing a manner as this talented actress. This picture made a favorable impression on Family patrons.

THE second United States official war picture "America's Answer," was shown at the Grand Monday and Tuesday, December 30 and 31. This story of America's first year in the world war was one of the best war films ever shown in Dubuque.

THE COZY theatre at Dyersville, Ia., had three excellent holiday specials. On Sunday, December 22, Theda Bara was starred in "Under the Yoke." The Christmas Day program was "The Blindness of Divorce" and on New Year's Day, William Farnum was shown in "The Rainbow Trail."

THE Christmas Day program at the Star theatre at Decorah, Ia. was "Infatuation" featuring Gaby Deslys. The story was indeed, most appropriate for the action began and ended on Christmas day. The musical comedy scenes made a big hit with the Star patrons.

THE BLENDE theatre at Benton, Wis., has a new slogan "Pictures Worth Seeing" and the manager is living up to his slogan by showing very good programs. The pictures are not the very latest, but they are features with some of the best stars in picturedom. On Friday, December 27, Wallace Reid was shown in "Nan of Music Mountain"; Mae Marsh was the star on New Year's day in "Polly of the Circus" and on January 10 "A Man Without a Country" was presented.

THE GRAND theatre at Anamose had Pauline Frederick in "Jealousy" for the Saturday, December 28 feature. In connection with this picture a Mack Sennett comedy "Saucy Madeline" and an educational reel was shown. The Grand had a special orchestra for this occasion.

Flint Exhibitors Are Optimistic

OPTIMISM reigns among the motion picture theatre men of Flint. There is no doubt that the industry is coming back into its own. After weeks of hard sledding on account of the influenza epidemic and the effects of the war when business was anything but good, the theatres are again entertaining large audiences and there is a general air of prosperity about the playhouses.

C. Edgar Momand, manager of the Garden theatre, voices his optimism in the following statement:

"The motion picture theatre has survived the gloomiest period in the history of the silent art.

"The year just closed has been the most prosperous one the Garden has enjoyed notwithstanding the war tax, seat tax, film footage tax and all the other taxes which we have had to meet. Film production itself has shown decided improvement, more worth-while films having been offered the public during the last year than in several of the preceding years."

News and Gossip of Springfield Theatres

CHRISTMAS DAY was a big one at all local theatres, though the weather turned out very bad. It started to snow along in the afternoon, which was almost a rain, and this probably kept many from the playhouses. The Gaiety had wonderful business with Mrs. Charlie Chaplin in "Borrowed Clothes"; so had the Vaudette with Vivian Martin in "Jane Goes a-Wooing"; the Lyric did extremely well with Earle Williams in "The Man Who Wouldn't Tell," and the Princess was busy all afternoon and evening with Ethel Clayton in "A Soul Without Windows"; The Royal, Capitol, Amuse-U, Savoy, Empress, North End Circle and Pekin theatres all booked extra good bills, and report the day as financially satisfactory.

ANNETTE KELLERMANN in "Queen of the Sea" played three days at the Lyric, December 26, 27 and 28, at increased admission prices and cleaned up nicely. The consensus of opinion was that "Queen of the Sea" is a better picture than "Neptune's Daughter" or "A Daughter of the Gods."

DOROTHY GISH scored heavily at the Vaudette for three days preceding Christmas in "The Hope Chest." If this young woman keeps on doing such fine things as "Battling Jane," "The Hope Chest," and "The Hun Within," she will take a place among the big ones.

W. W. WATTS, owner of the Gaiety and Vaudette theatres, has booked the Film Clearing House, Inc., specials, and will use them at both his theatres.

BEN ROVIN, of the Amuse-U, says he wishes he could get enough William Farnum pictures to play one every day in the year. His patrons are wild over the big star, and every time Ben has a Farnum play they nearly break down the doors in getting in. "The Heart of a Lion," "The Conqueror," "The Bondman," "Brave and Bold," and other Farnum plays have been on lately, and each time the receipts get bigger.

THE CAPITOL showed the first chapter of "The Lightning Raider," Pathe serial with Pearl White, Sunday, January 5. Miss White is the best liked star with Capitol crowds.

"TOO FAT TO FIGHT" did well for three days at the Gaiety, the days preceding Christmas, and Manager Thornton is convinced that were it not for the holiday shopping the picture would have made a new attendance mark. "Hick Manhattan" was on the same bill and went over big, although it was over the heads of some.

"WIVES OF MEN," Doll-Van special production with Florence Reed and Frank Mills, came to the Gaiety on New Year's Day for four days' stay. Miss Reed is a great favorite in this city, although she has appeared in but few pictures. Should she decide to become permanently identified with the cinema there is no doubt of her popularity with film fans. Frank Mills is also a local favorite.

"THE CRUCIBLE OF LIFE," with Grace Darmond, played to three days big business at the Princess on December 22, 23 and 24. Patrons voted it a splendid photoplay from first to last. Lewis Stone in "The Man of Bronze" also pleased Princess crowds on December 27 and 28.

THE bill for the week of December 29-January 4 at the Princess was as follows: Sunday, Monday and Tuesday, "Wild Honey," a Keeney picture with Doris Kenyon; Wednesday and Thursday, Gaby Deslys in "Infatuation," a Pathe special release; Friday and Saturday, Fannie Ward in "The Bravest Way," a Pathe play.

ELSIE FERGUSON played to tremendous patronage at the Gaiety on Sunday, December 29, in "Under the Greenwood Tree." While this picture was not the star's best, it pleased

all. One of the reasons why it pleased the women was because Eugene O'Brien was in the cast. This young man is very popular here, due to his fine work in so many pictures with Norma Talmadge. Films showing "President Wilson's arrival in France," and "Painless Love," a two reel comedy, were also on the bill with Miss Ferguson. "Fatty" Arbuckle in "Camping Out" was advertised as coming for Sunday, Monday and Tuesday, December 29, 30 and 31, but Manager Thornton was notified on Saturday that the print had not reached Chicago from New York.

THE VAUDETTE did well with Ethel Clayton in "The Mystery Girl," on Sunday, Monday and Tuesday, December 29, 30 and 31. Starting New Year's Day, and playing the rest of the week, was "Fuss and Feathers," Ince production, with Enid Bennett.

AFTER an absence of many months, Anita Stewart will be seen in this city at the Lyric in her new production, "Virtuous Wives." Miss Stewart has thousands of admirers here who will rejoice that she has "come back" and the Lyric is sure to have four wonderful days with the pretty actress.

ALICE JOYCE in "The Captain's Captain," a Vitagraph play, was the Lyric attraction on Tuesday, December 31. One of the features of this play was the appearance of several old timers in the productions with Miss Joyce. These included Arthur Donaldson, Maurice Costello and Julia Swayne Gordon.

"I'LL SAY SO," George Walsh's latest Fox production, threw Walsh admirers into the seventh heaven of delight at the Lyric on Sunday and Monday, December 29 and 30.

GUS KERASOTES had three big days with "The Kaiser's Finish," which started its run Christmas Day. Gus said that this was one of the best plays he has shown this year.

THE CHATTERTON is negotiating for "The Birth of a Race," the big photoplay that has been playing at the Blackstone theatre, Chicago, for the past month. It is understood that this picture will be sent on tour the same as was "The Birth of a Nation," with a big orchestra, and a crew of workmen. Just when it will be seen in Springfield has not yet been decided.

THE MAJESTIC is doing better each week with "A Fight for Millions." Gaumont Weekly and Allied Official War Review are used to open the show every week.

THE ROYAL has booked "America's Answer" and "Under Four Flags," to be shown some time during January. Eddie Polo continues to pack the Royal every Sunday with "The Lure of the Circus." On Monday, December 30, the Royal had Margarita Fisher in "The Primitive Woman"; Tuesday, "The Beloved Impostor" with Gladys Leslie; Wednesday, "The Beloved Blackmailer"; Thursday, a new Vitagraph picture; Friday, "Lawless Love," a Fox production, and Saturday, a Bluebird offering.

THE SAVOY showed "The Vigilantes," the Hampton special production, for Monday, January 6. For the week of December 29-January 4, the Savoy showed the following attractions: Sunday, "A Fight for Millions" and Helen Gibson in a two reel drama; Monday, "The Little Runaway," with Edward Earle and Gladys Leslie; Wednesday, fifteenth chapter of "The Brass Bullet," and Lyons-Moran comedy and Universal Weekly; Thursday, "Fires of Youth," with Ruth Clifford; Friday, "The Iron Test" and other attractions; Saturday, "Mother Love and the Law," with Dolly Ledgerwood Matters.

THE LYRIC played Madeline Traverse in "The Danger Zone" Sunday and Monday, January 5 and 6; Harry Morey in

"Hoarded Assets" on January 7 and 8, and William Farnum in "The Rainbow Trail," sequel to "Rider of the Purple Sage" on January 9, 10 and 11.

THE VAUDETTE had Pauline Frederick in "Out of the Shadow" for four days, starting January 5, and Wallace Reid in "The Dub" for the three days following:

THE GAIETY had Fred Stone in "Under the Top," for four days, starting January 5, and Mae Marsh was seen in "The Racing Strain," Goldwyn picture, for the three succeeding days.

Late News of Fond du Lac

FRANK MINCKLER has tendered his resignation as violinist at the Orpheum effective on January 16 and will go to Center-ville, Iowa, where he has accepted a position at an increased salary. Mr. Minckler has made many friends among the Orpheum patrons and their best wishes will follow him to his new home. Manager Ainsworth has made a requisition for Sergt. Arthur Hastings, who was violinist at the Orpheum when he was drafted into service and who is now at Camp Custer. It is expected that Sergt. Hastings will be able to reach Fond du Lac in time to take up his duties when Mr. Minckler leaves.

"THE BIJOU has had the best holiday business in its history," declared Manager Smith the day following New Year's. "I am inclined to believe," he added, "that the 'flu' situation which gave us such a black eye for several weeks was indirectly responsible for this record holiday patronage. Ordinarily there are many counter attractions in the way of dances during the holidays. This year the Board of Health refused to lift the ban on public dances and as a result the moving picture houses got these crowds."

"THE HUN WITHIN," booked as a special New Year's feature at the Bijou by Manager Smith, met the fullest expectations of the management in the way of business and delighted the patrons. Large audiences attended both afternoon and evening performances.

ELSIE FERGUSON in "The Danger Mark," an Artcraft picture, was given a cordial welcome at the Bijou Thursday, Friday and Saturday, January 2, 3 and 4, in spite of the fact that the picture started on the coldest night of the winter.

MANAGER SMITH of the Bijou has booked Marguerite Clark in "Uncle Tom's Cabin" for February 13, 14 and 15. This is in fact a re-booking made necessary by reason of the "flu" ban, which made it impossible to show this picture on its original dates.

THE DAVISON THEATRE, at Waupun, opened on Thursday, January 2, after having been closed five weeks on account of the "flu" ban. The picture selected for the opening was Mary Pickford in "Melissa." The Davison had arranged an unusually attractive program for its patrons during the month of December, but everything had to be cancelled.

"WE set a new record for business at the Idea on New Year's Day," declared Manager O. J. Vollert. "It really looked like old times. I guess we have finally gotten the 'flu' germs on the run."

MANAGER VOLLERT of the Henry Boyle booked "The Shepherd of the Hills" for a three days' run, Friday, Saturday and Sunday, January 17, 18 and 19. He put on an aggressive advertising campaign, including large copy for the newspapers and lots of billboard work.

NAZIMOVA in "Eye for Eye" is to be the attraction at the Henry Boyle in the near future. In announcing the appearance of "The Shepherd of the Hills" and "Eye for Eye" Manager Vollert declared that he had no further fears on ac-

count of the "flu" and proposed to go the limit in the way of big pictures.

MANAGER AINSWORTH of the Orpheum has booked Louisa M. Alcott's "Little Women" for the latter part of February. In the event the weather at that time is unfavorable he may give it a later date.

ORPHEUM patrons were pleased with the two Dorothys—Dorothy Gish and Dorothy Phillips—during the week beginning Monday, January 6. The former was seen to advantage in "Battling Jane," while the latter made friends the last three days of the week in "The Talk of the Town."

In and Around Grand Rapids

THE LYRIC theatre, of which J. S. David is proprietor, presents a pleasing appearance, both as to interior and exterior, David taking advantage of a recent closing order due to the influenza epidemic, to remodel and refinish the theatre.

THE COLONIAL theatre which has been conducted by George C. Nichols for a number of years, has been remodeled and will be occupied by a serve self grocery, Nichols having given up the theatre business at this location. He will still conduct the Isis, the Superba and other motion picture theatrical enterprises in Grand Rapids.

WITH the lifting of the second closing order caused by the severe epidemic of Spanish influenza which visited Grand Rapids, Mich., during the latter part of 1918; exhibitors of the Furniture City are looking forward to a rather more prosperous business in 1919. The second closing did not affect the picture houses to the extent of the first order which closed the theatres entirely, the second order merely barring children under 16 years of age from the motion picture theaters.

They Say in Chicago That—

(Continued from page 4.)

THE advance showing of "The Wildcat of Paris," featuring Priscilla Dean, jammed the exhibition room of the Universal Chicago exchange. The consensus of opinion was that the picture would prove a big money getter.

A STEP forward has been taken in the matter of better pictures with the formation of a permanent parent organization of the Better Photoplay League of America. The purpose of the league is to aid in the development of better pictures—to stamp out all unclean and degrading pictures. James R. Quirk was selected president, Hiram Greene vice-president, and Mrs. Nina Barlow, a prominent worker in the Red Cross Ambulance Corps, secretary and treasurer.

"THE BREED OF A MAN," featuring Wm. S. Hart, is coming. Many of the scenes of this picture were taken in Chicago about two months ago, which will make it particularly interesting to all "fans" of the Central States.

NOW that cold weather is here, Harry Weiss is going South after business. Working southern territory in the winter and northern territory in the summer keeps the doctors away. Harry leaves for two weeks on January 6.

A. TEITEL, the well-known film renovator, is now cleaning all of the "Hearts of the World" prints for the Mid-West Amusement Company, located in the City Hall Square Bldg., Chicago.

J. S. GRAUMAN, branch manager of Milwaukee Metro exchange, offered on New Year's Eve a cash prize of \$5 to the first salesman securing a Screen Classics contract in 1919. F. M. DeLorenzo was the lucky boy, securing a contract at 9:10 a. m., January 2, on "The Great Victory" from Fred Sieger of the Regent theatre.

Interesting Items of Elgin

FLU-TRIED, war-tried, tax-tried moving picture show managers start the New Year in Elgin determined to make the next twelve months the most significant in local filmdom history. When troubles finally ceased chasing one another in the late year, business took a spurt over the holiday season and gave prospect of a year of reconstruction that must offer improvement in economic situation that will relieve commercial depression, they believe. There is hope of building and remodeling, of improvements in service and convenience and in other ways, with the hindrances gradually being lifted nationally and locally. There is hope of progress in the motion picture world that will make for better local conditions and win over that small part of the public still indifferent to the amusement offerings of the screen. The best holiday record in history is registered here. Open weather until the day before Christmas helped trade. Special offerings kept it through the cold and zero weather and made it cheerful prospect for the future.

D. W. GRIFFITH'S "The Great Love" was the offering at the Grand theatre January 2, 3 and 4. Manager Newman offered it at popular prices and, despite below zero weather, played it to big matinee and night crowds. Patrons were considerably pleased with it.

EDWIN S. CLIFFORD, for the past twelve years connected with Elgin newspapers, has been added to the staff of the Exhibitors' Herald. He left the employ of the Elgin Daily Courier, where he has been an exceptionally valued member of the editorial staff for the past nine years, Saturday, January 4, and began duties in Chicago the following Wednesday. Mr. Clifford will continue to make his home in Elgin, commuting for a while, at least. His brother, George Clifford, recently left the Exhibitors' Herald to take a position with Swift & Co.

DUSTIN FARNUM, in "The Light of the Western Stars," the Zane Grey hit, is promised Star patrons by Manager Crocker for late January.

MARY PICKFORD'S "Rebecca of Sunnybrook Farm," shown at the Grand a year ago, at the request of hundreds missing it then or wishing to see it again, was brought back to Elgin January 7 and 8 by Manager Crocker, of the Star. Mary Pickford enthusiasts still cherish recollections of it as the most appealing Pickford picture, and there have been repeated requests for its return.

WILLIAM RUSSELL, in "All the World to Nothing," opened the new week at the Star, January 5 and 6. The Thursday picture was Lillian Walker in "The Embarrassment of Riches." Harry Morey in the Vitagraph blue ribbon feature, "Hoarded Assets," was shown Saturday.

THE bill at the Orpheum for the week beginning January 5 included: June Elvidge, in "The Appearance of Evil;" Emmy Wehlen, in "His Bonded Wife;" Alice Brady, in "The Whirlpool," and Ethel Clayton, in "A Soul Without Windows."

"STELLA MARIS," the popular Pickford picture, was the feature at the Crystal theatre, Dundee, January 14. "The Zeppelin's Last Raid" is offered for January 2.

PROGRAM for the week of January 7 at the Crystal included showing of Wallace Reid in "Things We Love;" the Bluebird feature, "A Mother's Secret;" Episode 5 of the serial, "Hands Up;" the comedy, "It Can't Be Done;" Florence Reed in "Today;" Earle Williams in "The Soul Master;" the comedy, "Dubs and Dry Goods;" Gladys Leslie in "The Wooing of Princess Pat;" the comedy, "Telephones and Troubles;" and the Sunday children's matinee special, "Happy Hooligan" comedy.

THE TEMPLE held "open house" to soldiers and sailors on the afternoon and evening of New Year's Day, admitting free

men in uniform. The picture was Mae Murray in "Danger—Go Slow," and it showed to 1,500 people at the two performances.

STAR patrons of New Year's Day shows liked the Harold Lockwood offering, "Pals First."

THE ORPHEUM showed "Riders of the Purple Sage" to good evening crowds that day, difficulties between the exchange and local management holding up the pictures so that there was no afternoon show.

AT 25 and 15 cents admission Manager Fay, of the Temple, offered "The Kaiser's Finish" the afternoon and evening of Saturday, January 4. Previous offerings of that week included Juanita Hansen in "The Sea Flower" and Monroe Salisbury in "The Winner Takes All."

FOR the first "whole" week in the new year the Grand offered Wallace Reid in "Believe Me, Xantippe," on Monday and Tuesday; Enid Bennett in "A Desert Wooing," on Wednesday and Thursday, and Constance Talmadge in "Sauce for the Goose."

"THE FIGHT FOR MILLIONS," a most popular serial, had its final chapter showing at the Star the last week of the year. The new serial, Pearl White in "The Lightning Raider," began Friday, January 10.

Film Flashes from Flint

"THE GREAT LOVE," which was shown at the Garden theatre as the special feature for New Year's and the next two days while not coming up to expectations as a drawing card, did a very fair business during the three days.

DOUGLAS FAIRBANKS in "Bound in Morocco," was the special featured attraction at the Palace theatre during the four days, beginning January 5. It was a return engagement of this film, but was heavily featured in the advertising, being given preference over the five acts of vaudeville.

THEDA BARA in "When a Woman Sins," was the attraction at the Strand during the three days, beginning January 6.

EVERY woman who could measure up as a "perfect 36" was offered free admission to the Orpheum theatre January 5 and 6 to see the picture of that title with Mabel Normand.

"VIRTUOUS WIVES" at the Garden, and "Eye for Eye" at the Orpheum, are two pictures that are to be given heavy advertising campaigns. Both are booked for early appearances. "The One Woman" is another picture soon to be shown at the Orpheum.

Fond du Lac Children Adore Pickford

MARY PICKFORD'S popularity with Young America was demonstrated anew on New Year's Day when a six-cent matinee at the Orpheum at Fond du Lac made it necessary to put on more than three performances, making a continuous run from one o'clock till five-thirty.

During this time 888 picture fans, all but fifty of them being children, enjoyed that delightful comedy, "Amarilly in Clothesline Alley." This was 200 better than any previous matinee attendance.

The seating capacity of the Orpheum is 300. This was the beginning of a successful three days' run, the attendance being good in spite of the cold wave that sent the mercury to 17 below.

In this connection it is interesting to note that many of the Orpheum patrons considered "Amarilly in Clothesline Alley" better than Miss Pickford's other success, "Rebecca of Sunnybrook Farm."

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

New Motion Picture "Fund" Organized— Mary Pickford Honorary President

THE Motion Picture War Service Association, in its old form, is now a thing of the past, and most of the moneys held, outside of certain disbursements and expenses, will be returned to the donors. In its place has arisen a Motion Picture Fund, not yet named. This fund will take care of old and indigent Photoplayers, and perform other charitable and necessary functions.

One of the objects of the War Service Association was to build and dedicate a large hospital for wounded and sick soldiers to the Government, but certain difficulties with the Government made this impossible. It is quite possible that the new Fund will consider the erection of a Motion Picture Home in or near Los Angeles.

At a meeting held to disband the Association and create a new Fund, Frank E. Woods, Supervising Director at the Vine Street Famous-Lasky studios, was asked by the members present to act as Provisional President and Organizer of the new Fund, his name being put forward by David W. Griffith and unanimously agreed to by all those present. Mr. Woods agreed on the condition that Miss Mary Pickford act as "Honorary President," and Miss Mary said she would.

Woods suggested that those present donate to the new Fund, and David W. Griffith, Mary Pickford, William S. Hart, Dustin Farnum, Mack Sennett and Douglas Fairbanks each subscribed five hundred dollars on the spot.

Frank E. Woods is a splendid selection for the role of Organizer. He is one of those quiet men who do things, and he possesses the confidence and respect of every one connected with the profession.

The new Fund, whatever its name will be, should prove a credit to the Industry.

Director Sloman Leaves Santa Barbara

DIRECTOR ED SLOMAN will soon complete the feature in which Margarita Fisher is star, and his engagement with the American Company will have terminated.

He and Mrs. Sloman will have a passing regret at leaving so many good friends behind them at Santa Barbara, but as Sloman says, "Santa Barbara is only a hundred mile ride from Los Angeles after all."

Butte Exhibitor Favors Short Subjects

THE ANSONIA at Butte is running a serial, "The Lure of the Circus." To advertise the event a big cut-out of Eddie Polo, 12 feet high, and in bright colors, is placed on display in the lobby, with bright electric lights playing on it. It is made of compo-board and shows Polo holding a big sign with the title of the play written thereon.

"I think that the average theatregoer will agree with me that the short productions of the Universal can be used to wonderful advantage as fillers," said Mr. Taylor. "The Bison or Western series I find especially attractive."

"The titles are always the best and the paper is the kind that makes the passerby stop and take a second look. Often that is followed by a call at the box office."

"The Universal comedies and weeklies also come in mighty handy for the small exhibitor and always present something interesting. I try to arrange my program, with the aid of fillers, so as to give variety and spice to the bill."

"A heavy drama calls for a good comedy, while a weekly always interests and a western puts some "pep" and life into the bill."

Mr. Taylor believes in the use of printer's ink and features new stories to arouse the curiosity of the showgoer to the point of attendance, if possible.

Metro's Administration Building at Hollywood Is Nearly Completed

THE administration building of the new Metro studios, at Romaine street and Cahuenga avenue, Hollywood, is keeping pace with the speed that marked the construction of the three big stages, on which five companies have been at work since December 9.

The future quarters of Maxwell Karger, director general, and the entire Metro production staff under him will occupy a building virtually a block long.

The building has been roofed and shingled. Interior walls are being lathed and plastered and the large window sashes fixed into place. Joseph W. Engel, Metro treasurer, who is directing the building operation, assisted by C. P. Butler, studio auditor and R. C. Godfrey of the technical staff, had hoped to see the building ready for occupancy by Christmas.

Frequent rain, however, retarded the work a bit and as a result it will probably be January 18, before Mr. Karger and his organization take possession of their new quarters.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

With Los Angeles Theatres and Exchanges

C. A. McVICKER, special salesman of the Paramount-Artcraft exchange in Los Angeles, has gone to Arizona where he will spend two weeks calling on the exhibitors in that territory. Mr. McVicker returned from Arizona last week, where he reported business as much improved.

H. J. SILER, proprietor of the Gale theatre at Whittier, was a visitor at the Paramount-Artcraft exchange in Los Angeles recently.

"ARIZONA," Douglas Fairbanks' picture, which opened the new palatial California theatre, continued at that house for another week. The announcement was made by Harry Ballance, branch manager of Paramount-Artcraft exchange. The new Los Angeles house since its opening has been drawing capacity audiences.

W. H. HEPBURN, branch manager of the Vitagraph exchange, Los Angeles, left for New York, where he attended a meeting of all Vitagraph branch managers, called together for a mid-winter conference by officers of the home office. Mr. Hepburn expected to be in the East until about January 15.

A PRE-VIEW of Tom Moore's picture, "Go West Young Man," was given recently by the Goldwyn exchange. It will be released in Los Angeles at an early date.

HAROLD NEIDES, who has been very successful as a booker for the Goldwyn exchange, has been appointed by branch manager Ben Fish as special road representative, and made his initial trip through the California territory recently. Neides has the best wishes of the Goldwyn forces in his new adventure.

BERNARD FISH, special road representative of Goldwyn, left recently for a two weeks' trip to Arizona. He expected to bag much new business, now that the theatres are virtually all open again in that territory.

JOHN CARNAKIS, proprietor of the C. & C. theatre at Bakersfield, Cal., was in Los Angeles recently and booked a number of pictures from the Metro and Triangle exchanges. He says that business is improving in Bakersfield and he looks for a profitable year in 1919.

MR. AND MRS. J. P. PENPRASE, who operate the Star theatre at Elsinore, were recent visitors at the Triangle exchange. They announce that they are renovating their house for the new year, and as a result purchased much new equipment while in Los Angeles.

W. H. KUHN, manager of the Triangle exchange at Salt Lake, visited relatives in Los Angeles during the holidays. He said the Utah territory was slowly reopening, and he expected that by January 10 the quarantine in that state would be lifted entirely.

W. E. KNOTTS, branch manager of the First National Exhibitors Circuit exchange, was ill the latter part of a recent week. He had a slight attack of influenza.

J. A. BUSH, of the Broadway Amusement company of San Diego, was a visitor in Los Angeles last week. He called on the Mutual, Metro, Universal, World and Select exchanges.

GUY DOUTHWAITE, well known Oxnard exhibitor, was in Los Angeles during the holidays calling on the exchanges.

B. E. LOPER, branch manager of Select, made a special trip to San Diego at the end of a recent week for the purpose of lining up some new business for Select in the City of the Southwest.

"THE MIDNIGHT STAGE," one of Frank Keenan's productions for Pathe, was given a pre-view in Los Angeles and the exhibitors present pronounced it a corking production. The picture is to be released in this territory at an early date, Branch Manager Tate announced.

R. O. PROCTOR, Western division manager of Pathe, has been visiting in San Francisco and Seattle. He will return to Los Angeles by way of Salt Lake. He writes to the Los Angeles exchange that business conditions generally in the Northwest are rapidly improving.

J. M. MORPHET, traveling auditor of General Film Company, left Los Angeles for Dallas, Texas, after a visit of several days in the film capital.

GUY GUNDERSON, manager of the Kleine System, which now has its offices with General Film, has survived an attack of influenza and is back at his desk on film row. H. M. Lentz, of the United Exchange, is back in harness again after a battle with influenza.

F. E. SAMUELS, special representative of General Film on the Pacific Coast, is in Los Angeles for an indefinite visit. He announces that the film business, especially from the exhibitors' point of view, will begin to steadily improve with the coming of the New Year.

"NINE-TENTHS OF THE LAW," All-Star Features release, starring Mitchell Lewis, will be shown at Clune's Broadway theatre at an early date, according to Louis Hyman, branch manager of the All-Star exchange. Mr. Hyman also announces that All-Star has purchased the rights to "Five Nights," taken from the book written by Victoria Cross and author of "Life's Shop Window."

"TOPICS OF THE DAY," from the Literary Digest, released in the Los Angeles territory by All-Star, are making a great hit at Grauman's theatre, it is announced. "Topics of the Day" have increased in popularity since the end of the war.

W. S. RAND, division manager of General Film, and H. W. Smidt, branch manager, went to San Diego last week where they called on a number of San Diego exhibitors.

CHARLES MEIGHAN, formerly manager of the Peoples Amusement company at Portland and former president of the Oregon Exhibitors' association, is in Los Angeles for an indefinite stay, where it is said that he intends to purchase a home.

LOUIS HYMAN, branch manager of the All-Star Features Distributors, announced that his company has secured the rights to "Mickey," Mabel Normand's production. He said that Sol Lesser, head of All-Star Features, will doubtless make a road show of the production, which, it is said, cost \$250,000 to produce.

"UNDER FOUR FLAGS," the third, and possibly last, official Government war film, was booked for a week's run at the Alhambra theatre beginning Sunday, December 29. This picture shows the Allies in the final drive that caused Germany to sue for peace. The prices at the Alhambra during the run of the picture have been advanced to 25 cents, 35 cents and 50 cents.

Heard In Los Angeles Town

"THE CABARET GIRL," with Ruth Clifford, was booked for a week's run at the Symphony theatre, beginning January 5. It is a Universal production.

F. VAN MOURICK, owner of the Airdome and Lyric theatres at Phoenix, has leased these houses to J. Panis, beginning January 1, according to word received by David Bershon, branch manager of the Universal exchange, and C. J. Marley, manager of the Triangle exchange. Both Universal and Triangle pictures have been booked for the Airdome and Lyric under their new management.

GEORGE MAUK, of the Phoenix Amusement company, called at the Mutual exchange and signed a number of pictures for the new year.

H. J. COHEN, special representative of the New York Metro offices, was in Los Angeles a few days en route to San Francisco. He returned here later for a few days, when he will again go North, visiting Seattle and Portland, and from Portland he will visit Salt Lake and Denver. Mr. Cohen was radiating sunshine while in Los Angeles, being one of the most optimistic film men who have visited the West Coast this winter. He believes that with the beginning of the New Year the people throughout the United States will forget there was an influenza epidemic, and with the coming of peace, the motion picture business will not only resume its normal trend, but that it will be even better this coming year than in many seasons past.

NEWS pictures of the arrival of the 143rd Field Artillery, a California unit and composed mainly of Los Angeles men, in New York a few days ago were shown at the Superba theatre. This is a Hearst Universal reel. Because of the popularity of the regiment, the film was featured in the theatre's advertising, and large crowds attended the theatre to see the boys who have just returned from "over there."

DAVID BERSHON, branch manager of the Universal exchange, went to San Francisco to spend New Year's day. He returned to Los Angeles the middle of the week.

"THE WILD CAT OF PARIS," featuring Priscilla Dean, a Universal production, was shown at the Superba theatre during the week beginning January 12. A pre-view of the picture was shown in Los Angeles and it was pronounced by the exhibitors, viewing it, as one of the best Universal productions released recently.

PHIL LEVY, formerly president of the Montana State Exhibitors' League and owner of a string of theatres in Montana, has disposed of his interests in that state and has come to Los Angeles to make his home, it became known here. He is one of the best known theatre men in the West. He operated theatres in Missoula, Butte and Helena.

A BIG feature at Grauman's theatre for the week beginning Monday, December 30, was news films of the arrival of President Wilson at Brest, France, and in Paris, secured by the Hearst Universal. The negative of this film was not developed in New York but was rushed to Los Angeles so that quicker time could be made in getting the subject on the screen, Branch Manager David Bershon, of the Universal exchange, announced. A full page was utilized in the Los Angeles Examiner, Sunday, December 29, telling of the arrangement by which

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ITALY'S FLAMING FRONT

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JACK LANNON, Owner

the Hearst News will hereafter be released through Universal exchanges. Another full page advertisement in the same paper was printed Monday, December 30, naming all the exhibitors in this territory who have signed for this news feature.

"HOPE CHEST," Paramount picture, in which Dorothy Gish is the star, was the special attraction at Clune's Broadway theatre recently. Other downtown theatres in Los Angeles booking Paramount-Artcraft pictures for the same week, also, were Clune's Auditorium with D. W. Griffith's "The Greatest Thing in Life," and the California with "Arizona," Douglas Fairbanks.

FOREST McMANUS, formerly shipping clerk at the Metro exchange, and who was one of the many film exchange employes in Los Angeles to enter the service, has been discharged from the army and is back at the Metro exchange as booking clerk. Mr. McManus was in training at Camp Kearny, Linda Vista, Cal. Dwight L. Hill has been advanced to the position as special salesman for Metro, according to announcement Monday by branch manager A. B. Lamb.

Influenza Fluctuates Through Oregon

THE influenza situation in Oregon fluctuates like a stock ticker on one of those mad days of bared teeth and the bulls and the bears locked in conflict.

One day film distributors are joyous, the next discouraged, but despite the sudden closing of Salem, the capital, on December 30, the consensus of opinion among distributors is that the worst is over for film interests, and that but for a feeling of hysteria in some places the record of one-third of the towns of the state closed would be reduced to no more than ten per cent.

"There is no reason for the new scare," asserts C. M. Hill, manager for Famous Players-Lasky. People ate heartily on Christmas, caught cold as a result of the cold weather and physical congestion, and then decided to clamp the lid down tighter than ever."

Pendleton, Oregon, was closed last week, as was La Grand, but the latter town was immediately opened again. Baker, another Eastern Oregon town, is open, while Walla Walla, in Washington, and Astoria, at the mouth of the Columbia River, are also on the open list.

Medford is open, but citizens are forced to wear "flu" masks and the theatre business is at a standstill.

Idaho is in particularly bad shape, few towns permitting theatres to operate.

It is estimated that 50 of the 150 theatres in the state are closed.

Portland, having adopted quarantine, seems to have the situation well in hand and there seems no danger of a recrudescence that would force the second closing of theatres, as has happened in so many Oregon towns.

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Fairbanks Leads Latest W. S. S. Drive Aided by 500 Salesmen

DOUGLAS FAIRBANKS, the Artcraft star in charge of a flying squadron of 500 of the best salesmen the business houses of Los Angeles can produce, opened a Limit Pledge Campaign for War Savings Stamps.

If there was anyone in Southern California who had \$1,000 hidden away in an old sock, or tied up in an old handkerchief, or held out to spend for anything besides War Savings Stamps, they took it out in the back yard and buried it, or it was doomed.

The campaign was opened with a big meeting for the salesmen only. G. A. Davidson, California State Director of the National War Savings Committee presided and chairman Motley H. Flint, for Los Angeles city and county, was in charge of arrangements for the big meeting. John T. McBean, assistant State director, was also one of the speakers of the evening.

But Manager Douglas Fairbanks was the star performer, and outlined his plan of the campaign to get every man, woman and child in the city who could afford it—and some who couldn't—to buy the limit of War Savings Stamps.

Denver Exhibitors and Distributors Encouraged over Improved Outlook

EXHIBITORS and distributors are much encouraged over the improvement in the general situation in Denver territory within the past two weeks. Curtis street houses have come back to a full normal business and all enjoyed an exceptionally good patronage during Christmas week. Manager Talbot, of the America, states that their receipts for the week were larger by 20 per cent. as compared with the corresponding week of 1917.

In territory tributary to Denver from 75 to 80 per cent. of the theatres are now open. While this is very gratifying, it is also stated that practically all of these houses are showing to small audiences regardless of the merits of the attraction. They must realize that they are facing the same experience as other locations throughout the country, where the return to normal process has been slow and gradual.

Curtis street exhibitors in Denver say they fully agree with the fellow that said life was one — thing after another. A few of them had actually begun to again enjoy the experience of playing to packed houses, when they were given another hard jolt.

The Curtis street managers will for a long time remember the night of Thursday, January 2. Early that evening hundreds of workers who had been nursing their anger for several weeks because the street railway company had advanced the carfare from 5 to 7 cents and an additional penny for transfers, decided to stage a real old-fashioned western protest.

This protest required much action, and there was plenty of it. When the workers left the factories in the outlying districts and boarded the cars, by agreement they tendered the nickel fare allowed by the company's franchise, which was refused.

When ordered off the cars they promptly ejected the conductor and motorman on many cars, took full possession and run the cars to the downtown loop district and abandoned them. Every street for many blocks in the business section was filled with empty cars and all traffic was suspended between 7 o'clock and midnight.

Fully 10,000 workers took part in the demonstrations, which consisted of cutting trolley ropes, removing fenders and putting the compressed air arrangement on each car out of commission.

Theatres did no business at all because of the excitement and for the further reason that the people in the residence section who do not own automobiles could not come downtown. The loss to Curtis street houses was approximately \$3,000.

One enterprising exchange manager had pictures taken, but they have not been developed. It was "some wild night" for Denver.

Mt. Vernon, Washington, Exhibitor Wins Out Against Health Official

JUST because a man lives in a small town is no reason that he has no nerve. In fact, it takes nerve to live there. In a big town like New York or London, you're not noticed any way unless you were a spy.

Welle anyway this is about R. K. Dunham, his movie, "The Rex," the town of Mount Vernon, Wash., the "Flu" and his nerve.

The first time the "flu" hit the state, The Rex was closed for five weeks by the city fathers.

As soon as the order was given to re-open, the inspired city health officer thought he would close the show again.

This didn't please Dunham a bit. He thought it was a little too much, so he employed two attorneys, took them up to the city council, put his cards on the table and won the case.

Now the show is going full blast and others in other towns are sorry they did try this before. The "flu" ban is not entirely lifted in the Northwest states.

Idaho is undoubtedly the worst as some of the health officers have said that they will not let a show house open unless every case is wiped out forever.



Albert Capellani, Nazimova's Director, with Mme. Capellani and Their Children in Front of Their California Home

All the News of Portland

"THE THEATRE BEAUTIFUL" is a title the Liberty theatre of Portland, Ore., is earning among Northwest motion picture men, such decorative effects as that which greets the public during the holiday season being responsible for such a reputation.

E. J. MYRICK, manager of the theatre, has always devoted much of his time to the beautifying of the photoplay house by the lavish use of flowers and plants, and this season, in preparation for the holidays and particularly the annual Children's Festival, he had achieved a result that has elicited many expressions of commendation.

FOR Christmas Manager Myrick banked the foyer fountain solid with a mass of real poinsettias, cedar and holly, used holly, ferns, etc., lavishly in wreaths and stringers, and gave the big stage Yuletide flavor with Christmas trees, special lights, and other pleasing effects.

J. J. PARKER of the Majestic theatre, Portland, and a squad of film men from the Northwest, including Jean Perry of Select, invaded San Francisco for the big New Year's celebration.

ART KOLSTAD of Hood River, Ore., was in Portland recently. He reports that business at his Liberty theatre was not back on a pre-"flu" basis but coming strong.

"VIRTUOUS WIVES," the Anita Stewart picture, was given an elaborate trade showing in Portland on the morning of December 28. Portland in this instance beat New York on pre-release showing, and First National officials presented the production just as it will be shown in the better theatres throughout the country.

MANAGER HOLTZCLAW of the Circle theatre not only staged a midnight matinee on New Year's Eve, but he pulled off a "Milkman's Matinee" at 2:30 a. m.

THE Portland theatres made merry on New Year's Eve with several surprise celebrations that contributed much to the "dry" state festivities.

FOR New Year's Week the Sunset theatre introduced a musical combination called "Sunset Theatre Victory Joy Jazz Band." The combination made a tremendous hit, particularly when Owner John A. Jennings offered an all-comedy bill for the band to work on.

THE Paramount re-issue of "The Virginian" broke all Sunday records for the Globe theatre, the Dustin Farnum picture drawing huge crowds to the Portland photoplay house on December 29.

C. M. HILL, manager for Famous Players-Artcraft in Oregon, has decided to remain with that concern, turning down the offer of another big concern after a talk with Herman Wobber, who was in Portland last week.

Doings of Denver Film Men

DISTRICT MANAGER RALPH O. PROCTOR, of Pathe's western division, has been spending several days in Denver as the guest of Local Manager Ward E. Scott. He "blew in" from Spokane on his way to Salt Lake City for a visit with Manager W. A. Cawkins. He was accompanied by Mrs. Cawkins. While in Denver they entertained Mr. Proctor's mother, who came from Chicago to enjoy New Year's dinner with her children. Incidentally Mr. Proctor knows the picture business from A to Z and has "done time" in every branch of its three divisions, including ownership and operation of theatres. Every

local Pathe employe is unanimous in declaring Proctor a real fellow and is anxious to see him soon and often.

"WHEN A GIRL LOVES," with Mildred Harris Chaplin in the star role, was a first-run attraction at the Rivoli New Year's day.

JOHN MacMEEKIN is out on a long trip covering all of Wyoming and the Black Hills circuit, lining up on the "Lure of the Circus."

JOE YEAGER, who operates the Rex at Raton and the Rex and Isis at Trinidad, was a recent Denver visitor. He came to arrange service following the lifting of the "floo" ban at those places.

EARL NYE, manager for the Carl Ray Amusement Company, at Cheyenne, visited local exchanges last week.

S. I. SHAFFER has sold the Crystal theatre at Mitchell, Neb., to Harry Rodell. The latter formerly managed the Orpheum, at Scott's Bluff. He will now operate his Mitchell house and also the Ideal, at Morrill, Neb.

MANAGER CASSIDY, of the Exhibitors-Mutual, recently returned from Trinidad, where he placed all of the new Robertson-Cole productions with R. W. Davis, of the Palace theatre. Mr. Cassidy announces ten extra special productions for this year, among which are several choice offerings.

F. E. HINKLEY, a former well-known local exhibitor, has reopened the Bronx theatre, in South Denver. He is using Metro, Mutual and Triangle service.

E. P. BRIGGS, local manager for the American Film Company, has on exhibition at Pathe headquarters a fine collection of oil paintings of three leading stars. They are life-sized pictures of Margarita Fisher, Mary Miles Minter and William Russell. They must be seen to be appreciated. They will be disposed of to exhibitors at actual cost.

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¶ He helps his favorite trade paper to give him a still better paper and still more Service.

¶ Which is your favorite trade paper?

¶ Do you give it a boost at every opportunity that presents itself?

¶ Think it over.

What They Do in Seattle

EUGENE LEVY of Levy's Orpheum rounded up all his employees on Christmas and all the members of his musical comedy company and tendered them a surprise dinner. While the principals and chorus girls, still in their war paint, were thus enjoying a feast in a restaurant, the patrons of the house were entertained with motion pictures.

J. VON HERBERG, manager of the Greater Theatres Company and a director of the First National, has returned from his trip to New York, where he attended a First National meeting. On his return he gave the Police Relief Fund \$150 as a New Year's present. Von Herberg in an accompanying letter expressed appreciation of the capable manner in which the members of the force have handled the crowds at the Liberty, Coliseum, Mission and Strand theatres during the year of 1918.

PAUL E. JUDKINS, formerly shipper in the Goldwyn office, has returned from England, where he helped protect her coast for six months.

MR. PECK, who before going to Camp Lewis was a salesman out of the Triangle office in Seattle, was given a ten-day furlough and naturally spent a great part of his time on "Fillum Row."

MANAGER LANGERMAN of the New Grand, Portland, Ore., was a visitor on the row for a couple of days looking over some 1919 specials.

L. A. TODD, a well-known hustler along Film Row, is now out "amongst them" with the Four Square Pictures. He is well known in this territory and is sure to bring in a bunch of contracts.

SEI MUKOI, who one year ago sold out the Circuit and Electric theatres in Seattle and took a trip to Japan, has returned to Seattle. The first thing he did after landing from the boat was to run up to Film Row and pay his respects to R. R. Nave, Northwest manager of Triangle.

"THE CAPTURE OF THE GERMAN FLEET," a Universal scoop, has done a marvelous business at the Colonial, Seattle.

THE movies in and around Seattle are still discussing the advice and talk given them by Goldwyn and Rothapfel when they were in Seattle. Their advice has been taken in many instances, for some theatres that pay much attention to house decorations, ventilation, etc., have begun to keep their houses in better shapes.

DURING the holiday season the local houses did exceptionally well. All of the larger ones were elaborately decorated and their orchestras played special pieces. The Coliseum, which showed "Caruso, My Cousin," employed a well-known local tenor to sing "I Pagliacci" at each performance.

Many Christmas Events At Portland

AT the Liberty theatre, in Portland, Oregon, more than three thousand kiddies from orphanages, homes of wealth and homes of poverty were entertained by Manager Myrick in a Christmas Festival on the morning of December 24.

The Globe theatre was another Portland photoplay house to minister to the children and Manager Marquard staged a special Children's Matinee to more than one thousand youngsters from 11 to 1 o'clock.

John Stille, manager of the People's theatre, was the recipient of a beautiful token of good will from the employees of the company Christmas morning when they presented him with a magnificent solid gold match box with diamond setting suitably engraved.

Flickers on the Screens of Butte

WILLIAM R. CUTTS, associated with Frank Bailey in the old Montana Film exchange ten years ago and active in Butte theatre circles, has just returned to the city from Vancouver Barracks, Wash., where he has been with the Air Service, Spruce Department. He had the rank of captain, graduating from the second officers' training camp at the Presidio in 1917. However, "getting to Europe" he found a difficult thing, much to his regret, as he wanted to see active service.

BUSINESS is picking up with the Ansonia Amusement Company houses, according to the general manager, Merle Davis. "The bill headed by 'Odiva and the Sea Lions' started out with the biggest Saturday since I took the management of the house," he said.

EDDIE POLO, himself, starring in the Universal serial, "The Lure of the Circus," was in Butte Monday, December 30, when the first two episodes were shown at the Ansonia theatre. He made a big hit and many hundreds of Butte young people swarmed about him. Polo will appear at a number of the leading cities to help advertise the big serial.

H. B. MEYERS, manager of the new American house, now being built at Harlowton, was united in marriage December 26 at Lewistown, Mont., the bride being Miss Marie Will.

PHIL LEVY, former local showman and president of the Montana State Exhibitors' League, left this week for Los Angeles, where he will make his future home, with his wife. He has disposed of his theatre and other interests in Butte.

THE licensed sale of intoxicants came to an end in Montana the night of December 30, and Butte, the grand headquarters of Field Marshal Barleycorn through all the years since silver and copper were first found here, is now ranked among the dry cities of the nation. Showmen report good business since the demise of Bourbon and his allies and the expectation is that prohibition will increase box office receipts at theatres around 25 per cent. However, it is too soon to draw any conclusions here as yet.

PLAYING Metro, Goldwyn and Vitagraph as its headliners and using Universal fillers is the combination that is proving success at the Ansonia theatre. According to the manager, J. Marshall Taylor, business is steadily climbing and is much better than it has been in months.

Sid Chaplin Wakes Up San Francisco With New Scheme to Get Leading Woman

SID CHAPLIN, brother of the famous Charlie, has started something in San Francisco and only time will tell how it is going to finish. Sid arrived in San Francisco this week and gave out an interview with a local paper in which he announced that he had come to San Francisco to look for a pretty girl to become his leading lady. Los Angeles was unable to furnish the type of girl that Sid is looking for, but he has seen her on the streets of San Francisco and now he wants pretty girls with movie aspirations to send in their photographs to M. H. Kohn, president of the Consolidated Film Corporation, 90 Golden Gate Avenue. Afterwards Chaplin will select a number of them for personal interview. Two years ago, Sid says, his brother Charlie discovered his leading lady, Edna Purviance in this city, and he hopes to be equally successful as he finds that San Francisco is the home of America's most beautiful girls. The interview appearing in a morning paper caused something of a flurry among the fair sex, and a stream of photographs started at once in the direction of 90 Golden Gate. In the afternoon of the day of the published interview pretty feet began to wear a path in the pavement leading to the Consolidated Film headquarters. The girls evidently believed that a

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personal visit would bring quicker results than a mere photograph. Mr. Kohn was kept busy all afternoon telling the fair ones that Mr. Chaplin would not see them until after he had looked upon their photographs. Police protection may be needed by tomorrow to protect Film headquarters, for by that time the news will have reached every film struck girl in the city, and, as there has been no census of the feminine population of San Francisco since 1910, it would not be fair to the hopes of Los Angeles as to the results of the next census to hazard a guess regarding the number of applicants there will be after that position by tomorrow. It so happened that the local Pathe had advertised for a girl to inspect films and about 150 applications applied for the position. Mr. E. O. Child, manager of the local exchange, says that he had not heard that Sid needed a leading lady until the rush of applicants had left his establishment. Otherwise he would have been very happy to have sent up the 149 girls that he could not place as inspectors. It may be interesting to learn how Sid will come out in his search, but at present it may only be said that the end it not yet.

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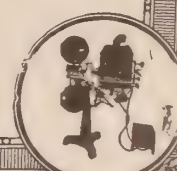
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Mildred Harris *in*
Lois Weber's Production De Luxe

"Borrowed Clothes"

Julian
Johnson *says*
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"No limited review can do justice to the fine shadings, the subtle character developments, the razor-keen revelations of life in this magnificently human photoplay. This, it seems to me, is the most human thing Miss Weber has ever done. From start to finish, it is life!"

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Mrs. Charlie Chaplin

Mildred Harris in

"Borrowed Clothes"

"No limited review can do justice to the fine shadings, the subtle character developments, the razor-keen revelations of life in this magnificently human photoplay."

"This, it seems to me, is the most human thing Miss Weber has ever done."

"From start to finish, it is life."

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New Paramount and Artcraft Pictures released in January

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Consult the local theatres' newspaper advertisements for dates of showing.

Paramount

Pauline Frederick in "Out of the Shadow"
Vivian Martin in "Jane Goes-a-Wooling"
Lila Lee in "The Secret Garden"
Wallace Reid in "The Dub"
John Barrymore in "Here Comes the Bride"
Bryant Washburn in "Venus in the East"

Paramount-Artcraft Specials

"Little Women" (from Louisa M. Alcott's famous book), a Wm. A. Brady Production
"The Silver King" starring William Faversham

Artcraft

Fred Stone in "Under the Top"
Elsie Ferguson in "His Parisian Wife"
D. W. Griffith's Production "The Romance of Happy Valley"
Cecil B. DeMille's Production "Don't Change Your Husband"

Comedies

Paramount-Arbuckle Comedy "Camping Out"
Paramount-Mack-Sennett Comedies "Cupid's Day Off"
"Never Too Old"
Paramount-Flagg Comedy "Impropaganda"
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"THE DUB"

A Paramount Picture

By Edgar Franklin Scenario by Will Ritchie Directed by James Cruze

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They picked a Kansas cyclone. He just romps home with the money and a girl for good measure—and he gets home CLEAN. You never saw such a scrappy boy in your life!



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NEW YORK



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in
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By Max Marcin and Roy Atwell

Scenario by Charles E. Whittaker

Directed by John S. Robertson

Music Had No Charms To Soothe HIS Savage Breast!

THE preacher was there, the witnesses were smiling, but Frederick Tile—felt like dropping dead!

The woman over whose finger he slipped the golden band was as homely as a scare-crow, and he didn't love her.

Still, by marrying her he would get \$100,000. And he certainly needed the money! Isn't there some way that he could honorably get that money and still get the little girl he did love? Just leave it to John Barrymore!



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director Gen'l Mgr.
NEW YORK



How can an advertiser continue advertising? By giving YOU value.

Adolph Zukor presents
**ELSIE
 FERGUSON**
 in
"His Parisian Wife"

An ARTCRAFT Picture

By Eve Unsell

Directed by Emile Chautard

**They Said She Was Naughty Because
 She Came From a "Naughty Town"**

HIS parents thought that his newly found wife was a questionable person because she came from "naughty" Paris. She helped to confirm their opinion when she appeared in a rather extreme gown.

But there was nothing questionable

about her except her judgment in accepting his parents at their self-assessed value. The time came though—

You can always leave it to Elsie Ferguson to furnish a smashing climax. There's one in "His Parisian Wife" that you ought to see.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

To Exhibitors Who Book D. W. Griffith's Artcraft Pictures

IT is necessary for the Famous Players-Lasky Corporation to withhold until release date the complete synopsis of D. W. Griffith's Artcraft Picture, "A Romance of Happy Valley." The dénouement of this extraordinary play is, I believe, a situation entirely new to the drama of stage or screen. The privileged few of us who have seen "A Romance of Happy Valley" believe sincerely that it probably is the tensest scene, the strongest in heart interest that Mr. Griffith ever has done.

Because of the novelty of this situation, Mr. Griffith naturally is anxious to protect it from any unscrupulous persons who might attempt to take it for their own use before the release of "A Romance of Happy Valley."

To help first run exhibitors, however, Mr. Griffith has permitted us to communicate in confidence a complete synopsis of the story to the managers of the exchanges of the Famous Players-Lasky Corporation.

These managers have been instructed to divulge in strict secrecy the complete story to first run exhibitors who are entitled to know the entire plot—that they may arrange their exploitation accordingly.

After the first run showings, of course there will be no further need for secrecy as then the ownership of the plot of "A Romance of Happy Valley" will be established.

ADOLPH ZUKOR.

Los Angeles, January 13, 1919.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



"U. S. A. Series"

2-Reel Official Films

FACTS and figures that had to be kept more or less "under cover" until the war was won are now available to the public.

The United States Government has prepared and is now ready to show through the Division of Films, a series of two-reel patriotic films, each featuring one phase of the war, one release to be made every two weeks.

The first film of the series

1—"If Your Soldier's Hit,"

released December 23rd,

shows in complete detail the progress of the wounded soldier from battlefield through Field Hospital to Base Hospital and recuperation.

The other films in the U. S. A. Series are as follows:

2—"Wings of Victory"

A story of American achievement in the air—from the planning of the famous Liberty Motor to the day's work of an American Ace on the Western Front.

3—"Making the Nation Fit"

The story of how America took raw civilian material and converted it into A-1 marine and military stuff. The film shows also how this war-time physical fitness program can be employed with benefit in peace-time.

4—"Horses of War"

Despite the rapid development of the motor car for military purposes, the horse proved an indispensable factor in the Allied scheme of victory. A glorious chapter of war history.

5—"The Bath of Bullets"

This picture shows the part machine guns, hand-grenades, trench-mortars, and the artillery in general play in modern war—thrilling close-ups of how these destructive forces do their deadly work.

6—"The Storm of Steel"

\$12,000,000,000! This film shows how the guns and munitions, for which this money was spent, were made. The Ordnance Department has a rattling good story to tell.

Available through the WORLD FILM CORPORATION, except

FOR CALIFORNIA

Sol. L. Lesser,

State Council of Defense, San Francisco.

FOR MICHIGAN

Michigan War Preparedness Board, Lansing.
(Except Detroit and Wayne County,
through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
DIVISION OF FILMS, Charles S. Hart, Director

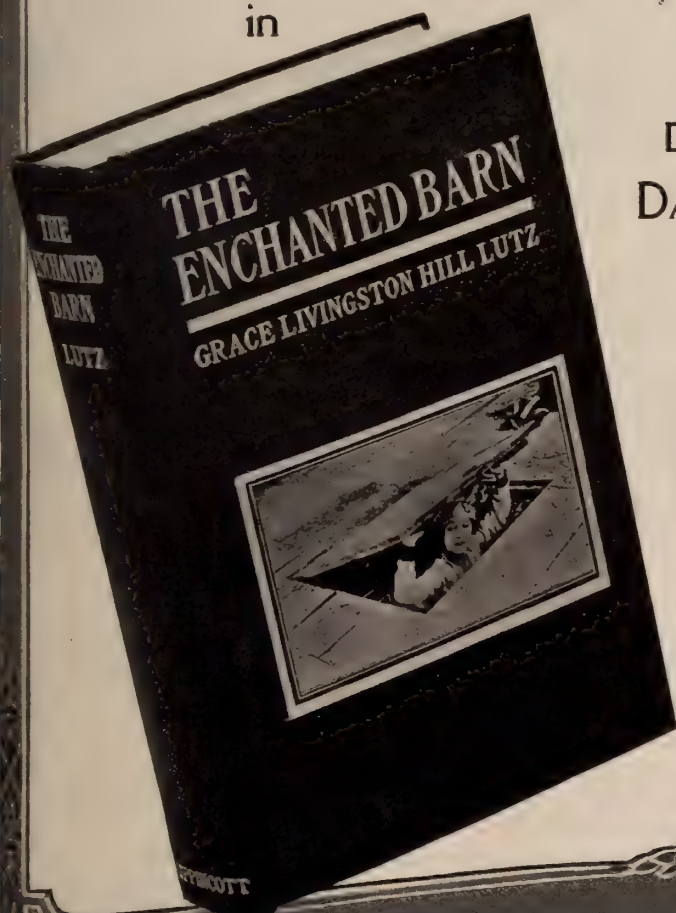


VITAGRAPH

Albert E. Smith presents

BESSIE LOVE

in



Directed by
DAVID SMITH



Bessie Love

Here is a sunlight picture—
one that will make your patrons
better and happier for having
seen it.

It is a famous book. (Your
patrons know this.)

It makes a *better* picture.
(They *will* know this.)

Humor—drama—suspense—
action—human appeal—it has
all of these—with just now and
then a catch in the throat.

It's the kind of a feature that
will get them in—and then
send them away *delighted*.

VITAGRAPH STARS



BESSIE
LOVE



EARLE
WILLIAMS



ALICE
JOYCE



CORINNE
GRIFFITH



HARRY T.
MOREY



GLADYS
LESLIE

If you like the "News," write our advertisers; if not, tell us.

Goldwyn Pictures



Samuel Goldwyn presents:

Geraldine Farrar

We advise every exhibitor who has the Geraldine Farrar Star Series Goldwyn productions under contract to give his nearest Goldwyn manager increased playing time on this production.

"Shadows" is the biggest and most unusual Farrar production ever made. It is "a story of Eastern days and Alaskan nights," a stirring, exciting dramatic story of a woman swirled perilously close to the flame of the Yukon!

Millions of this great star's American and world admirers will be amazed and delighted to see her in the role of an Alaskan dance hall girl.

As in her other powerful Goldwyn productions; "The Turn of the Wheel" and "The Hell-Cat," she is supported in "Shadows" by a notable cast including Milton Sills as the hero-husband; Tom Santschi as the miner-villain and Frederick Truesdell. And there is the power of direction that you can always count on from Reginald Barker!

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President | EDGAR SELWYN, Vice President
16 East 42nd Street | New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Goldwyn Pictures



in SHADOWS

By Willard Mack

*Directed by
Reginald Barker*

The "Five-minute-whistle" has blown on the steamer that is to take the last passengers "outside" before winter closes in upon the frozen Yukon.

During this five minutes in the room of an Alaskan saloon-dance hall a hunted, desperate woman forces to a terrible climax the drama that casts its dark shadows upon her later life and happiness.

This woman is Cora Lamont—never before has Geraldine Farrar had such a role on stage or screen.

The man is Jack McGoff—and never before has Tom Santschi had such a role.

Willard Mack knows the mad, fevered, quick-on-the-trigger gold country—and he knows *big drama that makes the pulses leap*. "Shadows" in such a picture.

Prints of this exceptional production have been sent to all Goldwyn offices and we advise exhibitors to ask our managers for an immediate screening, for no one can see this without giving it more playing days.

"The Turn of the Wheel" and "The Hell Cat" justified everything we said about them for drawing power.

"Shadows" has just double the pulling power. Have you booked the Farrar series?

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

EDGAR SELWYN Vice President

16 East 42nd Street

New York City

We have secured good advertisers to talk to YOU. Listen to them!

Bandit and Benefactor: Brave Heart and Soft Heart!

GOOD people of Boston, or Haines Falls or Petaluma—or any of the other 10,000 towns—meet smiling, devil-may-care Sandy Burke just in from the range with trouble packed in his holsters and love and kindness packed in his heart.

Sandy Burke and his mud-covered sorrel sticking up a stage to support an accidental orphan and win the girl of his own dreams.

Sandy Burke of the winning smile; Sandy Burke with romance in his eyes and sniffing danger from afar. You are lucky to have the chance to see

Betzwood Film Company's
presentation of

Louis Bennison

in

Sandy Burke of the U-Bar-U

By J. Allan Dunn

Directed by Ira M. Lowry



You may know how rarely actors praise other actors. Therefore it will interest you to know what famous *Will Rogers* says about Louis Bennison. Here is what he telegraphed us from Detroit: "When Lou walks before the camera you have the cowboy as he is; not the movie cowboy but the real one. He's a winner."

There are six Louis Bennison Star Series Betzwood productions distributed exclusively by Goldwyn and "Oh, Johnny!", the first release last month, immediately found exhibitor and public favor all over the country. "Sandy Burke" is announced for release in February. See it at your Goldwyn office.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

A Solid Chain Booking for the Entire Poli Circuit

Worcester, Springfield, New Haven, Hartford, New Britain, Meriden, Bridgeport, Scranton and Wilkes-Barre—from New England to Pennsylvania, the Poli patrons will see what the New York *Strand Theatre* management has pronounced "the greatest action drama of this year."

Booked by M. Kashin, the new exhibitor personality on Broadway at the *Broadway Theatre* as the first picture in the *Symphony Theatre* when that house also came under his direction.

The basic secrets of any really big and successful production are a great story made with strength and skill by a big director. With these assets the stars have a chance to show their fullest values.

ZANE GREY'S
Powerful Story

The BORDER LEGION

Starring
Blanche Bates
and Hobart Bosworth
Directed by **T. HAYES HUNTER**

is a remarkable, powerful story of the lawless West; a story of the West of romance and action; a story with "bite" and thrill in it. Filled with feats of daring horsemanship and gun-play; of reckless, bold adventure; stirring raids and romance and with the leading roles portrayed by two of the best known names in American amusements. On every hand it is acknowledged that Goldwyn in obtaining the exclusive distribution of this production has found one of the big winners of the year.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!



CAPITOL COMEDIES

They Nudge Each Other and Say : "Oh, Look! There Goes "Smiling Bill" PARSONS."

IN every city and town in America where "Smiling Bill" Parsons goes on his travels, to make a picture or to steal away for a rest, he finds that his reputation tips him off to the populace.

This is the penalty of popularity and the greatest distribution in the motion picture industry—the *Goldwyn distribution*.

"I saw you last night at the Temple," says the waiter at the breakfast table. "I like your picture this week at the Tivoli?" says the coat room maid. "Gosh, if it isn't Smiling Bill Parsons," exclaims the chauffeur. Hundreds of times a day this is repeated.

Creditable, clean, happy and worth-while comedies, 3,000 individual theatre contracts obtained by Goldwyn with the best houses of the nation—*there's the answer*.

Everything that Goldwyn touches is successful—but we are very careful about what we touch and indorse.

Capitol Comedies are worth and deserve the best efforts of a great organization. They have earned their place in exhibitor and public liking on *quality and merit*.

There are 26 Capitol Comedies a year—one every second Monday and the chief regret of the exhibitors who play them is that we do not have 52 of them, or one a week. Exhibitors advertise them regularly saying:

"This Week: Smiling Bill Parson in a Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street

New York City

**FORD EDUCATIONAL
WEEKLY**

America's Biggest "First Runs" *Booked Through Goldwyn the* **FORD EDUCATIONAL WEEKLY**

LAST week's trade papers printed more than 300 names—in their news reports—of theatres signing during that period with Goldwyn to show *The Ford Educational Weekly*. We shall continue to announce each week as *news* the wholesale booking of this fine attraction *that represents one of Henry Ford's great conceptions of public service*.

But we wonder whether, in the vast number of names announced and to be announced, you will notice the powerful and nationally known *first runs* that are presenting *The Ford Educational Weekly* to their patrons?

The famous Stanley and the Mastbaum chain in Philadelphia; the Jones, Linick and Schaefer and Ascher Bros. chains in Chicago; the popular Majestic, Detroit; the Clemmer, Seattle; Alhambra, Toledo; Liberty, Youngstown; the million-dollar Graumann, Los Angeles; the entire Marcus Loew New York chain of theatres.

The Colonial, Buffalo; Parkway, Baltimore; Modern and Beacon, Boston; Strand, Rochester; Orpheum, Fort Wayne; Strand, Ithaca; Isis, Denver; Apollo, Omaha; Rialto, Minneapolis; Muse, Omaha; St. Regis, Trenton; American, Norfolk.

All the "big names" connected with the exhibition of motion pictures in this country are associating themselves with this attraction, assuring it under the Goldwyn distribution a bigger patronage and a greater *quality patronage* than it has had in the four years of its continuous and highly successful career as the stable educational of the industry.

**FITZPATRICK
and McELROY**
Chicago

Sole Representatives
FORD MOTOR CO
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street

New York City

1,012,076 Jammed the Loew

HARRY RAPF'S BIG

WANTED

LOEWS
116TH ST.
FLAIN HAMERSTEIN
WANTED FOR MURDER
DOUGLAS FAIRBANKS

A Sensational Production of
S. Jay Kaufman's Powerful Drama
Scoring the Most Pronounced Hit of the Season
Rousing to Wild Enthusiasm The Greatest

The Largest Number of Paid Admissions

Bookings Placed By

INDEPENDENT SALES CORP.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Houses Last Week to See

BOX-OFFICE BONANZA
for MURDER

Featuring
ELAINE HAMMERSTEIN



Crowds That Ever Packed The Theatres

in the History of the Great Loew Circuit

Distributed Through
FILM CLEARING HOUSE, INC.

How can an advertiser continue advertising? By giving YOU value.

10-20-30

This Is No. 4

of the 12 Big Special Productions at the Fixed Rental Prices of

\$10 - \$20 - \$30

PER DAY

The Famous
Frank Reicher

Production of

Isabel Ostrander's
World Famous Novel



Suspense
featuring
Mollie King

No. 1. Julius Steger's Greatest Achievement:
Evelyn Nesbit and Her Son Russell Thaw in
"HER MISTAKE"

No. 2. The Sensational J. Stuart Blackton Superfeature:
"LIFE'S GREATEST PROBLEM"

Starring Mitchell Lewis

No. 3. The Great Bacon-Backer Production of Paul
M. Potter's Dramatic Masterpiece

"A WOMAN'S EXPERIENCE"

Starring Mary Boland

All Exceptional Show Propositions with Extraordinary Advertising Angles and Recognized Box Office Value

Bookings Placed by

Independent Sales Corporation

Distributed Through

Film Clearing House, Inc.

Covering Every Territory

SELZNICK PICTURES

MYRON SELZNICK

announces



© Alfred Cheney Johnson

OLIVE THOMAS

In a series of eight pictures yearly

SELZNICK PICTURES

CORPORATION

MYRON SELZNICK . . . President and General Manager
CHARLES GIBLYN Director General

Executive Offices
501 FIFTH AVENUE
NEW YORK

Studio
LOS ANGELES
CAL.

SELZNICK PICTURES

MYRON SELZNICK

presents



© Alfred Cheney Johnson

OLIVE THOMAS

in

"UP STAIRS AND DOWN"

From the successful play by
Frederic and Fanny Hatton

Direction - CHARLES GIBLYN

SELZNICK PICTURES

CORPORATION

Executive Offices
501 FIFTH AVENUE
NEW YORK

Studio
LOS ANGELES
CAL.



A new standard of serial excellence
is created in Pathé's latest serial

PEARL WHITE IN THE LIGHTNING RAIDER

New in strength of story; in direction;
in thrills; in acting; in production.

For proof read the reviews!

Produced by Astra Directed by Geo. B. Seitz
Written by G.B. Seitz and B. Millhauser

PATHE
DISTRIBUTORS



"One of the most
attractive, compelling
films of the sensational
type the screen has known"
says the Exhibitors Trade Review

of

PEARL WHITE

in the captivating Pathe serial

THE LIGHTNING RAIDER

Produced by Astra Directed by Geo. B. Seitz
Written by G. B. Seitz and B. Millhauser

PATHE
DISTRIBUTORS

"When I don't see it I'm disappointed, no matter how good the program may be!"

Pathé News

GUARANTEED FURNITURE
LOWEST PRICES
LARGEST SELECTION

C.B. Moller
LAFAYETTE SQUARE
CAMBRIDGE, MASSACHUSETTS
TEL. CORN.

Cambridge, Mass.
December 27, 1918.

Business Manager
Pathe Exchange, Inc.
New York, N. Y.

Dear Sirs:

As a pronounced movie "fan", I was somewhat interested in the enclosed advertisement in the Boston Globe.

If you can stand a little constructive criticism, I ask that you read the last paragraph.

What kind of service is it when you "have to ask" when you can see a thing?

You should not have to ask WHEN you can see it; it should be possible to see the Pathe News just like you see your favorite newspaper—pay your money and get your paper; pay your money and you see the Pathe.

When I see it I figure my evening has been well spent; when I don't see it, I'm disappointed, no matter how good the program may be.

Now, gentlemen, it seems to me it is up to you to work up a scheme whereby the Pathe News will be shown as regular as a clock in whatever theatres you think best... Insert ads in the metropolitan papers showing where they may be seen and what will be shown, and the result will tend to make even more popular your splendid pictures.

Wishing the Pathe News a prosperous New Year, I remain,

Yours Very Truly,
A. B. Moller
Advertising Manager
C. B. MOLLER, Inc.

PATHE NEWS

NOT a newspaper, not a magazine—yet it has the largest circulation in the world! Its circulation results from its phenomenal popularity. It now resumes the name under which it became famous—the Pathe News.

It is a motion picture. It has educated more persons to a fondness for the Silent Drama than everything else put together. Eight years ago when the word "movies" was used in contempt the great men of the nation were wont to visit the theatres where it was showing. Through it the uneducated were taught the personalities of the great men of the world; visited the great cities of the earth; by it were broadened, educated; ceased to be provincial and came to know the people of other lands.

Twenty Million Persons See Every Issue
It is shown twice a week in the best motion picture theatres everywhere. Just as it was the first of all motion picture news weeklies, so it always has been, and now is, the best. Twenty-two years of successful picture making are behind it.

Now it promises and will attain an even wider usefulness.

You should not miss a single issue. Ask the manager of your favorite theatre the days on which he shows it!



PATHE EXCHANGE, Inc.
New York, N. Y.

There Are Millions Like Him!

Twice A Week

We have secured good advertisers to talk to YOU. Listen to them!



EK Lincoln
Starring in

FIGHTING THROUGH

DIRECTED BY W. CHRISTY CABANNE

《 Branded a coward he
fought not for his life
but so a girl might es-
cape worse than torture 》

DISTRIBUTED BY
The W. W. HODKINSON CORPORATION
THROUGH PATHE EXCHANGE, Inc.



WILLIAM RUSSELL

in "When a Man Rides Alone"

AN AMERICAN "FLYING A" PICTURE

By **STEPHEN FOX**

Directed by **HENRY KING**

A stirring story of the Mexican border with William Russell enacting the role of a Texas Ranger. If your audiences like photoplays of the red-blooded sort—stories of thrill and action, spiced with a bit of Romance—you'll surely want to play this feature.

Current William Russell Successes:
"Hobbs in a Hurry"
"All the World to Nothing"

WILLIAM RUSSELL PRODUCTIONS

Distributed by **PATHE**



WHY?

did this man
have to rope
and tie his
young wife?



Here is an angle for
your advertising
to your patrons



SELECT  PICTURES

presents

ALICE BRADY *in* "The Indestructible Wife"



from the successful play
by
Frederic and Fanny Hatton

Scenario and Direction
by Charles Maigne



CHICAGO HERALD AND EXAMINER

A CHICAGO NEWSPAPER AND FOR CHICAGO PEOPLE

LEADS IN MOTION PICTURE ADVERTISING

The Washington Press, an independent audit bureau, publishes the following figures on Motion Picture Directory advertising in Chicago for December, 1918:

Herald and Examiner	42,679	lines
Tribune	36,705	"
American	22,452	"
News	19,407	"
Journal	14,753	"
Post	11,654	"

TO REACH CHICAGO "MOVIE" GOERS

You must advertise in the Movie Directory of the Herald-Examiner. By so doing, you will get the benefit of a genuine service and co-operation unusual in the newspaper field, and you will be in the "right company."

SERVING THE "TRADE"

Producers are given the benefit of our extensive and favorable acquaintance with Chicago exhibitors. This proves of service to them in many concrete ways.

Exhibitors are given every help in the preparation of copy, and constant attention is paid to their other needs and desires.

If you are interested in reaching the "movie" goers of the great amusement-seeking city of Chicago, you must surely take advantage of the advertising columns of the Herald and Examiner. Further information gladly given. Just write, phone or call.

CHICAGO
HERALD AND EXAMINER
A CHICAGO NEWSPAPER AND FOR CHICAGO PEOPLE

Motion Picture Dept.

Hearst Building

Chicago

We've Got Color---

In Motion Pictures

The Almighty didn't stop at Black and White! He gave restful color variations to things and gave us eyes to see them. **But—**

To reproduce those hundreds of Color contrasts in Moving Pictures he left for man to do. It was a man's Job.

And We Have Done It!

Vivid—Pulsating Color

Delicate—Subdued Hues and Shades

The Shimmer and Sheen to Silks and Satins

The depth and "Feel" to Rich Velvets and hangings

The flesh Tints of a beautiful woman

The color of her Hair as it really is

The marvelous hues to flowers and Nature's other beauties

All in the *Positive Print*

**Projected on any machine without
any attachments, at *regular* speed**

ARTCOLOR—scientifically Correct without the use of dyes.

In preparation for release—Dramatic features, Comedies, Fashions, Educational subjects.

The Movie Appetite has needed a Stimulus—

The original Dish has been hashed over long enough. A Brand New Recipe Is Craved—

ARTCOLOR SOLVES IT

ARTCOLOR PICTURES COMPANY, Inc.

Louis J. Dittmar, President

1600 BROADWAY

NEW YORK CITY

EXHIBITORS MUTUAL

GRACE DARMOND

in "WHAT
EVERY
WOMAN
WANTS"

Made by JESSE D. HAMPTON

SIX PARTS
SPECIAL

Cast

Forrest Stanley
Wilfred Lucas
Barbara Tenant
Bert Grassby
Hedda Nova
Percy Challenger
Mildred Reardon
William Devall
Mary Warren

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

Successful Exhibitors Know

that

MARTIN JOHNSON'S "CANNIBALS of the South Seas"

is the greatest business tonic of the year, a picture that permits of the widest latitude of promotion work, gets them out of the rut of the regular drama—and packs their houses.

By successful exhibitors we mean

Rivoli Theatre, New York City
Graumann's Theatre, Los Angeles
Circle Theatre, Indianapolis
Alhambra Theatre, Milwaukee, Wis.
New Garrick Theatre, Minneapolis
Colonial Theatre, Detroit, Mich.
Royal Theatre, Des Moines, Ia.
Apollo Theatre, Seattle, Wash.
Alcazar Theatre, Birmingham, Ala.
Broadway Theatre, Charlotte, S. C.
Royal Theatre, Little Rock, Ark.
Orpheum, Soo St. Marie, Mich.
Plaza Theatre, New York City

Tivoli Theatre, San Francisco
Liberty Theatre, Seattle, Wash.
Massey Hall, Toronto, Canada
Regent Theatre, Toronto, Canada
Majestic Theatre, Grand Rapids, Mich.
Orpheum Theatre, Akron, Ohio.
Victoria Theatre, Philadelphia
Halsey Theatre, Brooklyn
Garden Theatre, Charleston, N. C.
Hippodrome, Ft. Worth, Texas
New Royal, North Bay, Mich.
Strand Theatre, Canton, Ohio.
Doric Theatre, Kansas City

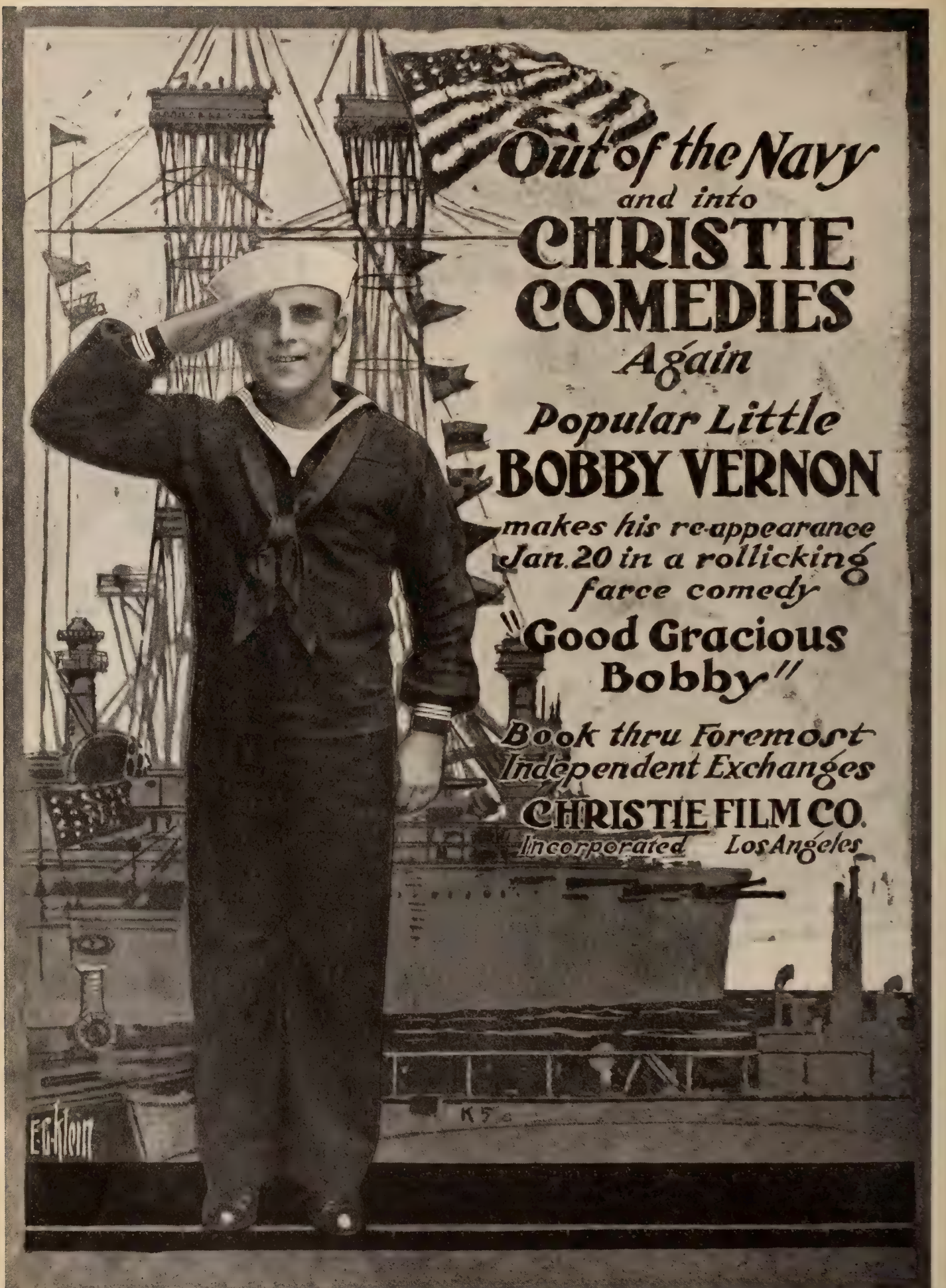
Turner and Dahnken's Circuit of six houses in California

Released by

EXHIBITORS MUTUAL
DISTRIBUTING CORPORATION

Robertson Cole Company

Bankers and Exporters
For the Producer



Out of the Navy

and into

**CHRISTIE
COMEDIES**

Again

Popular Little

BOBBY VERNON

*makes his re-appearance
Jan. 20 in a rollicking
farce comedy*

**"Good Gracious
Bobby"**

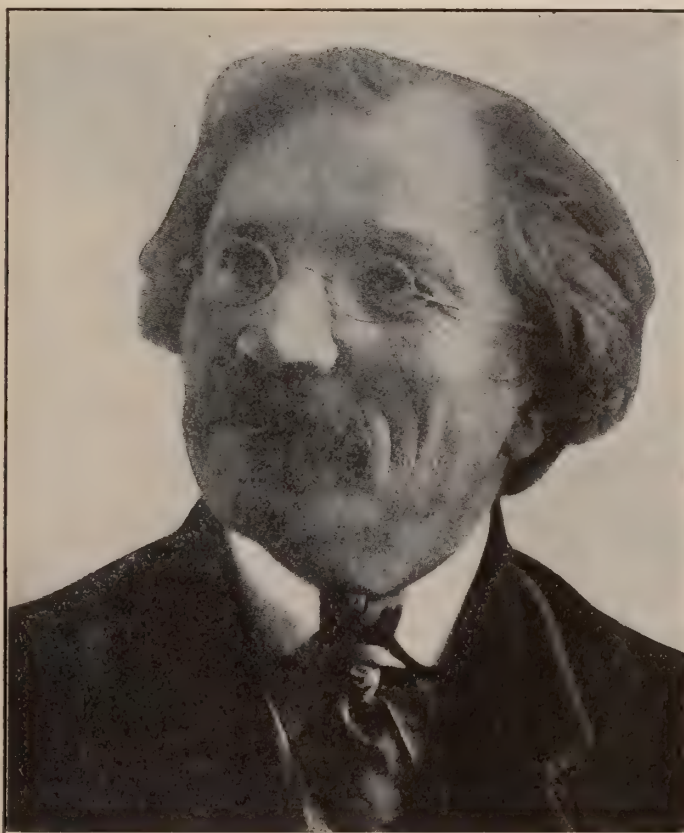
*Book thru Foremost
Independent Exchanges*

CHRISTIE FILM CO.
Incorporated Los Angeles

THE ZION FILMS, Inc.

Presents

For the Picture Loving Public the Best Writings of



SHOLEM ALECHEM THE JEWISH MARK TWAIN

These stories have been written and scenarioized by the late renowned humorist SHOLEM ALECHEM, whose works have been read by Jews and Gentiles all over the world. This entire series will be released in rotation. Release dates will be announced later.

ATTENTION!!!

State rights buyers. Write, wire, or phone for your territory

ZION FILMS, Inc.

Knickerbocker Theatre Building

1400 BROADWAY

Greeley 3992

NEW YORK CITY

THE BATTLE OF CHATEAU-THIERRY

This picture is the result of the collection of authentic records and views taken at the momentous time when the tide of the whole war was turned.

These documents form a page in history, dedicated and offered to America as a lasting tribute to the courage, efficiency and heroism of the AMERICAN SOLDIERS in co-operation with the ALLIED ARMIES.

Written and Compiled by Paul Capellani
in Collaboration with Military Experts

Photographed by the Cinematographic Division
of the French Army

Communicate with:—

E. RATISBONNE

Delegate of the Cinematographic Division of the French Army
729 7th Avenue, New York City
Bryant 1574

FRANK E. WOODS

One time Editor Dramatic Mirror.

1912 Director with Kinemacolor.

1913-17. Four and a half years with David W. Griffith at Biograph, later at Reliance, Majestic and Fine Arts-Triangle Studios as Manager of Productions.

1917-18. One and a half years with Famous Players-Lasky at the Vine St. Studios as Supervising Director of Paramount Productions.

Personal Representatives

Willis & Inglis, Los Angeles

Now that the
war is
over



Book

WHY GERMANY MUST PAY

Maxwell Karger
Director General
Screen Classics Inc.

Creighton Hale
and an All
Star Cast.

Scenario by June
Mathis and A. S. LeVino
Directed by Chas. Miller

*Every newspaper, every magazine is giving amazing
publicity on this, the most talked of subject. It is
timely - it is a gripping drama as well as a real indictment.*

M E T R O
PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS



*METRO All Star Series Productions are the
only standardized pictures in the world -
They are now bettering their own record for
fine clean absorbing entertainment ..*

The newest is

ETHEL BARRYMORE

in the smart play

THE DIVORCEE

*From the original play "Lady Frederick" by W. Somerset Maugham
Directed by Herbert Blache. Scenario by June Mathis and Katherine Kavanaugh*

RELEASED BY **METRO** JANUARY 20
MAXWELL KARGER, Director General.



SOL LESSER

BOUGHT 'EM FOR 3 STATES

==AND HE KNOWS
==FUNNY FILMS
==WHEN HE SEES THEM

THE NEW BILLY WEST COMEDIES

Released through the following exchanges

ALL STAR FEATURE DISTRIBUTORS, INC.,
191 Golden Gate Ave.,
San Francisco, Cal.

INTERSTATE FILMS, INC.,
729 Seventh Avenue,
New York, N. Y.

BEE-HIVE EXCHANGE,
207 South Wabash Avenue,
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BEE-HIVE EXCHANGE,
109 W. Maryland Street,
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BEE-HIVE EXCHANGE,
174 Second Street,
Milwaukee, Wis.

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STANDARD FILM SERVICE CO.,
316 Sloan Building,
Cleveland, Ohio.

STANDARD FILM SERVICE CO.,
Elizabeth and John R. Street,
Detroit, Mich.

STANDARD FILM SERVICE CO.,
Film Exchange Building,
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CANADIAN FILM SERVICE, LTD.,
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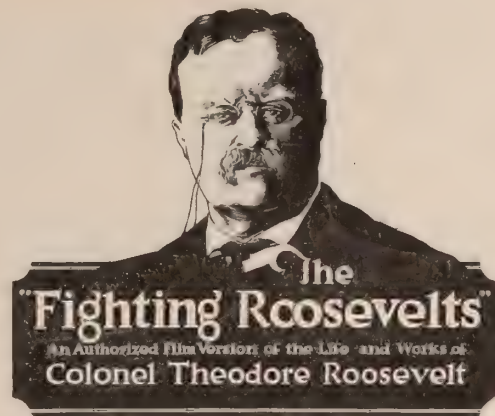
Foreign Distributors:
POPULAR PLAY & PLAYERS,
220 West 48th Street,
New York City.

Billy West

Bulls Eye Film Corporation

729 SEVENTH AVENUE

NEW YORK



*The
Heritage
of the Screen*

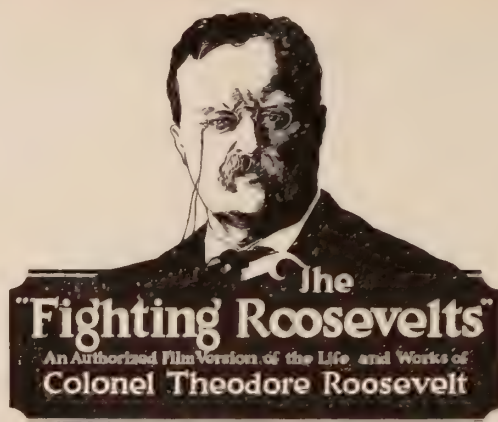
Colonel Roosevelt
had two objects in view
when he gave his consent and lent
his name and reputation to the
filming of "The Fighting Roosevelts"

That they were worthy objects
and do him credit you'll agree

*They are clearly and
simply explained on
next three pages*



Distributors



*The
Heritage
of the Screen*

The first reason why Colonel Roosevelt went in for this film—
Theodore Roosevelt was ever striving to make better Americans.

He was never above employing a popular means to that end. When he was convinced his life story would make a bully Photoplay, with plenty of punch and thrills galore

“a film folks will enjoy”

and which would also breathe his gospel of Americanism, he said

“Go ahead—but no faking”

(He never could stand a fakir)

He cooperated with the producer, passed on the scenario, and one of his last acts was to approve the finished production.

If it entertains you,

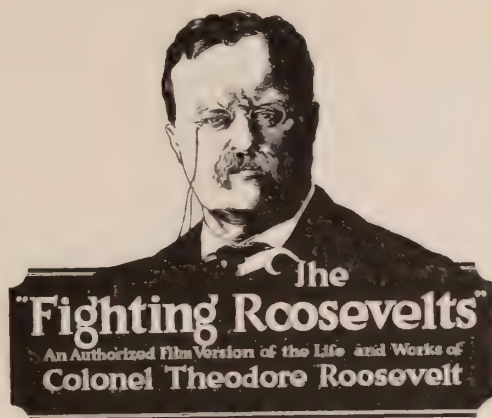
***Makes you see red—
white and blue***

More clearly than before, his purpose will have been achieved.

And remember, “The greatest fiction is truth.”



Distributors



*The
Heritage
of the Screen*

This was his second reason—

All profits whatsoever accruing to me personally until all the men are returned to their homes from the war, from the production of this scenario, will be given by me to the Red Cross and possibly other war organizations.

Exactly to the extent that the Motion Picture Public approves these pictures, it will help to provide additional means for backing the men at the front.

(Signed) *Theodore Roosevelt*

He wanted his profits to prove a worthy contribution to charity.

See Next Page 



Distributors



*The
Heritage
of the Screen*

High rentals will be paid for "The Fighting Roosevelts"

Because—

In meeting Colonel Roosevelt's demand that the production be one with which his name might be associated without discredit,

Director William Nigh spent five months
and exposed over 40,000 feet of film

(of which but six reels are used).

This required a heavy investment which the producer, Frederick L. Collins, cheerfully met in order that Colonel Roosevelt's wishes might be fulfilled.

That the production was approved by Colonel Roosevelt—one of his last acts—should be sufficient guarantee to exhibitors that the picture is really worth while.

There are 100,000,000 Americans eagerly awaiting this Heritage of the Screen

The space Newspapers have been giving Roosevelt's life and acts should convince of the public's interest.



Distributors

An Extraordinary Attraction

HOUDINI

PUTTING HOUDINI IN FILMS
WAS A MASTER STROKE OF
SHOWMANSHIP

NO ONE ELSE CAN DO THE
BEWILDERING HOUDINI
STUNTS

NO PICTURE EVER MADE
WAS OR COULD BE LIKE
"THE MASTER MYSTERY"

AS A SHOWMAN YOU KNOW
THE VALUE OF SOMETHING
NEW

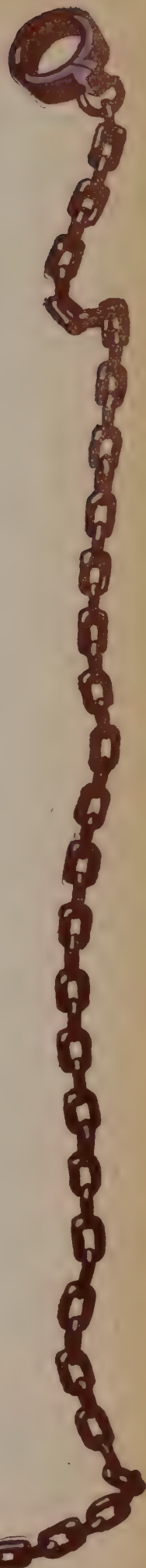
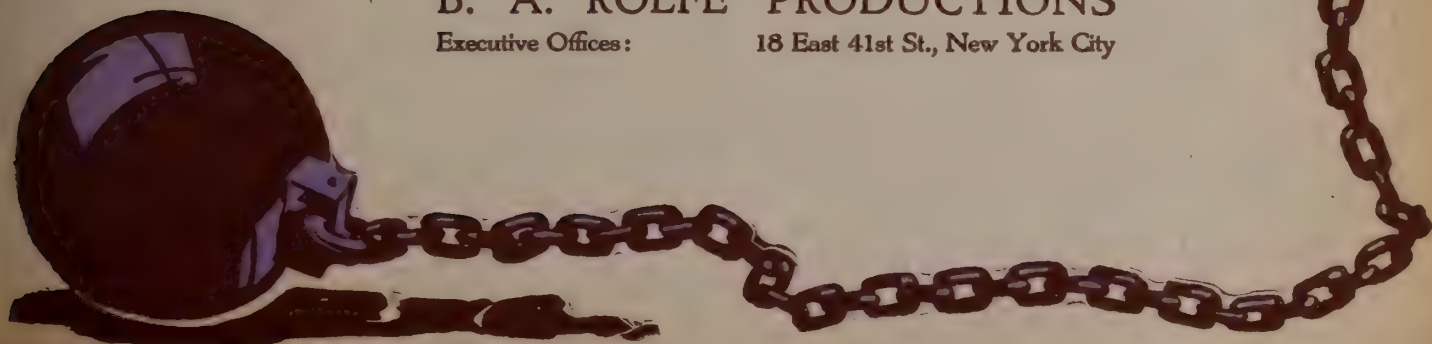
HERE'S YOUR OPPORTUNITY
BOOK THE HOUDINI SERIAL

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices:

18 East 41st St., New York City





HOUDINI

AS A VAUDEVILLE HEADLINER HE
PACKED A DIFFERENT THEATRE
EVERY WEEK

AS A FILM STAR HE WILL PACK
YOUR THEATRE FOR FIFTEEN WEEKS

ROLFE PRODUCTIONS OF
NORTHERN NEW JERSEY
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS
OF DALLAS
1911½ Commerce St., Dallas, Texas

ROLFE PRODUCTIONS
OF ATLANTA
65½ Walton Street Atlanta, Ga.

ROLFE PRODUCTIONS
OF PHILADELPHIA
1235 Vine Street Philadelphia, Pa.

ROLFE PRODUCTIONS
OF PITTSBURGH
412 Ferry Street Pittsburgh, Pa.

EXHIBITORS FILM
EXCHANGE
A. DRESNER, General Manager
420 Ninth St., N. W. Wash., D. C.

ROLFE PRODUCTIONS
OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

EFFANO FILM EXCHANGE
CAREY WILSON, Manager
729 Seventh Avenue, New York City

CELEBRATED PLAYERS
FILM CORPORATION
207 S. Wabash Street Chicago, Ill.

CANADIAN RIGHTS
REGAL FILMS, LTD.
21 Adelaide Street, W., Toronto, Ont.

FOREIGN RIGHTS.
EXPORT and IMPORT FILM CO.
729 Seventh Avenue, New York City

M I D - W E S T
DISTRIBUTING CO.
RALPH WETTSTEIN, Manager
Toy Building Milwaukee, Wis.

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices: 18 East 41st Street, New York City



A SUPERPICTURE—PLUS.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 51
T191FY FJW X8 BLUE

KANSAS CITY MO 1130 AM JAN 7

358 Broadway, near 51st St
Telephone 2082 Circle

UNITED PICTURE THEATRES OF AMERICA INC

1600 BWAY NY

WE OPENED SUNDAY IN OUR TWELFTH STREET THEATRE WITH DUSTIN FARNUM IN
THE LIGHT OF WESTERN STARS CAPACITY BUSINESS DESPITE BAD WEATHER AND
STREET CAR STRIKE THE MOST PLEASING WESTERN PICTURE WE HAVE EVER PLAYED
SURELY EVERY EXHIBITOR WILL LINE UP WITH UNITED AFTER SEEING THIS
WONDERFUL PRODUCTION CONGRATULATIONS MISTER BERST

RICHARDS AND FLYNN

608 PM

DUSTIN FARNUM in

The LIGHT OF

WESTERN STARS

by ZANE GREY

VIVID—TENSE—EXCITING—IMPRESSIVE

WOMAN, WOMAN!



Another Clean-up
for
FOX EXHIBITORS

THERE never has been a record of film
success comparable to that of

EVELYN NESBIT

This fast-forging favorite leaped into leader-
ship with her very first picture. Her second
production emphasized her tremendous draw-
ing power—her immense popularity.

WOMAN, WOMAN!

will remove the last lingering
doubt that this supreme artist—
this conscientious actress—has
come to stay. Book STANDARD
PICTURES now and ride to suc-
cess on the wave of Evelyn Nesbi
popularity!



FOX
FILM CORPORATION



Human Interest
Is Basis of
NESBIT PICTURES

THE TIME to show the greatest success
in your history is now, and the picture is

WOMAN, WOMAN!

It is a production full of tense moments, of human experience and, above all, of womanly charm. Sin, temptation, love, youth, ambition—these are the keynotes.

EVELYN NESBIT

lives in this play from happy girlhood to a stormy womanhood in which she makes the supreme sacrifice for her husband. It is the role of the Sphinx Woman—a chapter from human nature that spells profits!

FOX
FILM CORPORATION



In the Springtime of her
Life and Popularity.

Book

PEGGY HYLAND

Now

in the great New York stage success

"The Girl
With No Regrets"

Powerfully Dramatic Story of Escape
From Environment of Crime

Directed by HARRY MILLARDE

EXCEL PICTURES

F O X
FILM CORPORATION



Smiles that Cost a Million a Year

William Fox and Henry Lehrman have introduced a new element in comedy production—the element of quality.

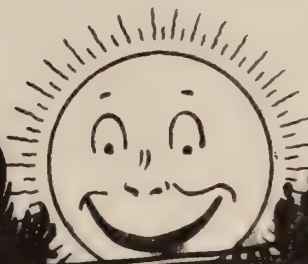
Hungry lions, pretty girls, situations that bring the laughs—these are some of the factors that have made these two-reelers cost more than many five-reel dramas.

Henry Lehrman's SUNSHINE COMEDIES

have proved, for thousands of exhibitors throughout the world, one of their most productive and satisfactory features.

You can obtain evidence of this right in your home territory through any William Fox branch office. Do it now—today!

F O X
FILM CORPORATION





DANCE OF THE SEVEN
VEILS IN HEROD'S
JUDGMENT HALL

WITH

THEDA BARA
^{IN}
SALOME

INDIVIDUAL BASIS - ALL FOX EXCHANGES

NOW SWEEPING
THE COUNTRY!



FIRST RUN EXHIBITORS'
REPORTS PROVE

SALOME

SURPASSING BOX
OFFICE RECORDS OF
CLEOPATRA

DIRECTED BY
J. GORDON EDWARDS

FOX
FILM CORPORATION



DAVID G. FISCHER PRODUCTIONS

Announce For Early Presentation

THE SMASHING PHOTODRAMATIC REVELATION "THE LAW OF NATURE"

(Seven Parts)

Written In Collaboration With And Upon Facts Furnished By
CONGRESSMAN RICHMOND PEARSON HOBSON

and produced under the personal direction of

David G. Fischer

"THE LAW OF NATURE" was designed to instruct as well as entertain and DEALS WITH A SUBJECT THAT IS NOW AGITATING THE LEGISLATIVE BODIES OF EVERY STATE IN THE UNION AND FINDS ITS INFLUENCE IN EVERY HOME IN THE LAND.

Method of Distribution Announced Later

DAVID G. FISCHER PRODUCTIONS

Selwyn Building
229 West 42nd Street
New York, N. Y.

W. J. Reid, Pres.

David G. Fischer, Dir. Gen.

Arrow Film Corporation, Exclusive Sales Representatives, Times Building, New York, N. Y.



News reel de luxe • First issue available week of February first • Made up to a standard not down to a price — for better theatres

Distributed by
WORLD PICTURES



CHARLES URBAN



RAY L. HALL



TERRY RAMSAYE

The men who are making this news reel are known to the motion picture exhibitors for what they have done—for results, in box office value—

KINOGRAMS has acquired a staff of the world's most expert camera-men . It has, through Mr. Urban, a world-wide camera representation

KINOGRAMS

Issued by
KINOGRAM PUBLISHING CORPORATION

Distributed by
WORLD PICTURES

Gaumont

presents

SATAN *on* EARTH

NOT
A War
Picture

NOT
A Biblical
play

BUT

*A
Wonderful
Photo-
Novelty*

*A Vivid Artistic Drama
of the*
GROWTH of CIVILIZATION



The 13th CHAIR



From
The Play By
Bayard Veiller
Adapted and directed
for the screen by
Leonce Perret

Presented
And Produced By
Acme Pictures
Corporation
Suite 808 Brokaw Bldg
1457 Broadway, N.Y.C.



? WHY ?

You should contract for

Two Reel Specials

Released by the

Capital Film Company, Inc.

- 1—Your patrons want them.
- 2—They made you money in the old days.
- 3—They will make you money now.
- 4—They offer variety—the spice of life.
- 5—Your patrons are tired of the many-reel film.

Stars are featured in

REAL

Sensational Westerns
Thrilling Railroad Plays
Side Splitting Comedies
Crook and Detective Plays
Emotional Dramas

[ALL PICTURES FULL OF PEP AND PUNCHES

BOOKINGS BEGIN MONDAY, JANUARY 20th
RELEASES START MONDAY, FEBRUARY 3rd

*Branches being established in the principal cities
of the United States and Canada*

Beautiful, compelling and sensational
one, three and six sheets

Communicate immediately with

Capital Film Company, Inc.

Executive offices
MERCHANTS BANK BUILDING
Indianapolis, Ind.

ANITA STEWART

*The Star*

LOUIS B. MAYER

*The Producer*

LOIS WEBER

*The Director*

THE PLEASURE IS MINE!!

Having passed victoriously the stress and tremendous pressure of launching my initial release, Anita Stewart in "Virtuous Wives," let me turn for a moment to what I feel is one of the genuine pleasures of my career: It is—to announce the advent in my organization of

THE PEERLESS LOIS WEBER

whose direction I have secured for my phenomenal star,

ANITA STEWART

I embrace this opportunity to express to the trade my admiration of Miss Weber's Genius. As an exhibitor I (and you, too) have had practical demonstration of her achievements, and the box-office is the last analysis—the acid test! In this, her record stands!

To combine with Miss Stewart's capabilities the high standard of Miss Weber's screen art, assures the trade of at least a maintenance of the record-breaking class of my first release. To me it means the realization of my ideals in production—and I am an exacting task-master!

And the first release of this magnificent director-star combination is the key to my enthusiasm—it is

"A MIDNIGHT ROMANCE"

*from the pen of the clever Marion Orth, whose work you know—
and what a cast—!*

—But wait—my policy is to *show* you! I *did* and I *WILL*!

LOUIS B. MAYER
2 West 45th St., N. Y.

Anita Stewart Productions, Inc.

Motion Picture News

Vol. 19 No. 4.

January 25, 1919

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WM. A. JOHNSTON, Pres. and Editor.

HENRY F. SEWALL, Vice-Pres.

E. KENDALL GILLET, Sec. and Treas.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright & Callender Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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New Method Of Processing Film Gives Highest Quality

Mr. George K. Spoor spent years in having perfected a processing machine that would produce a uniform, high grade development throughout the length of the film, and which would at the same time eliminate the tremendous waste of the old processing methods.

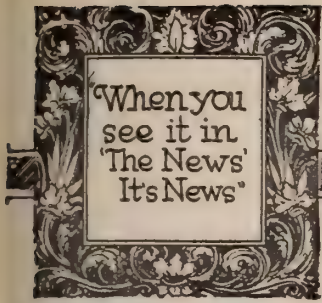
He succeeded in obtaining a quality in prints that surpasses any yet produced. This has been proved not only by tests under the most exacting conditions, but through the actual processing of millions of feet.

The results of these years of work and experience are now offered to you.

Talk to our sales manager, Mr. Charles F. Stark, in regard to price and service.

Spoor-Thompson Process

LABORATORIES 1333 ARGYLE ST. CHICAGO.
SALES OFFICES AND SERVICE BUREAU,
110 W. FORTIETH ST. NEW YORK CITY.
TELEPHONE BRYANT 1490.



Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 4

January 25, 1919



National Advertising

When Exhibitors Shouted "Hooray"—The National Medium versus the Newspaper

EXHIBITORS threw their hats into the air over the article on national advertising, published recently in the NEWS and signed by John H. Kunsky, First National Exchange of Michigan.

And they cheered lustily over the address made recently by Ralph Ruffner before the film advertising men in New York.

The writer was in the field at the time and heard these expressions first hand. Approval was unanimous. It is safe to say that one thousand leading exhibitors—men who are advertising right along—would wholeheartedly O. K. each of these statements without a single reservation.

All of which would indicate that exhibitors to-day are not getting from the manufacturer the advertising co-operation they want—that something, indeed, is radically wrong.

The matter is of great importance.

Better advertising is as big and vital a factor as better pictures.

These are the two factors upon which rest, in greatest degree, the present and future stability of this business.

We are fully aware of the present obstacles in the way of better advertising.

* * * *

Demand Overshadows Handicaps

THE rapid production of pictures—necessitating the preparation of advertising campaign books before the picture has been seen—results, of course, in machine-made advertising, advertising turned out like grist from a hopper, dealing similarly and superficially and altogether unsympathetically with all kinds of pictures, whatever their difference in quality and appeal.

Secondly, many exchanges won't co-operate, despite the earnest effort of the home office to establish an advertising contact with the exhibitor.

And, thirdly, many exhibitors don't appreciate fully the value of advertising.

But the point is this: Advertising the picture to the public is so necessary, it is so fundamental to the industry's success, that the present routine of production and distribution will have to be reordered to permit of better advertising.

And this reordering will happen. Demand for it will bring it about because this demand is more insistent than the obstacles now in its way.

We have contended—and we know—that some day pictures will be the most heavily and widely advertised com-

modity in the world. At that time, and only then, will the industry have the stability its potential size demands—namely, when it has secured a *stable* hold upon the great picture-going public.

This development will take time and patience. But there are ways in which it may be greatly hastened.

And the first step is to understand clearly just what the national advertising of pictures means.

* * * *

The "Why" of National Advertising

LET us approach it in this way.

The potential picture public to-day is fifty million strong—or more.

No other commodity, nationally advertised, has nearly so many possible customers. Therefore, first of all, we can't expect to reach all the public with one national medium, or a dozen or so, or with a selected string of newspapers—as is done with other advertising campaigns.

Secondly, the picture, unlike any other commodity, cannot be standardized; unlike an automobile, or a safety razor, or a package of breakfast food, you cannot make fifty-two pictures just alike in quality. Therefore you cannot employ general publicity as general publicity is used with other nationally advertised products to create steady, year-around customers.

Thirdly, the distribution of pictures is utterly unlike the distribution of any other nationally advertised commodity. Other commodities stay on the dealer's shelves; pictures don't. After you have decided to buy a safety razor—through advertising—you know you can buy it at the nearest drug store *at your own convenience*. But with pictures, if you waited a few days, you might have to chase one from New York to Chicago.

Fourthly, the advertising of pictures, unlike any other nationally advertised commodity, goes hand in hand, and should, with editorial news matter, designed to cater to and maintain a news interest in the greatest of all public amusements.

* * * *

Hit Directly—Through Newspapers

SO, to capitulate:

How can fifty millions of people be reached? Through newspapers. Not a limited string of newspapers, but through all good newspapers everywhere. Remember, the public is fifty millions strong.

(Continued on next page)

(Continued from preceding page)

How can you best advertise a product whose quality and appeal differ with each release?

Through newspapers which can take and publish advertisements within twenty-four hours.

How can you fit advertising to the peculiar distribution of pictures; how can you advertise them *where* they are *when* they are?

Through newspapers, or through billboards *provided* they tell *where* and *when* the picture is playing.

How can you secure that simultaneous news matter, which if properly done is of such force in maintaining public interest in pictures as an entertainer?

* * * *

Which Medium Can Cooperate?

THROUGH newspapers only, where the news matter can be timed with the appearances—the *definitely* stated appearances—of the pictures. Not through *one* newspaper, mind you, selected because of an agency rating, but through all good newspapers, because the selection of one is certain to destroy the editorial cooperation of all the others.

To sum up then: To reach so great a public, greater by far than that of any other advertised commodity; to tell this public about pictures *which must be described individually*, and to advertise successfully a product *whose life at any given point is from one to seven days*, you must, if you are after national advertising, make newspapers, all good newspapers, the very backbone of your campaign.

The selection of newspapers in this huge campaign should be made largely by the exhibitor.

The exhibitor should have some hand in the preparation of copy, or at least the selection of copy, best fitted to his sectional public.

The exhibitor, we believe, will gladly put his dollar against the manufacturer's dollar in support of such national advertising.

* * * *

Longer Runs in New York

CHAPLIN'S "Shoulder Arms" ran two weeks at the Strand and eight weeks at the Broadway. It is now admitted that the picture could have run much longer at the Broadway. It is even claimed that should Chaplin produce four such pictures a year, or three, that each could run continuously and successfully till the next appeared.

Week runs have been a settled policy at the big Broadway picture houses since the Strand opened in an era of frequent changes and made an immediate success with "The Spoilers" of week runs on Broadway.

The argument against longer runs has been that these big photoplay houses have definite clienteles which must not be disturbed. When the Rivoli opened with all seats filled and no falling off at the Rialto, Mr. Rothapfel felt that his former clientele had decided to go twice a week instead of once. This idea of the more or less regular attendance of a definite clientele and the fear of losing it is, of course, the very same factor that has always militated against longer runs. It seems to apply to New York as it does throughout the field. The same fear was in vogue, in fact, when the Strand first broke the ice with its week runs. There are some photoplay houses to-day, however, which are not afraid to extend the runs—and do so successfully—of these features to which Broadway only allows a week.

"The Heart of Humanity" is now in its third week at the Broadway, and apparently able to run several weeks longer.

Will we not produce this year at least twelve photoplays capable each of an average of four weeks on Broadway?

And in this connection arises the interesting question: Will the new Capitol theatre, at Broadway and 51st Street, decide to open its wedge with this longer-run policy? Isn't the time about ripe?

* * * *

The Star Combination

IMMEDIATELY following our appeal last week for better pictures as against the machine-made kind, comes, with coincidence, the momentous announcement that Griffith, Pickford, Fairbanks, Hart and Chaplin have united to produce and distribute pictures "to protect the great motion picture public—from machine-made entertainment."

We believe strongly, and reiterate that some advancement in picture making is highly imperative; and we believe that it will be made on a general scale.

Whether it has to come from the stars, remains to be seen. Stars are prime factors in motion picture entertainment, but they are not by any means the only factors. And we don't believe they will be the only factors.

Again, whether this advancement will be made by these particular stars, producing under new conditions as against present ones, remains also to be seen. That will, obviously, depend upon what these new producing conditions are; and also, as importantly, what the distributing arrangements will be, which can take care, with all around profit and satisfaction, of these new kinds of productions. The exhibitor would undoubtedly welcome the privilege of booking what he wants without taking what he doesn't want.

A great deal remains to be seen: and this discussion had best wait until the industry is assured that the star union, as definitely announced to us by telegraph, is an accepted fact.

* * * *

Big and Little Pictures

AN exhibitor prophesies that there will be a big demand this year for independent releases.

Of course he refers to what are termed "specials," meaning independent releases of exceptional box office appeal.

Other exhibitors indicate a somewhat sudden and large demand for two reel subjects. This is interesting, indeed, in view of the fact that feature dramas are supposed to have thrown the old two-reel length into the discard.

Then, we all know, of the fast rising popularity of the one-reel subject, the scenic, news reel and short length novelty in general. The demand for these subjects is particularly strong in the leading and largest theatres.

What does it all mean?

Simply this, it would seem: that program features will have to be better made. They will have to be based upon stories necessitating five reels and not upon stories which the public would rather see in two reels. Five reel subjects, despite the fact that for three years they have made up the backbone of theatre programs, will no longer attract the public just because they are five reels long.

Hence the exhibitor's anxiety for open dates and independent productions of big size and quality; and hence the demand for short subjects to strengthen a program that too often is weak in the middle.

W. A. Houston

Dealing in Personalities

Mixing the News with the Rumors

"Doc" WILLATT is back again on the Rialto. Asked how he found Florida's sunny clime, he replied, "It ain't."

To keep in style H. PATHE LEHRMAN went and got the "flu." Everything reported O. K. now.

Just for the sake of an argument—read "Two Sides—Who's Right?" on the page following this popular one. It's a peppery slam-bang battle over our old friends the High-Salaried Stars. Either side of the argument will make you sore as a bat, while the other angle will have you shouting "Them's my sentiments." And isn't that the sort of reading matter you want?

LIEUTENANT BERNARD FINEMAN is back—after a long engagement with the justly famed Treat-Em-Rough Boys. He is once more Paramounting. Welcome home, regular feller.

Hard luck just trails us. On our desk a note that BETTY SHANNON—more formally, Mrs. Perry Ramsaye—dropped in to say howdy while we were out.

JOHN H. TIBBETTS, British chief for Inter-Ocean, is expected in these parts any day.

Any exhibitor who misses the live wire idea on page 536 has no one but himself to blame. He certainly can't blame us for we are telling you here that it is the idea of the year. Comes from W. C. Patterson, manager of the Criterion, Atlanta, Ga. Tells of results he is having helping soldiers to get jobs. Suggests making the screen a national employment agency. Simply done, too. He tells you how. Go to it—boys.

Our sympathy is extended to LOUIS REID, managing editor of *The Mirror*, on the loss of his recently-born baby, a victim of the influenza.

JOE REDDY, formerly of *The Telegraph*, is back in our midst, wearing Uncle Sam's khaki, carrying an honorable discharge and receiving a royal welcome.

JAMES QUIRK, of *Photoplay*, was a visitor to THE NEWS office this week. All smiles and cheer after looking over Earl Hammons' reports on the Screen Supplement bookings.

W. G. RUDOLPH, eastern representative for Harry Garson, will be on his way to Los Angeles when this appears. Important conferences in the wind.

REMEMBER Kalem's "Midnight at Maxim's"? Just an ordinary picture, but it cleaned up a fortune because the hicks fell over each other to see what a real devilish Broadway cabaret was like.

Two men had prints of the picture in Australia. One played it as "a fillum," and it fell flat. The other changed the title for local consumption to something about the "Revels in a London Night Club," circumscribed his advertising, dressed his lobby with all the pretty gal pictures available—and made a record rivaling any of the later big specials.

The one fellow had "show brains."

And he still has them. The proof being that C. L. Yearsley, who had gone from America to Australia, was brought back again by J. D. Williams to preside as advertising manager of First National.

Yes, C. L. Yearsley was the man who displayed "show brains."

And C. L. Yearsley is the man—still displaying "show brains."



"He Likes to Keep Busy Right Along"

"WINNIE SHEEHAN is laid up with rheumatism."

Such was the burning text of a telegram from our Pacific Coast offices this week.

We know what caused it.

The war is over—and William Fox hasn't engaged in a charity drive for close to three months. Winnie has nothing but his motion picture worries on his mind just now. We'll bet he has at least an hour of free time in every twenty-four.

'Stoomuch—for a dynamo of energy like Winnie Sheehan. War or no war, William Fox will have to dig up some more charity drives so Winnie can get back to the old schedule of forty-eight hours' work in every twenty-four.

Maybe a campaign for Indigent Trade Paper Editors, or, after July 1, for Homeless Picture Reviewers.

Something must be done.

Just a Few Odds and Ends

HARRY REICHENBACH is another fillum person scheduled for a trip to Los Angeles. Oiling the machinery for the exploitation of the MacCauley League of Nations special.

H. A. SPANUTH, of Commonwealth Pictures, Chicago, was seen on the White Way on Wednesday.

It wasn't much of a week for rumors. With all the big fillum boys out in Los Angeles we were given a real rest in New York—but, oh boy, what a rumor factory the Alexandria must have been. We'll bet that Los Angeles heard of more near-mergers and almost star shiftings in the last two weeks than it ordinarily does in a year. A few of the wild ones drifted East, but quickly died of neglect and starvation.

EARL GULICK wants his name mentioned on this page. He won't get it until the bill-posters learn to advertise in trade papers. So there!

Received a cheery line from Ed. ROSENBAUM, JR., now out on the Coast for Fox. Funny how these former Broadway hounds all pull that "grand and glorious California" stuff.

Had a chat with ARTURO HERMANDEZ-MEJIA, inventor of the new Colorgraph—soon to reach the market. Real color with regular projectors is the proposition. Keep your eyes on it.

'The most interesting news story of the week concerns the fight of Arizona exhibitors against the attempt of authorities to close their houses because of the "flu." One court has upheld their claims, declaring enforced closing discriminatory. Now the State authorities propose to carry the fight further. A convention of exhibitors, with Los Angeles exchanges represented, is scheduled. Page 531 carries the story.

But out of all the Los Angeles rumors came the one big, smashing story of the year—the "Big Five." Pickford, Fairbanks, Chaplin, Griffith and Hart in one producing and distributing combination! Oh, boy!

George Blaisdell is now the editor of the *Moving Picture World*. 'Gratulations, George! 'Gratulations, MOTION PICTURE WORLD!

World Film and United Pictures are talking business, we hear. It's a great life if you don't trip up on a merger.



"His Ideas Can Put 'em Over"

Put "WELCOME" On Your Screen!

*W. C. Patterson, of the Criterion, Atlanta, Georgia, Comes
Across with a Bang-Up Idea—Go to This One Quick!*

WE can't imagine a picture trade paper without an Exhibitors' Advisory Board. There are thirty-six live showmen on the Motion Picture News contributing staff, each one of them working as diligently and unselfishly for our readers as any member of our office organization.

Just to prove it. Here's a bang-up idea received this week from Contributing Editor W. C. Patterson—manager of the big new Criterion Theatre, Atlanta, Ga.—that every showman in the country can hop to quickly with sure-fire results. Let Mr. Patterson speak:

"DEAR MR. JOHNSTON: The idea suggested itself to me that the exhibitors in Motion Picture News Family could be of great aid to soldiers that are being discharged from the service in securing positions. This is especially true of the houses that are near cantonments.

"Here at the Criterion we have tried the matter out a bit and have been successful to the extent of securing jobs for three discharged soldiers in this one week. We worked it by first running a slide reading:

*Attention: Discharged Soldiers! The Criterion Will
Help You Secure a Position. Leave Your Name,
Address, Age and Occupation at the Box Office.*

"Several soldiers took advantage of the offer and when we had secured this material we ran such slides as the following at the beginning and end of each performance:

*The Following Discharged Soldiers Need
Work: Traveling Salesman—Auto Me-
chanic—Carpenter. Inquire at Box Office*

*We Are Trying to Secure Posi-
tions for Several Discharged Sol-
diers. If You Need Help Call Us Up*

"The general idea of the whole thing is to make the theatres an employment agency throughout the country.—W. C. Patterson."

MAN ALIVE!—Hop to this quick! Don't hesitate because you are not near a cantonment, or there are not many returned soldiers in your town now. Go to it now—for the moral effect on your patrons. Let the mothers, fathers, sisters and sweethearts of the boys in khaki know that your theatre is ready to go the limit to help the Victory Boys.

The big question of the hour is—A Job For Every Soldier. If every exhibitor reader in Motion Picture News Family grabs this idea on the run the motion picture will go up sky-high in the public's estimation.

And you and your theatre? Say—you'll be the most popular man in town. Go to it boys—and just to prove to us our contention that News readers are the Live Ones—drop us a postal telling us what you have done and any further suggestions you care to make.

"Big Five" in Mammoth Combination

Pickford, Fairbanks, Griffith, Hart and Chaplin Put Up Half Million in Bonds Preparatory to Organization of Own Production and Distribution—Will Fulfill Present Contracts

LOS ANGELES (*Special to Motion Picture News*).—The seething rumor caldron has burst—and right plunk in the center of the picture arena has landed the United Artists' Association.

That title being the temporary name adopted by the "Big Five" of picture production—Mary Pickford, Douglas Fairbanks, William S. Hart, Charles Chaplin and David Griffith—organized to form their own producing and distributing machinery.

Rumors current here hint that the fine hand of Hiram Adams and Benjamin Schulberg is seen in the new organization and that these prominent film men will be later announced as the distribution executives for the "Big Five."

Backed by Real Money

The new combination of all the top-rung producers is backed by a half million in surety bonds, each of the units having put up one hundred thousand dollars as security that they would go through with any moves taken by the United Artists' Association.

It is believed in Los Angeles that the organization as now formed will be but the nucleus of still further ambitious efforts. It is hinted that other big stars will be included before the organization is definitely perfected, the eventual formation assuring one release each week.

Another camp of doubters has arisen out here who declare that too much faith should not be put in the ultimate carrying out of the "Big Five's" plans as now scheduled. These "doubting Thomases" see in the combination an ideal means of effecting producing efficiency, but at the same time dictating to distributing organizations already in existence, and in the past anxious to contract for the services of various members of the "Big Five."

Started Monday—Closed Wednesday

The plans for the new organization are said to have originated at a meeting in Griffith's Studio, on Monday, culminating in an agreement reached at Syd Chaplin's home on Tuesday evening. The official statement was issued on Wednesday evening.

Spokesmen for the combination are emphatic in their declaration that a complete new distribution organization will be formed and that the members will probably cooperate in one producing plant.

Coincident with the statement that the members of the new merger will fulfill all present contracts came the following information about those contracts: Douglas Fairbanks will complete his present agreement with Famous Players-Lasky in February; Hart's contract ends in July; Griffith has two more pictures to be delivered to Artcraft; Pickford is contracted for three productions to First National; Chaplin must deliver six more.

It is probable that David Griffith will be elected president of the amalgamation of talent as soon as a definite name has been selected and the schedule calls for the election of officers.

The Official Statement

Following is the official statement issued

on behalf of the "Big Five" on Wednesday evening:

"A new combination of motion picture stars and producers was formed yesterday, and we, the undersigned—in furtherance of the artistic welfare of the motion picture industry, believing we can better serve the great and growing industry of picture production have decided to unite our work into one association, and after finish of existing contracts which are now rapidly drawing to a close to release our combined productions through our own organizations.

"This new organization is to embrace the very best actors and producers in the motion picture business—headed by the following well-known stars: Mary Pickford, Douglas Fairbanks, William S. Hart, Charley Chaplin and D. W. Griffith Productions, all of whom have proven their ability to make productions of value both artistically and financially.

"We believe this is necessary to protect the exhibitor and the industry itself, thus enabling the exhibitor to book only pictures that he wishes to play and not force upon him (when he is booking films to please his audiences) other program films which he does not desire. Believing that as servants of the people we can best serve the people.

"We also think that this step is positively and absolutely necessary to protect that great motion picture public from the threatening combinations and trusts that would force upon them mediocre productions and machine-made entertainment."

Merger Talk Forced It

Repeated reports that First National and Famous Players-Lasky were about to merge is given as the immediate cause for action of the five members. Adolph Zukor, Samuel Goldwyn and Winnie Sheehan are among the film men who held conferences with First National directors during the convention of the latter just concluded.

No statement regarding various rumors was issued by the First National directors at the close of their sessions. They first transacted business pertaining to franchise adjustments and then are said to have considered several stars. They completed their work on Thursday, then leaving for the East.

Clara Kimball Young has arranged to produce "Eyes of Youth," the successful

Al Woods play. It is said that Miss Young may be found in the final line-up of the United Artists' Association.

Much of the interest of the week was centered in the attempts to sign Douglas Fairbanks, whose contract with Famous Players-Lasky is so near its termination. Adolph Zukor, Samuel Goldwyn and First National were among the bidders before the United Artists' proposition spilled all the beans.

Mayer Plans Trip to the Coast

Louis B. Mayer, who has just launched Anita Stewart in her first production, "Virtuous Wives," is planning a trip to the Pacific Coast very soon. The object of the trip is twofold, first to rest up after a strenuous campaign, and second to get a closeup of Stewart's work under the direction of Lois Weber.

Speaking of the proposed trip, Mayer declared: "Of course (he explained), I really need a rest, for between my theatres, my exchanges and my producing, I've certainly had to go some during the past few months. On top of that the old 'flu' got me for a while, and it has left its effects on me. But I can frankly say that my real reason in making the trip at this time is to keep in touch with the production of the Stewart productions under the direction of Lois Weber. You know since arranging with Miss Weber to direct, I have as yet had no opportunity of seeing her and expressing personally the satisfaction I feel in securing her to direct Miss Stewart's—and I might add my own destinies—in the producing field. All my negotiations with Miss Weber leading up to the signing of our contract, were carried on by wire, as she was on the coast and could not come east, and it was not possible for me to jump out there at the time."

Important Changes Noted in Denver Theatres

An important change in the personnel of the Theatre Operating Company, of Denver, Colo., is announced. Messrs. L. B. Brown and A. F. Meghan have relinquished all connection with the Princess and Rialto theatres on Curtis street.

These two theatres are now operated by H. E. Ellison and George Greaves, and the Strand, the Isis and the Rivoli will be operated by Mr. Brown and Mr. Meghan.

For some time past all five theatres have been conducted by the Theatre Operating Company, which resulted in a greater strain upon Mr. Ellison than he could physically endure. This is understood to be the principal reason for the change.

Mr. Greaves' time and attention is largely occupied in connection with the Moore & Greaves Amusement Company, which operates a chain of theatres in Colorado and Wyoming.

Influenza Troubles West Coast

Many Studios Partially Crippled Yet
and Theatre Owners Fear Another
Closing of Los Angeles Houses

ACCORDING to reports from the West Coast the epidemic of influenza manifests itself spasmodically even at this late date, and it is stated that a great many members of the film colony are ill, and that there is hardly a studio in Los Angeles that does not have one or more employees absent because of influenza.

The main topic at the weekly luncheons of the Theatre Owners of Southern California is the prospects of the theatres again being closed because of the reported increase in the number of persons ill with influenza.

Only recently, Chairman F. R. MacDonald called to the attention of the exhibitors the action taken by the City Administration in calling a special meeting of the advisory committee of the Board of Health which up to that time had not made reports or recommendations as to what policy should be proceeded with by the Board of Health to eradicate the epidemic of the disease.

Chairman MacDonald made a suggestion that every effort should be made by the exhibitors to prevent a repetition of the recent closing of theatres, and also that an effort be made to educate the people with respect to the sanitary conditions existing in the theatres.

The closing of theatres recently, MacDonald held, has caused many to believe the places of amusement were breeders of disease germs. To best carry on such work as this, he suggested the publication of a small newspaper that would give the program of all theatres to be distributed as programs by all theatres in the city. The plan met with approval of many of the theatre owners.

Judge Willis Brown, maker of the boy films released by General, was guest of honor at one of the meetings, and gave his views of what the people wanted to see on the screen. He claimed that they dislike treachery, and the triangle is more than threadbare. His experiences as a Chautauqua speaker for eight years, he stated, brought him to the conclusion that everyone wants to see life, and life portrayed with an underlying theme of joy and love. In other words, he believes that stories of youth are what the adults, as well as the youth desire.

W. B. Tuteur, president of the Motion Picture Exhibitors' Association of Kansas City, and owner of the Troost and Empire theatres in that city, who spent a month in Los Angeles, was also a guest at the weekly luncheon recently, and spoke of the experiences of Kansas City theatre men in battling with the influenza epidemic and street-car strikes there.

When announcement was made recently that, Mary Pickford was ill with the disease, her illness became the most talked of subject at all studios. Frequent bulletins were issued, and newspapers were constantly in touch with the mother of perhaps the best known screen actress.

Others prominent in filmdom who were

reported as ill with the disease were Winny Sheehan, general manager of the Fox Film Corporation, who went to Los Angeles to spend two weeks before going to Europe; Lou Seiler, assistant general manager; Henry Lehrman, vice-president and director general of Sunshine Comedies, Inc.; Ham Beall, head of the Universal City publicity department, and Mark Larkin, publicity writer for Mary Pickford.

E. J. LeSaint, Fox director, returned to the studios for work after an absence of two weeks, and Mabel Normand is now said to be able to resume work in "Sis Hopkins."

THAT JOB!

*Give It to a Victory Boy and
Win Two Ways*

THAT job you have to get a man for soon—are you going to give it to a soldier or sailor? Are you going to win two ways—by giving yourself a cheery patriotic feeling and by getting a man who has proven his worth?

Motion Picture News has thrown its classified columns open free of charge to men discharged from the service seeking to re-establish themselves in the picture industry.

And we thus give you a chance to make good—with yourself and for yourself.

Turn to Page 586 and read the Classified Ads. Some corking good men are represented in that column this week. Perhaps just the man you want.

Don't forget—Page 586.

Adolph Zukor Confers in Los Angeles

Adolph Zukor, president of the Famous Players-Lasky Corporation, is reported busily engaged in conferences with Cecil B. De Mille, D. W. Griffith, Douglas Fairbanks, Thomas H. Ince, Mack Sennett and other allied producers for Paramount and Artcraft, at the California studios. This is Mr. Zukor's regular winter trip to the Coast.

"I visited a number of cities on my way to the Coast," said Mr. Zukor, "and found that conditions in the industry are improving generally following the period of uncertainty during the recent epidemic. This is subsiding everywhere, I found, and business is picking up generally. The future, as I see it, is most reassuring."

Mr. Zukor, during the early days of the influenza scare, was chairman of the committee which arranged for the cessation of releasing activities for a period of five weeks and thus saved the industry from chaos.

During his stay on the Coast plans for the big productions during the year to come are being discussed by Mr. Zukor and his associates, but no definite arrangements have as yet been announced.

Fred C. Quimby Recovers from Influenza

Fred C. Quimby, general sales manager of Pathe Exchanges, Inc., has practically recovered from the attack of influenza which has confined him to his home for some time. Mr. Quimby has had more than his share of bad luck lately, as Mrs. Quimby was seriously ill from the same disease for some weeks, and just as she was able to be about he was stricken.

However, his physicians pronounced his case a mild one, and he expects to be back on the job in a few days and busy at his task of speeding up the sale of the Pathe product.

Richmond Hopes to Keep Houses Open

With a daily average of only fifty new cases of influenza, with two or three deaths, the motion picture men of Richmond, Va., are still hopeful that the new cases will continue at a minimum rate so as to prevent the health officers from issuing a repetition of the October orders, which closed all the theatres, schools and churches. Some people in Richmond have contended that the public places were reopened too soon.

In Petersburg the restrictions on motion picture theatres preventing children under sixteen years of age attending performances were removed January 13.

Los Angeles May Close for Full Week

According to reports from Los Angeles, January 16, the Los Angeles City Council threatens to pass an ordinance closing everything, on account of the influenza scourge, for the period of a week. The ordinance would, of course, exclude necessary business, but the theatres would not come under this heading.

The influenza situation on the Coast is getting back to where it was during the previous closed period, according to reports.

Mary Pickford Recovers Steadily

It was reported by wire from the West Coast, January 16, that Mary Pickford is recovering from her recent attack of influenza, and will shortly attempt to take up her studio work. The studio is closed for three weeks, delaying the production of "Daddy Long-Legs."

Miss Pickford's brother, Jack, has been ill at a Los Angeles hospital, but is reported out of danger.

"Flu" Record on Closing in Illinois Town

At Arenzville, Ill., they feel that they have established the long distance record for keeping close because of the recent influenza scare.

The theatre there was closed on October 8, 1918, and remained closed until January 11, 1919, a total of three months and three days.

Arizona Exhibitors Win Out in Test Case

WESTERN exhibitors have won the first victory on record in connection with the forced closing of theatres due to the influenza epidemic.

Sitting in Superior Court on January 11, Judge Stanford of Arizona rendered a sweeping decision in favor of J. E. Rickards, of the Strand Theatre, and C. A. Dickerson, of the Columbia Theatre, both of Phoenix, in their appeal from Justice Court where both had been fined fifty dollars each for opening their theatres in opposition to the specially enacted ordinance prohibiting motion picture theatres running during the second influenza epidemic.

The case was decided on the plea of the defendants' attorneys that the ordinance was discriminatory and unconstitutional. Judge Stanford, in reviewing the testimony, said it was the most flagrant case of discrimination ever brought before him, and held that there was no evidence to show that theatres were any more responsible for the second epidemic than the crowded stores, badly ventilated churches or other public places not included in the ordinance. He

scored the City Attorney and advised that he draft an ordinance covering all public places as well as stores and other spots where crowds gather if he wishes, but added that he did not think the means justified the end.

The theatres in question are now open, and hundreds of patrons have sent congratulations. No attempt has been made to enforce other closing measures in Phoenix, but Globe, Miami and other mining centers are fighting the same kind of battle with the Phoenix decision as their guide. Many spots in the west have wired for a certified copy of the ruling.

According to late reports, the theatre owners have called a meeting for January 20 at Phoenix to organize and prevent legislation detrimental to film interests. All Los Angeles exchanges which supply Arizona territory expect to be represented at the convention, and eighty per cent of the theatre owners intend to be present.

Illness and deaths from the third influenza epidemic have alarmed the country, but theatres have profited by the past and intend to stick together for mutual benefit in the future.

Mrs. Carl Laemmle Dies of Pneumonia

Recha Stern Laemmle, wife of Carl Laemmle, president of the Universal Film Manufacturing Co., following a short illness, succumbed Monday morning, January 13, at the family residence, New York City. Mrs. Laemmle contracted influenza shortly after New Year's Day and despite efforts of physicians pneumonia, which caused her death, developed.

Mrs. Laemmle is survived by two children, Rosabelle, aged seventeen, and Julius, aged eleven. Funeral services were held from the Laemmle home, 378 West End avenue, Wednesday morning, January 15, and as a tribute of respect to the memory of Mrs. Laemmle employees in Universal exchanges all over the world suspended work for a period of five minutes. Employees of Universal exchanges subscribed to a fund to purchase flowers, but at the request of the family the fund was turned over to a charitable organization, for which Mrs. Laemmle was a devoted worker. Mrs. Laemmle was forty-three years of age.

Winnipeg Exhibitors Help the Employees

The exhibitors of Winnipeg, Man., met the Manitoba Cabinet in an important conference on January 7 for the purpose of presenting an alternative plan for the reimbursing of theatre employees of Winnipeg for loss of wages due to the influenza epidemic.

The Manitoba Government had planned to grant a rebate of the Amusement Tax to the exhibitors so that the latter could make special grants to employees in lieu of wages. The theatre managers have presented another plan to the Government.

No statement was issued by either side following the conference, which lasted upwards of an hour. Intimation was made, however, that the whole matter will be referred finally to the Manitoba Legislature.

Association Helps to Fight Evil

Reports Indicate Exhibitors Appreciate Aid in Educational Campaign to Keep Houses Open While Influenza Is Being Routed

ACCORDING to reports, the country-wide campaign of education instituted by the National Association of the Motion Picture Industry agitating in favor of keeping the motion picture theatres open as a means of combating the epidemic of influenza the sustaining of public morale and the prevention of panic has been received with favor and enthusiasm by the exhibitors of the country.

The material sent out by the Association, consisting of a copy of a letter by Dr. Royal S. Copeland, Health Commissioner of New York City, a reprint of a long article in a New York daily paper, a chart and statistics provided by the United States Department of Commerce showing the comparatively small death rate of New York where the theatres remained open and the high death rate of the other first-class cities where the theatres were closed, filled the requirements of the exhibitors to impress their local health authorities with the utter futility of closing down the motion picture theatres as a means of combating the epidemic.

The fact that the Spanish Influenza is a comparatively new disease, especially to this generation, left public health officials very much undecided as to the best means of combating it. In a condition of demoralized panic and feeling the necessity of doing something as a means of counteracting critical public opinion they picked upon the motion picture theatres.

That this procedure was utterly wrong and ineffective was conclusively proved by the experience of Dr. Copeland in New York, where the theatres were kept open and the death rate was next to the lowest of any first-class city in the United States.

The publication and circularization of this letter and the material that was sent with it by the National Association has had the effect of convincing other public health officials throughout the country that the well-ventilated sanitary motion picture theatre, if kept open, is one of the greatest and strongest forces that can be employed to combat the plague, sustain the public morale and prevent panic.

That the exhibitors of the country have been greatly benefited by the work which the National Association has done in this respect is evidenced by the numerous telegrams and letters that have been received from all over the United States requesting additional copies of the material which was sent out.

In many cases live-wire exhibitors realizing the importance of this material have worked in intimate co-operation with their local papers and have succeeded in having all of this material reprinted.

The Saenger Amusement Company of New Orleans were so impressed with the value of the material sent them that they immediately wrote requesting that the same material be sent to a long list of theatres in that State which they enclosed.

The Northwest Film Board of Trade of Seattle, Wash., telegraphed to the World Film Corporation a request for 500 copies of Dr. Copeland's letter, as well as 500 copies of the article reprinted from the *New York Times*, with a view to spreading the information contained in them throughout their territory.

Ventilation Ordinance

An ordinance aimed to secure ventilation in motion picture theatres, and other places where large numbers of people gather, was considered last week by the Council Committee on Public Buildings of Richmond, Va. Action was deferred in order to hear from property-owners.

Rothacker Makes Survey in Los Angeles

Watterson Rothacker of the Rothacker Film Manufacturing Company of Chicago, visited Los Angeles last week to make a thorough survey of the motion picture industry condition there with a view of establishing a branch of his big Chicago plant on the Coast to take care of the negative and trial print making for patrons of his plant.

"It is my desire to establish a laboratory out here that will give proper attention to negative and trial prints. Our laboratory experience has shown us that the industry needs such an institution," declared Mr. Rothacker. "Most producing companies treat their negatives as step-sons, and because of this, laboratories making the release prints are given a great deal of trouble with incomplete or badly mixed continuity. It is a strenuous task for the release print making laboratory to serve its patrons as we desire to serve them.

"With a laboratory at the producing city we can establish a better service and one that will insure work that is more prompt, and be of far greater service to our patrons. Since coming to the Coast I have visited many of the laboratories, but as yet have made no definite plans with respect to the West Coast laboratory for my company."

Mr. Rothacker went to the Coast with members of the First National Exhibitors' Association, and plans to spend a week or ten days among the producing studios.

West Coast Film Men Back from Service

Many former members of the West Coast film colony who have been in the war service are returning to Los Angeles each week. During the past week Wallace MacDonald, who has been with the Canadian troops, has returned to Los Angeles. Frank E. Lowry, who was with the 32nd Regiment Heavy Artillery, has also returned.

Eddie Gribbon is back from the navy, as is also Paul Dowling, now doing publicity for Jack Pickford. Carlyle Robinson, former publicity writer for Charles Chaplin, received a commission as second lieutenant, and reached the port of embarkation before the armistice was signed, and has since been mustered out and is back in Los Angeles.

Actors' Ball Looms Big

The Actors' Ball, which is scheduled for February 7 at Webster Hall, New York, promises to be one of the biggest affairs of the kind during the season. It is pointed out that because balls have been a scarcity owing to war conditions, this one should go down in players' history as a great event. All Broadway is eagerly awaiting the date.

The Actors' Ball this year is given in farewell to the Dixieland Jazz Band, Bee Palmer and a number of artists sailing for London to join the de Courville shows. The fact that the ball is under the personal direction of Frank Hale insures its success.



Lieut. B. P. Fineman, of the Tank Corps, U. S. A., now back with Famous Players-Lasky

Few Changes in War Revenue Bill

The Senate and the House conferees on the war revenue bill agreed January 14 in Washington on tax rates on luxuries, semi-luxuries, amusement admissions and club dues. Virtually all of the Senate's rates on luxuries and semi-luxuries were accepted by the House conferees. Chairman Simmons of the Senate managers said:

"As the rates affect the motion picture theatres of the country very little, exhibitors are not expected to show much interest in the action. Under the agreement the amusement admission tax will be 1 cent on each 10 cents up to 30 cents and 2 cents on each dime paid in excess of 30 cents. As the majority of motion picture theatres do not go above the 30-cent rate, there will be no difference in that quarter. The 50-cent tickets, however, will demand a 7-cent tax in the future, in comparison with the 5-cent tax of the past. Dollar tickets will exact a 17-cent tax."

The House rate of 2 cents on each 10 cents paid for admissions to roof gardens, cabarets and similar establishments was adopted, as was the House rate of 25 per cent. instead of the Senate rate of 10 per cent. on theatre boxes.

It is estimated that about \$75,000,000 in revenue will be derived annually from amusement admissions under the conference agreement.

Utah Theatre Managers Elect Officers

At the annual meeting of the Utah Theatre Managers' Association held at Salt Lake City the following officers were elected: Frank Newman, Pantages theatre, president; M. H. Hanaeur, Broadway theatre, and George L. Mayne, vice-presidents; George E. Carpenter, secretary; M. E. Mehese, treasurer.

Meetings are to be held on the first and third Fridays of each month at the Commercial Club, and an effort will be made to include every exhibitor in the State.

Quinn Heads Cooperative Association

Glenn Harper, secretary of the Theatre Owners' Association of Los Angeles, wired *MOTION PICTURE NEWS* under date of January 14 that the Motion Picture Cooperative Association was organized in that city January 13, with J. A. Quinn as president and director general.

The following committee has been formed from among the endorsers of Mr. Quinn's plan: F. P. Fay, R. D. List and D. D. Sayer, financial advisers; Mary Pickford, Frank Garbut, D. W. Griffith, Thomas H. Ince, Douglas Fairbanks, Charles Chaplin, Mack Sennet and Smith of Vitagraph, producer advisers; exhibitors' advisory board is composed of presidents of various exhibitor leagues of the United States and Canada; Rex Beach, Rob Wagner, Harry Garr and other writers are on the literary advisory board; Fannie Ward, George Beban, Mabel Normand, Florence Turner and other players include the artists' advisory board.

Mabel Condon, King Victor, Gus Inglis, casting advisory board; Frank Beal, Maurice Tourneur, D. W. Griffith, Thomas H. Ince, Lois Weber and others, directors' advisory; David Bershon, Charles Marley, R. E. Walsh, distributors; Philip Rosin, Dal Clawson, Eugene Gaudio, cameramen; James G. Sprecher, Mark Larkin, S. P. Trood, advertising and exploitation.

E. M. Nutting is statistician and manager of the exhibitors' service bureau.

Gives Luncheon to Drews in Buffalo

Manager R. C. Fox, of the Buffalo (N. Y.) Paramount-Artcraft Exchange, January 3, gave a luncheon of 100 covers in the ballroom of the Hotel Statler, in honor of Mr. and Mrs. Sidney Drew. The guests included local exhibitors and their wives, members of the press and a few friends.

At the close of the luncheon the first Paramount-Artcraft comedy, featuring the Drews, was screened for the entertainment of the guests, who were unanimous in their praise of the work of the stars.

Following the luncheon many of the guests were taken in automobiles to the Elmwood theatre, where Mr. Fox gave a trade showing of Louisa M. Olcott's famous story "Little Women," the stage dramatization of which was made by Marion De Forest, dramatic critic of the *Buffalo Express*. Harold B. Franklin, manager of Sheas' Hippodrome, announced at the luncheon that his theatre would show all the new Drew comedies.

American Studios Lose J. R. Crone

J. R. Crone, who for more than a year has been general manager of the American studios at Santa Barbara, has tendered his resignation and will enter the automobile business at Sacramento.

R. R. Nehls, general manager of the American, is at the Coast, and will personally manage the studio until a successor of Crone has been named.

More Service Men Now Back with Fox

Two more Fox employees returned to the employ of William Fox last week. This is in line with the William Fox policy of taking back all men of the Fox Film Corporation who left the organization to enter the army.

Leon Bamberger, formerly head of the contract department, who entered the army last September and was sent to Camp Greene, S. C., has been honorably discharged and is once more in the Fox fold.

Another to return is Sergeant M. G. Felder, formerly of the Fox Film Corporation's New York exchange, who enlisted in September, 1917. He was sent to Camp Upton, where he was placed in charge of motion picture entertainment at the camp theatre.

Later he was transferred to the photographic division, 48th Service Company, Signal Corps, where he served as personnel officer. Discharged last month, Sergeant Felder is now back at the New York exchange.

Mrs. J. F. Coufal Dies

Mrs. Joseph F. Coufal, wife of Joseph F. Coufal, secretary and general manager, Standard Slide Company, died January 8, at her late home, Forest Hills, L. I., after a short illness. Funeral services were held at the late residence Saturday. Burial was in Evergreen Cemetery, Brooklyn.

Mr. Coufal is well known to the trade and his many friends express their deep sorrow in his loss.

More British Films

Following up the agitation for more British or Canadian pictures, the Pathe interests have placed a special representative in Toronto to chronicle all news events of importance in and around Toronto for the Pathe Weeklies. The man who is covering the Toronto territory is Blaine Irish.

CAN WE HELP?

*That Soldier Friend Who Needs
a Job—We'll Run His
Ad Free*

YOURS for the asking—if you have been in the service of Uncle Sam. That's Motion Picture News Classified Ad. Department.

Just send us your ad.—we'll run it free.

Operators, musicians, studio workers—those employed in all lines of motion picture work may take advantage of this opportunity. If you know of a soldier or sailor who seeks a position, tell him of this free service.

Or—

If you have a job open—give it to a Victory Boy. You'll find their ads. on Page 586.

Cooper Scores Canadian Tariffs

Manager of General Film Company at Montreal Would Assist Governments in Settling Film Tax

T. S. COOPER, general manager of the General Film Company at Montreal, recently called the attention of the United States Tariff Commission at Washington, D. C., to many evils that might be corrected anent the importation and exportation of film by both the United States and Canada.

The following communication was received by Mr. Cooper in reply and was signed by F. W. Taussig, Chairman of the United States Tariff Commission:

"We are in receipt by reference of the Division of Customs of the Treasury Department of your letter of December 6th, in regard to the duty on moving picture films imported into Canada.

"The Tariff Commission is collecting information to be included in the Tariff Information Catalogue, which is described on page 11 of our First Annual Report, a copy of which is enclosed. The information contained in the catalogue will be for the use of Congress when it again considers tariff legislation.

"A catalogue will be prepared for moving picture films, and we shall be glad to receive from you any information which you think is pertinent."

Mr. Cooper's very illuminating reply follows, and may be the means of enlightening the powers-that-be in the two governments affected and goes into this important subject very deeply and intelligently.

Montreal, Canada, January 8, 1919.

Mr. F. W. TAUSSIG,
Chairman,
United States Tariff Commission,
Washington, D. C., U. S. A.

Dear Sir:

It gives me great pleasure to acknowledge your favor of January 4, which enclosed the First Annual Report of the United States Tariff Commission.

My letter of December 6, with reference to the duty on moving pictures imported into Canada was prompted by the fact that we are not acting in fairness to each other as countries by enforcing such a duty as now exists.

It is very interesting to learn that the Commission will issue a Tariff Information Catalogue and I certainly hope any information I give you below will be of some service to you in putting the proper facts before Congress when it is considering Tariff Legislation. Knowing, as I do, that you are interested in getting all details possible I have taken it on myself to write to the various manufacturers of moving pictures, asking that they furnish you with any additional facts that I may have omitted.

The facts of the case governing the importing of films into Canada are as follows:

For some time past, and up until a period of about eight months ago, moving picture film was taxed at the rate of 25 per cent and 7½ per cent of the invoiced value.

Although I am not familiar at the present time with the manufacturing cost of moving picture film in the United States I can say with a fair amount of accuracy that the cost is around 4 cents per foot. The Canadian authorities, however, require that this be invoiced at 8 cents per foot. So much for that. The rate looks wrong but there may be governing facts I am not familiar with.

As I was saying above, about eight months ago the Canadian Government attempted to place a duty of 5 cents per foot on all moving pictures coming into Canada. This, you see, would be at the rate of over 125 per cent of the manufacturing cost. Such a duty was prohibitive and only for the prompt action of the companies operating here, we would have been forced to pay this amount. However, we were able to reduce the amount to 3 cents per foot.

Just at this point it is best to explain to you

that the majority of companies operating in Canada are under their parent companies in the United States and all moving pictures that are brought to Canada come from the United States; being manufactured there. There are no producing companies of moving picture film in the Dominion of Canada.

Knowing, as you do, that moving pictures must be advertised, you will probably realize that advertising must be brought in on every picture comprising lithographed posters, photos, press matters, slides, etc.

On this advertising we are required to pay 15 cents per pound, and in addition to the 15 cents per pound, 7½ per cent on the invoiced value, unless perchance the shipment is made by mail. Then we are not required to pay the 7½ per cent and are only charged the 15 cents per pound.

The moving picture business is not understood by many and a fact that must be borne in mind is that moving pictures are not a commodity or a regular stock of merchandise. Their life is very short and the same applies to the advertising that must accompany them.

Moving pictures are not sold in Canada. They are rented, and as they are constantly working they are depreciating in value. Their earning power and physical durability are depreciated just that much. The best simile one might give is to liken them to a railroad ticket which, as the journey of the passenger is completed, constantly becomes less in value and at the end of the trip nothing is left of the ticket but a piece of paper and in the majority of cases even this is taken up.

The viewpoint of the Canadian Government is one which will eventually crowd out a deserving industry from their country and one which is necessary for the welfare and expansion of the Dominion as a whole. The people must have amusement and there is no source of supply for pictures except the States and England; a very few come from England.

The population of this country is scarcely more than that of New York City and the territory is as large as the United States. Moving picture studios cannot be attracted to this country, even though the scenery is naturally adapted, owing to the severely cold seasons, sparsely settled territories and the scarcity of raw materials. There is no talent to be secured that would make manufacturing and producing moving pictures a success in Canada.

To get back to the subject of duty, as an example of how unfair the allotment is. Take, for instance, a one-reel subject (by this I mean one reel of moving picture film which is a story complete in itself, containing about 1,000 feet) and against this compare a five, six or seven-reel subject which required all of these reels to make a complete drama containing five, six or seven thousand feet. The duty on both the examples cited above is at the same rate (3 cents per foot), although the earning value is far out of proportion. The little one-reel subject will probably earn, for example, \$50, just equal to the cost of duty, the first time it is run, the five, six or seven-reel subject will undoubtedly earn about \$1,000 the first time it is run, yet the same rate of duty must be paid on each, regardless of earning value.

For this reason I say that moving pictures are not a commodity and cannot be governed by laws which handle merchandise. They must be given freer play and must be encouraged and not retarded by costs that are entirely disproportionate.

Then again, moving pictures are subject to condemnation in Canada. Commodities are not. After paying two or three hundred dollars in duty it is very disappointing to have the Board of Censors in Canada refuse to allow the picture to be shown for this or that reason. Some times we are able to get the duty back and some times we are not. Many cases result in a large loss.

Duty is only one of the burdens placed on our industry in Canada. It might be well in preparing your Catalogue of Information on Tariffs to mention that although the business is not competitive between the United States and Canada it is taxed to the utmost. We have property tax, license tax, business tax, tax on reels, censor tax, corporation tax, income tax and now they are putting on a Provincial Tax for the right of doing business in the Province.

As you know, such conditions cannot exist for ever. During the period of the war we have all helped with as little complaint as possible and now that there is to be a revision and a new basis established, I want to take this opportunity to present the facts to you in the hope that through this medium we will be able to re-adjust ourselves and have an equitable basis of tariff between the United States and Canada. With reference to moving pictures, I trust this will be free trade.

Thanking you for your very courteous letter and hoping to have the privilege of hearing from you again on this subject at no distant date, I am,

Yours very truly,
General Film Company (Canada), Limited,
T. S. COOPER,
General Manager.

War Pictures Still in Demand

According to Dennis J. Sullivan of the Division of Films the Public Desires More War Subjects

ANOTHER man prominent in the film industry has come forward with the declaration that the people want war pictures.

Dennis J. Sullivan makes the statement this time and he is the Manager of Domestic Distribution of the Division of Films of the Committee on Public Information.

While it is stated that Mr. Sullivan is not particularly interested at this time in forming a prognosis of the popularity of fictional war dramas on the screen, he is said to be in one of the best possible positions to know the pulse of the public on real war action pictures such as those taken by the United States Signal Corps photographers in France, such pictures as "America's Answer" and "Under Four Flags."

On the subject of war pictures, Mr. Sullivan writes: "I have noted that there has been much discussion in the industry on the subject of the popularity or non-popularity just at this time of war pictures. It might be worthy of comment, so far as war fictional dramas are concerned, that they are still being booked and still being

shown to good business, so it would seem that they are still in demand and will be as long as the stories are good and the productions have the proper artistic merits.

"And I can say positively from daily observation and close touch with the subject, that the real war pictures, those of the Government showing scenes in France and the participation of the United States in the war, the several pictures released by the Division of Films of the Committee on Public Information, are still in great demand. This is evidenced every day by statistical reports on bookings. 'America's Answer' the second official war picture has already hung up an enviable record for bookings and they are coming in now at the rate of one hundred and fifty a week.

"The Domestic Distribution Department of the Division of Films is much gratified with the manner in which bookings are coming in for the third official war picture, the Government's great victory film, 'Under Four Flags.' Although it was released only January 6th, the bookings are coming in at rapid rate. This is due in a large measure to the remarkable success reported of the presentation in a number of the principal picture theatres of the country and from a number of pre-release showings.

"The Heart of Humanity" Press Book Out

The press book on "The Heart of Humanity" is completed by the publicity department of Universal and is said to have a great array of novel and unique suggestions.

One page is devoted to a complete description of the film and the object of its producer, and another points out to the exhibitor the many human touches, punches and angles of the film to the exhibitor. Two pages of different general advance stories for the press follow and the reviews of Gotham's leading critics are also included.

A page of notes for use in the press the week prior to the showing of the film and another for use the week of the showing follow, and two pages of special feature stories are added so that the exhibitor may have a wealth of good material for his editors.

Chandler Thanks Laemmle

Carl Laemmle, president of Universal Film Co., has just received a letter from J. A. C. Chandler, chief of the Division of Rehabilitation, Federal Board of Vocational Education, Washington, D. C., thanking him for his offer to take into Universal film inspection departments soldiers who have lost one or both legs in the war.

Mr. Chandler praised the spirit in which the offer was made and stated that if other film companies would adopt Mr. Laemmle's ideas that a difficult problem would be partially solved.

"Lion and the Mouse" Is Completed

"The Lion and the Mouse," starring Alice Joyce, and based on the Klein drama of the same name, has just been completed, according to announcement from the Vitagraph offices and will be released February 24 through all Vitagraph exchanges.

This special production was made under the personal supervision of Albert E. Smith, president of the Vitagraph Company, and is said to represent one of the biggest money investments this company has ever made on any single production.

A JOB WANTED!

For a Soldier or a Sailor—Have You One to Give?

THE Classified Ad. Department of Motion Picture News this week contains the advertisements of several recently discharged soldiers and sailors seeking to return to their old occupations.

There's a cameraman who should be a corking aide to any director—after service with the Marines in France and in aviation photography.

There's a young advertising man with all-around experience that should make him invaluable to any advertising executive.

There's—but, they have all been in Uncle Sam's service. That says a lot!

Turn to Page 586 now and see what man in the list is to be your man.

Miss Hammerstein Gives Hearty Reception

While Elaine Hammerstein was making personal appearances at Loew's Lowe East Side theatres, last week, Harry F. Diggs, publicity director for Independent Sales Corporation, which is handling Harry Rapf's "Wanted for Murder," showing last week on the Loew Circuit, chartered a Packard limousine, and gave chase, with members of the trade press present. Mr. Diggs wanted to convince the copy writer that the accounts of Miss Hammerstein's reception at the various Loew houses where she appeared on the screen in the featured role of "Wanted for Murder," that the adjectives he employed were all merited.

And so they were. The limousine caught up with Miss Hammerstein as she was alighting from her car in front of Loew's DeKalb theatre on the Lower East Side. And it seemed as though all New York were there to receive her. The house manager of the DeKalb informed us that earlier in the evening, he had to call the police to disperse the crowd that had gathered in front of the doors, and we believed him. Mr. Diggs said that in every instance, Miss Hammerstein was given just such a reception, and that "Wanted for Murder" was received by packed houses over the Loew Circuit.

Lillian Hall, one of the members of Miss Hammerstein's supporting cast, in "Wanted for Murder" accompanied the party and was given a hearty reception at the theatres visited. The trade press was represented by Agnes Agnew, of the *Telegraph*, Helen Rockwell of the *Trade Review* and J. L. Kelly of the *News*. Harry Rapf, who produced "Wanted for Murder," accompanied Miss Hammerstein on her tour of the Loew houses.

Bert Barnett Buys Ohio on Houdini Serial

Houdini Serial rights for the State of Ohio has just been purchased by Bert Barnett. He is now at the Winton Hotel, at Cleveland, and arranging to open an office in both Cleveland and Cincinnati.

The Barnetts controlled the last Paramount franchise purchased by the Famous Players-Lasky Corporation and operated for a great many years in the Minneapolis territory.

Bert Barnett is expected to bring in the same efficiency in handling the Houdini Serial for Ohio as he displayed so successfully through the many years he managed the Paramount offices.

\$10,000 Films Burned in New Orleans

Films to the value of \$10,000 were destroyed in a fire in the vault of the Metro and First National Film exchanges, New Orleans, which are both under the management of C. James Briant. Prints of Nazimova, Chaplin, Bushman and Bayne and other big features were destroyed. Spontaneous combustion was given as the cause. The films were in concrete vaults.

Films Division Answers Resolutions

**Acknowledges Excellent Work Done by Motion Picture Interests
—Declares No Profits Have Been Made, But Government
Division Supports Itself—Department Not Separate**

THE Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations, composed of representatives of all Governmental and Allied agencies engaged in motion picture work, has, through its executive committee, issued a reply to the resolutions concerning the film activities of the Government which were presented by representatives of the National Association of the Motion Picture Industry at the War Emergency and Reconstruction Congress recently held at Atlantic City.

This reply is supplemental to that already issued by the Committee on Public Information, and declares that although no profits have been made, the Division has been self-supporting.

Letter to Committee

The letter is as follows: "Messrs. Walter W. Irwin, John C. Flinn, William C. Smith and Frederick H. Elliott, representing the executive committee of the National Association of the Motion Picture Industry, New York City.

"Gentlemen: Copies of the resolution prepared and presented by you at the recent War Emergency and Reconstruction Congress and of the reply of December 12 from Marcus A. Beeman, Acting Director, Division of Films, Committee on Public Information, have been referred for consideration to the Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations, composed of representatives from the Department of State, War, Navy, the Treasury, the Interior, Agriculture, Commerce and Labor, and the United States Food, Fuel and Railroad Administrations and the American Red Cross.

"In view of the fact that the films distributed by the Committee on Public Information are produced by these other branches of the Government and Allied organizations, that the services performed by the motion picture industry for several of these branches during the existing emergency are regarded as a preamble to your resolutions, and that a portion of the resolutions themselves refer to distribution by the Government in its entirety, it is felt that these resolutions came within the purview of the Joint Committee, as well as the Division of Films. The Joint Committee has therefore, after due deliberation, authorized its executive committee to make the following statement on behalf of its members:

"The monetary returns for the rental of Government films by the Committee on Public Information, to which your resolutions refer, cannot be properly regarded as profits since such returns are by law covered into the common fund in the United States Treasury, where they offset in part not only the cost of the production, editing and distribution of films by the Division of Films, but the much greater cost of production incurred by other branches, notably the Signal Corps of the Army.

"Obviously, in formulating the resolutions your committee failed to take into consideration the fact that original production constitutes a large part of the cost of film and that the rental charge made

by one branch of the Government is meant to cover, as far as possible, the expenses both of handling by that branch and of production and other incidental expenses by other branches. The Division of films is acting not as an independent unit, but as an integral part of the Government service. Any financial return to the Treasury from the product distributed by this division should therefore be credited against the expenses not alone of the Division of Films, but also of all other branches of the service concerned.

Pays for Itself

"At a time when the appalling cost of war has placed a greatly increased financial burden upon the Government and people of the United States, it should be gratifying to us all as American citizens that through efficient management in the Division of Films, the distribution of motion pictures produced by the Government for the purpose of keeping the public informed of events, combating German propaganda, increasing and conserving food supplies, and in other ways helping toward victory and permanent peace, has been made to pay for itself and also to contribute toward the cost of production.

"The joint committee takes this opportunity of adding its acknowledgment to the acknowledgments already made by the President and the members of his Cabinet of the excellent assistance given by your industry to the Government in its time of need, so well summarized in your resolutions, and to express the hope that the mutual co-operation already established may continue through the crucial period of reconstruction and thereafter.

Very truly yours,

DAVID K. NILES,
DON CARLOS ELLIS,
RUFUS STEELE,
CAPT. C. ROY DICKINSON.

"Executive Committee of the Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations."

Invites Rembusch to Canada

Announcement has been made by James Travis, of Toronto, Eastern Canadian manager, of the Exhibitors' Mutual Distributing Corporation, that he has invited Frank Rembusch, of Indianapolis, to visit the leading cities of eastern Canada.

Prospective Buyer of Theatre Runs Amuck

Tendered a check for \$120 on the Liberty Trust Company, of Boston, in payment of three months' rent in advance for office space; stated that he was the representative of the Boston Producing Company which made a practice of buying run-down motion pictures and selling them after making them look like new; made deals with contractors for prospective renovations on theatres supposedly optioned to him; gave a check for \$250 as option money for the theatre at 107th street and Third avenue, New York city; stated that last big theatre deal had just been completed in Cleveland.

These are a few of the many things Harry C. Cameron did according to Gus Balzer, a real estate man, at 500 West 239th street, New York city.

But the climax was reserved to the last. Mr. Cameron disappeared. Both checks came back marked "no funds," and there has been no white-washing done on the theatre.

Mr. Balzer describes the missing "promoter" as answering to the name of Harry C. Cameron early in January, and that he was about 45 years of age and of slight build, with mixed gray hair and smooth shaved, with dark complexion and an extremely slight impediment in his speech.

"Not that he couldn't talk fast enough," said Mr. Balzer, who gave MOTION PICTURE NEWS the information so that its vast army of exhibitor readers might guard itself against probable visits from the promoter.

Seven Episode Serial Is Ready for Release

The new Diando serial, "The Terror of the Range," featuring Betty Compson and George Larkin, will be released February 3, and is expected to be a welcome Western one.

This Pathe serial is in seven episodes and is from a scenario by Lucien Hubbard and directed by Stuart Patron.

It is described as a typical Western story, with its locale in the picturesque Sierra Nevada mountains and is peopled with the cowboy, Indian and Mexican characters so dear to the lovers of "Westerns."

Short Notes of Buffalo

The Becker Theatre Supply Company of Buffalo is now in new quarters at 184 Franklin street. Al. Becker is manager.

Mr. and Mrs. Charlie Chaplin programs are all the vogue in Buffalo at the present time.

Manager Earl L. Crabb of the Strand theatre and Mrs. Crabb spent the holidays with relatives in Detroit.

Baby Marie Osborne, Pathe star, was the guest of Buffalo motion picture "fans" recently.

Two Sides

In the Same Medium

AT the risk of being handed the moniker of Judas Iscariot, Benedict Arnold the writer proposes to jump on deck. Holding no brief for the manufacturer and distributor, nevertheless he asks, is it not time to take a survey of the currents into which the exhibitor's bark is drifting? Gaily have the majority been listening to the voice of the siren that promises fair sailing, with the big stars as passengers and a cargo of profits, everybody happy and basking in the sunbeams of the millennium.

Avast there shipmates, the dope is great stuff but there are rocks ahead to say nothing of a bold gay gang of buccaneer stars on the offing. That big reef straight ahead is charted as Finance, the big rock to port is known as Distribution, the several smaller ones to starboard poking their heads through the breakers of Rentals are known as Experience.

With the knowledge that the exhibitor abhors allegorical plots let us get down to brass tacks:

A big star in the film firmament has recently left the chief organization of manufacturers and distributors. A great agitation has been felt throughout the field that has produced a nation-wide discussion among exhibitors and manufacturers.

On the level now: Has not the company with which this star has been associated made, as a general result, the best pictures possible to create with this star? Have they not thrown their entire studios open to her and unstintingly spent unheard of sums of money to obtain scenarios for her, especially adapted to her personality?

This company in turn, has the reputation of the greatest development of any distribution agency in the business, one that took years and brains to build up. This great star's films have been rented to more theatres than the production of any star's attractions has ever attained.

To digress, the one big wail of our brotherhood has been and is that the rentals are too high, prohibitive in fact. Furthermore, we all agree that admission prices have reached the top notch.

Enters a competitive organization into the field. Its spokesmen paint a luring picture but admit that the distribution end of the proposition is somewhat sketchy. This organization promises to pay this star more for each picture than the company which made her could obtain from her pictures after attaining the intensive development they have attained and after seemingly having charged the exhibitor a maximum of rentals possible.

Once more enters the gay and festive word painter who leads us to believe that the organization which has signed her is actually going to reduce the film rentals on this star to many of the larger houses throughout the country. This can only mean one thing: having paid the star more per picture than her productions have produced to date, they must secure more income from her pictures. If they reduce the film rentals from the larger houses, it means that the film rentals must be increased to the smaller houses. The law of compensation cannot otherwise work out that result.

It is a matter of simple arithmetic that any exhibitor can work out for himself; but let's get back to the story.

The company that formerly had this star long since determined the value of the star to the industry. It refused to pay a larger amount for her pictures than the traffic of the industry would bear. It is common knowledge that the biggest company in the field of manufacture and distribution has not paid a dividend for eighteen months. In the face of these conditions a star is offered greater salary!

If under conditions already set forth her productions have not produced a profit how in the name of the pink-toed prophet can Friend Exhibitor expect to get by?

To my mind this policy of paying greater values for a production than right business methods have proven should be paid simply means that in the end it will make a first-class bandit out of every star of drawing power in the entire industry. It will be impossible to employ performers unless they are given virtually every cent of the income their productions derive.

On this End of the See-Saw a Man Who Believes We Are Raising Frankenstein in Mr. Get-It-All Star—A Dark Future Seen

By GEORGE E. CARPENTER

Manager, Paramount-Empress Theatre, Salt Lake City

The company that lost this star has been waging an incessant battle for five years against the incompetent manufacturer who is producing a type of picture that disappoints the public, thus damaging the house that has good attractions and thus eliminating to a considerable extent the confidence on the part of the public in the fact that they can go into a picture house and see a good production, something worth while every time.

Now some of us propose to tear down all this constructive work and raise a Frankenstein in the form of Mr. Get-It-All-Star. In other words: Does the average exhibitor of the nation want to see one organization obtain all the leading stars, paying them more than the income from the field represents and thus create the condition we are all fighting whereby the amount of mediocre and cheap films will be increased and the amount of good drawing cards decreased, thus losing the good will of the public that the best manufacturers and distributors have so long endeavored to build up through consistently creating and presenting photographic plays of such type that would please the greatest portion of the time?

We exhibitors owe a lot to the little group of honest-to-goodness producers at the top of the pile. Honest now, is it not better to support an organization which bats 85 per cent good pictures and which refuses to pay a star more than intensive development of the field and the highest rentals possible will obtain, and not support an organization whose policy is founded on the destructive basis of only employing stars whose drawing power is of the highest after other manufacturers and producers have built them up to their present drawing power?

Of course Friend Exhibitor can "show 'em where to head in," and in so doing eliminate the majority of intelligent manufacturers who are striving to create new material for the trade. But after all, what good will saddling the trade with a bunch of bandit stars accomplish?

The writer is neither a prophet or the son of a prophet but all he can see is chaos for the industry ahead. Already there are signs that the new organization is putting its wares up for auction to the highest bidder.

Higher salaries for stars and cheaper rentals! It is against all laws of film mathematics.

For the sake of argument, and the argument hews to the line let us suppose that an organization has signed up ten of the world's leading stars at, say, an average of \$750,000 per picture. Fine and dandy, the world is ours! The contract stipulates that the price of the first picture must be paid in advance. Along comes Mr. Star, gets his check for the picture and starts to work. He makes two pictures and by the time he is at work on the third he has been paid somebody's money to the amount of two cold millions and a quarter. The returns from the first picture have not yet commenced to come in to any alarming extent because the big exhibitor's rentals have been cut and the little fellow's raised and the distribution scheme not worked down to the most intensive system possible. Multiply that by ten to cover the ten stars—oh, what's the use!

We all know what happened to the Kaiser when he tried to capture the world.

Some Opposing Views

¶ And on this End a Writer Who Sees Salvation in the Wide-Open Market Giving the Star What He Earns in Drawing Power

By E. R. PEARSON

Manager First National Exhibitors' Circuit Exchange, Minneapolis

THERE can be no increase in the quality of screen productions until the industry corrects the one great fault that is almost solely responsible for its lack of progress.

Motion picture artistry has not advanced appreciably in the last year. It could not. The giant forces of economic unsoundness have been tugging mightily at it, pulling and straining with tremendous strength to retard its advancement, to impede it along the only path it can travel to merit continuance of public favor.

The industry has been a brightly hued circus wagon, with motive elements hitched fast to either end. Up in front, in the harness of universal favor and economical appreciation, has been the public, urging progress with the strength of its collective pickles and dimes and quarters. Behind, in the collar and hames of inefficiency, and heaving on the tugs of perverted vision, has been the great form of Fault, in whose language the expression "giddap" is pronounced "get the sucker."

Distribution, as it has been carried on for many months, is the great obstacle to any improvement in the standards of story and direction. A great deal has been said, and much has been written about the absolute need of increased quality in screen production if the industry is to preserve its place in public favor. All manner of warnings have been sounded about the ultimate result if producers do not intensify the quality of their handicraft. Any form of progressive activity, any semblance of ambition and initiative that require action to consummate, costs money. And the fact is, the producers are not getting the money. Unless they raid a bank, or "get a sucker," they are without resources. They are not getting finances out of the exhibitors. They can't!

And the pity of it is that the exhibitor, in the great majority, is willing to give it to them for quality, if—Distribution again!

And the public is willing to pay good nickles and dimes and quarters to the exhibitors to give to the distributors to give to the producers for quality productions, if—Distribution again!

Why can Lyman H. Howe go into many towns in the Northwest with ten or twelve reels of motion pictures, and play engagements of from one day to a week to big business?

Why is vaudeville walking away with public favor and supplanting motion pictures in some of the larger cities?

Because Lyman H. Howe is not obliged to buy a lot of junk even ordinary film to get what he considers corking good footage; because the vaudeville circuit booking offices are not compelled to book three buck-and-wing "family time" acts to get the big headliners. They are privileged to contract with acts at their know will please the public. They are not compelled to m and cram a mess of dog town amusement down the public's throat as a prelude, chaser or salad to the big meal of quality entertainment.

Yell about the industry going to the dogs! Kick and wail at the producer! Call the exhibitors boneheads and ivory domes! Nap at the public for being a lot of damned fools who want a dollar for a dime, and who don't know picture values! Go ahead! It isn't getting the business anywhere.

Let's take one concrete example of the long present fog that

Who's Right?

has beclouded the industry. A moaning wail went up to the skies recently when First National signed Mary Pickford at what was described as a tremendous sum per production. She is not overpaid, and I can prove it, even at the figure she is to receive. I could cite a dozen other capable stars and producers who are underpaid, and who always will be, so long as the generally accepted methods of distribution exist. They'll never get any farther than they are now. They can't. They need money to extend themselves, and they're not getting it. They can't. They are hedged round with a dangerous protective system, so perfect that if the Kaiser had a similar one for himself he could tell the world to sit on its tail. Some of our best and most capable stars and producers are beautifully protected against their own best interests—profits to invest in progress.

But I started to make an example of Miss Pickford. I don't know much about what other First National exchanges are doing with her productions, but I do know that here in the Northwest several hundred exhibitors who have not shown her pictures for many months have asked this office for prices. And they will book. "Daddy Longlegs" will play to more theatres out of the Minneapolis office by one hundred per cent than any release she ever made on a program. That is why First National can pay her an alleged big sum for a picture. That is why she now receives enough money for every picture to make effort for greater quality not only a big incentive, but a profitable one. The same conditions apply to Chaplin. He has never done better work than he has in the last year. His standards have jumped tremendously. And the public and the exhibitors are making it possible for him to afford the time, patience and money that it costs to build up quality, just because he changed his releasing arrangement and opened up almost fifty per cent of a field which he had never before profited from.

Take the contract system restriction off the exhibitor. Relieve him of the necessity of running mediocre film as the penalty for the successes. Stop telling him what he can book and what he cannot book. Let each producer, each star, stand on his or her own individual merits. Give the public and the exhibitors the opportunity to show their preferences. The capable stars and producers will remain, and they will be able to advance their art because the theatres now closed to them through the arbitrary dictums of the program contract system will welcome them on an independent releasing basis, and give them the rentals which spell the difference between costs and profits.

The public wants better pictures. The exhibitor wants to give the public better pictures. The sincere producers and stars with ability are competent to keep pace with public demand—in fact, I say they can lead it—if they have the money to work with. And they can get it, with ninety per cent distribution, yes, even with seventy-five per cent distribution. A quality picture, offered to exhibitors without strings or the necessity of booking six or a dozen ordinary releases, will play to seventy-five per cent of the houses in the country. Roughly speaking, there are approximately thirteen thousand theatres. Give them an average of \$15.00 a day for a six-reel special with merit. Seventy-five per cent distribution would return a gross income of approximately \$146,000. How many of the big quality specials released on programs have earned anywhere near that sum? Mighty few, if any. Instead, they have received gross rentals of from \$50,000 to \$75,000 with production cost mighty near to the \$50,000 mark.

Why don't the big producing-distributing companies take the curse off the industry? Are they so loaded down with contracts for the exclusive services of second-rate and third-rate producers and near-stars that they don't dare offer them to the field on merit? Slowly, but surely, they are squeezing the neck of the goose that lays the golden eggs. Already the faithful, patient, willing old bird is gasping for breath.

Make it possible for merit and ability to receive the moneyed tributes awaiting them, and we will have an improvement in production that will enable the industry to hold its own against any form of amusement competition.

A great deal of money is wasted every week that should go into
(Continued on page 538)

A. M. P. A. Hear de Montluzin

General Sales Manager, Poster Advertising Company, Speaks of Poster Advertising at A. M. P. A. Meeting at Wallick's

PA. PARSONS, president of the Associated Motion Picture Advertisers, Inc., presided at the meeting held by the Association at Wallick's Hotel, January 2, and heard a lively discussion on the subject of poster advertising. Albert de Montluzin, general sales manager, Poster Advertising Company, Inc., New York, was introduced by Paul Lazarus, advertising director for Vitagraph, as the principal speaker.

Mr. de Montluzin says, in part:

"The value of the 24-sheet, 6-sheet or 1-sheet stand is measured only by the message placed upon it. The best location procurable is not worth a dollar if the message flared before the eye of the public is not one of commanding force. The poster man himself has improved the physical side of the business.

"The advertiser is not keeping pace with this advance if he is not improving the quality of his message commensurately. The poster message must be strong and simple. Apply the law of elimination to the limit. Never approve a sketch until you have asked yourself the question:

'What's wrong with it?' And find out what is wrong with it before it is put up, for afterwards it will be too late."

A letter from Ralph Ruffner, manager of the Rialto theatre, Butte, Mont., was read by Mr. Parsons, in which Mr. Ruffner expresses appreciation for the reception given him a short time ago when he was in New York and addressed the Association. He wrote: "May I ask that you convey to the members of the A. M. P. A. the deep gratitude I feel over their kingly good fellowship extended to my humble self on the occasion of my recent visit? The boys may all be Easterners, but the atmosphere was so cordially Western in spirit that I felt 'all-fired' at home. We cannot get along without the loyal assistance of the gentlemen who compose your membership any more than you can get along without the exhibitor, and how much better we can work and direct our individual efforts when we understand the problems which confront both sides! If I gained nothing more on my trip, I established the conviction that my troubles in the past were due almost entirely to faulty distribution—that the stuff had been turned out by you gentlemen, but had become lost in the channels of faulty distribution, and for that you cannot be held responsible. A whole handful of good things to every last man on the ship, now and always."

"Doug" is Doing Gov't Series

Artcraft Star Completing First of Series of Pictures for Morale Division of Army—All His Time Given

DOUGLAS FAIRBANKS is completing the first of a series of pictures for the Government in connection with its work through the Morale Division, of which Brigadier-General Munson is head, and the Committee on Training Camp Activities, of which Raymond D. Fosdick is chairman, it is announced by Famous Players-Lasky Corporation. Mr. Fairbanks is now at work on the final scenes for the first picture of this series and expects to have it completed within a short time. He announces that he has dropped all other work and is devoting all his time to the Government.

"After I finished the Fourth Liberty Loan," he said, "the Government asked me to make a series of pictures for use in arousing the men, women and children of the nation to the opportunities and duties war has brought.

"Presently we will have with us upward of two million men in the prime of life and the pink of condition, in whom war has developed a habit of thinking and an appreciation of the use and beauty of team work. The adventure from which they are returning will incline them to the new adventures opening up everywhere. We've got to feed the world for the next two years. We've got to supply most of the material and a good deal of the man power for restoration of ruined France and Belgium. We've got to be the leaders, and we can.

"And so to be ready for all these count-

less other things which must be done the War Department has established this Morale Division for educational purposes. The pictures I am to make are to be shown throughout this country, as well as abroad, wherever there is need for the particular lesson they make plain.

"The Government established four principles for my guidance and told me to get busy. These principles are 'purity of purpose,' 'cheerfulness,' 'steadfastness' and 'willingness to sacrifice.' That's what my pictures for the Government will represent."

Chicago Operators' Strike Is Averted in Time

A strike of six hundred motion picture operators called to start January 12, which would have closed all motion picture theatres in Chicago, has been averted by a wage compromise.

The operators had asked \$1.25 per hour. They accepted a scale of 90 cents an hour with a minimum weekly guarantee of \$30. The agreement was signed shortly after the operators had served notice of a strike.

Strand Shows Roosevelt

The Strand theatre in New York City will show "The Fighting Roosevelts," an authorized version of the life and works of the late Colonel Roosevelt, made by McClure and distributed by First National Exhibitors' Circuit.

Carl Edouarde will conduct the symphony orchestra, which will play Victor Herbert's "American Fantasie."

W. H. Rudolph Leaves the West Coast

With the intention of helping Me Garson and Neillan exploit the prelude of their ten-reel production starring Blanche Sweet, W. H. Rudolph left New York City January 16 for Los Angeles.

"The Unpardonable Sin" is scheduled to open at the Kinema theatre there on February 2 for a run before it is brought for its Broadway run in New York.

Mr. Rudolph, who is eastern representative for Harry Garson, announced Franz Lehar, the famous composer of "The Merry Widow," had prepared special music score for "The Unpardonable Sin" and that no other expense had been spared in giving the production proper atmosphere.

Second Keenan Film Now Under Way

The first production of the second Frank Keenan series for Pathe has been put into production and is at present known under the working title of "Emanuel Blake." The continuity was written by Jack Cunningham from the story by F. X. James, and the direction is by Ernest Warde, who has Charles Kaufman as cameraman. The tire cast includes Joe McManus, Harry Kirkland, Barney Sherry, Jack Brambley, W. V. Mong, Joseph Dowling and Joseph Ray, while Kathleen Kirkham is the leading woman and Lois Wilson takes the leading ingenue part.

"Who's Right?"

(Continued from page 537)

production. Efficiency, system and common sense business principles would divert this to profit. The industry is dignified by the attention of many capable, intelligent people. But they do not seem to recognize the obvious. They do not reason down to a solution. Instead, they reason up to a theory.

Take off the lid of abusive practices; kick the obstacles of program contracts and the "clinging vine" tactics for putting over incompetent "stars" and inferior productions, out of the path of progress; let every production rest on its own merits; take the millstone of "these go with it" clause off the necks of exhibitors; give the exhibitors a chance to rest the judgment and likes and dislikes of patrons in their bookings; make it possible for the public to contribute its willing support to quality without choking it with inferiority as indemnity. Declare for the open market on every picture that is made, and you will get progress and improvement in production.

I would like to see MOTION PICTURE NEWS obtain a symposium of opinion from a hundred or more exhibitors, representative of every class and size of theatre, on their ways and means for improving quality in production. I do not mean opinions or suggestions for technical improvement, but rather, a general improvement along lines that are in keeping with the obvious demands of their respective clientele.

The comments I have made here, and the opinions that I have expressed, are not alone my own. They have been voiced by many exhibitors in the Minneapolis territory who feel a real concern over the future. To epitomize, I asked them recently why he did not book a particularly successful feature released through the exchange of one of the program concerns. "Because," he answered, "I would have a contract for twelve others to get it, and not of the other twelve is worth a dollar to me. Could I get the one I want, and which you suggest, I could afford to pay a big rental, and make money."

The star and producer responsible for that production thereby lost possibly \$25 as the percentage of that one booking. Multiply instance by two or three thousand, and it is difficult to understand why the capable individuals are unable to reap the profits essential to the making of bigger, better pictures.

SUPREMACY!

With the Manufacturer

¶ The last four issues of MOTION PICTURE NEWS carried **60** more pages of advertising than the same issues of any other trade publication.

With the Exchange

¶ When a distributing corporation recently asked its twenty-six exchange managers their choice of trade journals the vote was almost unanimous for MOTION PICTURE NEWS.

With the Exhibitor

¶ More copies of MOTION PICTURE NEWS are read and filed by exhibitors than of all other trade publications put together, and any true test will prove this.

Hyman Gets Column in Newspaper

Arthur S. Hyman, of the Arthur S. Hyman Attractions, of Detroit, is apparently very popular in Michigan, judging by the columns of space the local newspapers give him when he visits town.

An Ishpeming newspaper of recent date gave Mr. Hyman a full column, scarce reads and all. On his present tour of the state, Mr. Hyman is booking "Woman," the Tourneur picture.

Toronto Theatres Advertise Heavily

The *Daily News* of Toronto, Ontario, broke its record for the number of local theatres using space in its amusement section on Saturday, January 4, when fifty-x houses used forty lines of space each in the Photoplay Calendar. The Calendar broke into a second page for the occasion. This does not include the several local vaudeville theatres which also used individual space.

Youngster Plays Lead

"Life's a Funny Proposition," Exhibitors' Mutual release starring William Desmond, presents in an important supporting character role little two-year-old Ernest Garrison. He has the part of a Belgian baby and is credited with carrying the character lead of the cast.

About New Pictures

Peggy Hyland, star of William Fox Excel Pictures, is now at work in "The Girl With No Regrets," at Fox's Hollywood studio. Charles Clary, Harry von Meter, Beverly Tragos, William Ellingford, Gene Burr, Betty Shade, Jack Nelson and Gordon Zacksville are in support. Harry Millarde is directing.

Jean Acker, formerly one of the best known feminine leads in the profession, has returned to the films as member of George Walsh's company, which is filming "Tough Luck Jones" for the Fox program.

"The False Faces," with Henry B. Walthall in the leading role of "The Lone Wolf" produced by Thomas H. Ince which was released January 12, as a Paramount-Artcraft Special, promises to be the most mysterious of mystery pictures, according to reports from Paramount. Irvin Willat directed. It is adapted from Louis Joseph Vance's novel.

Denman Thompson's popular old play, "The Old Homestead," which Paramount transferred to the screen and presented with a notable cast a few years ago, is announced by the Famous Players-Lasky Corporation as the current Success Series release.

The late Paramount-James Montgomery Flagg comedy is "Perfectly Fiendish Flanagan," or "The Hart of the Dreadful West," produced by Town and Country Films, Inc. The author plays the leading role, a take-off on the Western delineations of William S. Hart.

George Walsh, William Fox star, is at work on a new Victory picture, under the direction of Edward Dillon. The working title is "Jinx Jones," from an original story and scenario written by Raymond L. Schrock. This is the second picture Mr. Walsh has made under the direction of Mr. Dillon.

In response to a request from David K. Niles, Chief of the Motion Picture Section, U. S. Department of Labor, calling attention to the seriousness of the food situation in America and the rest of the world, the Famous Players-Lasky Corporation has attached to one hundred of its prints now in circulation trailers prepared by the United States Food Administration.

Pearl White Completes Last Episode of Serial

Pearl White completed the final episode of Pathe's "The Lightning Raider" last week. Following a two or three weeks' rest, Miss White will commence work on another serial. Miss White's director, George B. Seitz, and Warner Oland, William Burt and Frank Redman, members of her supporting cast, will also rest. Miss White will spend her vacation on her Long Island estate, recently purchased.

Dorothy Vamps a Deacon

Dorothy Dalton will be soon seen in her latest Ince-Paramount picture, "Hard Boiled," in which it is stated she vamps a deacon.

The story, by John Lynch, was scenario-ized by R. Cecil Smith and the picture will be released February 2. Miss Dalton's following picture will be made at the new Ince studios at Culver City under the working title of "The Accursed Town."

"Cupid's Day Off" Is Sennett's Latest

Mack Sennett's latest comedy for release on the Paramount-Mack Sennett program this week is titled, "Cupid's Day Off." This two-reeler is said to accomplish all that its makers intended it should, providing a good, full twenty-five minutes of wild and furious fun. Ben Turpin, Charlie Lynn, Alice Lake and Tom Kennedy are in it.

Exhibitor Service Bureau

S. BARRET M'CORMICK has just completed a campaign on Anita Stewart in "Virtuous Wives" that stands out in our estimation as one of the best on record anywhere. It embraces everything in the way of attractiveness and selling power that could be asked for. A first glance at the illustrations on the opposite page will show the splendid use that he has made of half-tones, and though the reproductions are too small to be read in detail the entire reading matter is prepared in the same attractive style, so that the public is really led to read it without the consciousness that this is an advertisement.

This campaign illustrates one thing very forcibly and that is that it pays to keep up your advertising during the entire run of the picture. Though Mr. McCormick did not use as large space all during the week as he did in advance of the opening of the engagement, he did use big space and he did make each one of his displays as attractive as possible. He probably used more different pictures of Miss Stewart and more scenes from the production than have ever been used in any other exploitation of a single picture. There was not a chance in the world for the interest in the picture to die down. *In short, the showing of this picture was kept the big, dominant thing in the mind of every reader of the Indianapolis papers.*

In another way that the exploitation is striking is the appeal that has been made to both sexes. Evidently Mr. McCormick set out to bring out the appeal to the women the strongest, but he got just enough of the bright and breezy stuff into the reading matter to make the men want to see the picture. For instance, on the Saturday before the opening of the engagement he used twelve inches, four columns in the afternoon *Times*. This carried a striking picture of Miss Stewart and then a scene at the upper left with a fanciful design in the lower right hand corner and the sentence, "No woman really appreciates a man until the other woman catches him in her noose," and then the drawing shows a chorus girl on a hobby horse lassoing the husband. The entire display is captioned "An eye for an eye, a tooth for a man for a man."

And then here is the selling argument that follows, set in small type, which in most cases we would call too much, but which is so interesting that it will be read, as we have observed without the consciousness that it is a selling talk:

"The old Mosaic law has been improved upon by our modern society.

"It now includes a new rule for revenge, 'If a wife steal another wife's lover, then steal that wife's husband.'

"The 'set' to which Mrs. Forrester and Mrs. Delabarre belonged was that ultra modern, jaded society of New York's four hundred, where, as Owen Johnson says, in his most widely read book, 'Marriage is simply a legalized excuse for couples to circulate in society.'

"As a result the modern wife has her score or more of admirers, she flirts quite openly, skates on thin ice, skirts the risky precipice and satisfies her acquired thirst for sensation and admiration and calls herself a 'Virtuous Wife.'

"Amy Forrester and her husband were devoted to each other, almost so much so that they hardly belonged in the 'set.' But, of course, eventually the husband became money mad and the wife socially mad and Forrester went away for a year to amass a fortune.

"'I must work, you do the playing for both of us,'" he said. "I won't be jealous.

"And Amy plunged into her campaign of social conquest and heart snatching.

"But, oh! When the man who pays the rent comes home."

On the same day a different display was used in the morning

Personality Plus Shown Here

S. Barret McCormick Puts Over a Remarkable Campaign on "Virtuous Wives"

paper, this being eleven inches across five columns, and carrying another striking picture of the star and another scene from the picture as the main design, with another one of the clever designs

at the bottom showing a young woman in a much abbreviated bathing suit with a man seated on a pile playing a guitar and another in the background evidently much shocked by her attire and then we have the lines, "Virtuous wives, household pets, handier and no more danger than a Pekingese." Of course, after reading those lines the patron will want to know what all this is about and then he will read the remainder of it. And McCormick has gone the limit here and has set a considerable part of the display in AGATE type. *But the point is that he has made the whole display so attractive that it cannot be gotten away from.*

But the campaign on this picture actually started the Thursday before the showing when nine inches across four columns were used with the caption, "Is virtue a lost art?" And then there was a selling talk, but the secret of the campaign was given away with two italic lines, reading, "The play serves to return to the screen one of its most beloved and charming personalities, Miss Anita Stewart." That's it, PERSONALITY. And personality is the big dominant thing all through the displays.

On Friday the displays were seven inches, three columns, and just as convincing.

McCormick has made special arrangements with the *Star*, the only Sunday paper by which he is able to carry his display in colors on the last page of the dramatic section. This gives the paper a chance to print the front page of the same section in colors and so make the layouts and lettering of the news matter the more attractive. On the opposite page we have illustrated the display as it appeared in the paper, though of course the colors are missing and we have also shown the black plate. Red was used around the border and in the white space between the rules and to give coloring to the picture of Miss Stewart. This display was captioned, "When the man who pays the rent comes home," and then it went ahead to tell a portion of the story. The object of this advertisement was to give full information about the picture.

You will note that the name of Miss Stewart is used in surprisingly small type, but the illustrations have been made so dominant that there is no requirement for mere type display here. The fact that the picture was made from the novel by Owen Johnson and the members of the supporting cast are brought out in a few lines.

Having had the benefit of the smashing opening and the three days preceding advertising, and also counting on the effect of the reviews to appear in the Monday issued there was smaller space used on that day, nine inches across three columns, but here again the same artist was shown in the preparation of the display. There is a full-length picture of Miss Stewart, and still another scene from the production and at the bottom of the display there is a clever line: "There are two kinds of women—the parlor furniture variety and the kitchen cabinet." The rest of the display consists of excerpts from the story. In another display the same day the word "Judas" was used for the catch line and again there were pictures from the film and of the star. And then here are the lines:

"Mrs. Delabarre had taught Mrs. Forrester the gentle art of flirting.

"But the pupil soon became more expert than the teacher, and Mrs. Delabarre lost her chief male admirer.

"Of course both of them were 'Virtuous Wives,' that is, according to the code of the ultra-modern 'set' in which they moved—

"—but, when a woman is defeated at her own game she is very likely to want to change the rules." (Continued on page 542)

Anita Stewart, Illustrated Many Ways in This Big Campaign

Anita Stewart
in "VIRTUOUS WIVES"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

**Is Virtue a Fine Art
Or a Lost Art?**

Disgrace came to the screen and of the most famous and charming personalities, Mrs. Anita Stewart. Her picture, which appeared in the picture, was a picture of a woman who had been married for a long time.

The Governor Ball
Advance for the evening to show up these pictures and to be looking for them in the Ziegfeld.

Anita Stewart
in "VIRTUOUS WIVES"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Why Does Man Marry?

It is to escape the reality of the life of the woman who has married. It is to escape the reality of the life of the woman who has married. It is to escape the reality of the life of the woman who has married.

Anita Stewart
in "VIRTUOUS WIVES"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Marrying is a legalized excuse for couples to circulate in public.

Judas

Mrs. Delahorne has taught Mrs. Forrester the gentle art of kissing. But the pupil soon became more expert than the teacher, and Mrs. Delahorne found her chief fault admirer. Of course both of them were "Virtuous Wives," that is, according to the code of the ultra-moderns "real" in which they moved.

—But, when a woman is defeated at her own game she is very likely to want to change the rules.

THE MOST SENSATIONAL REVEALING IN MOTION PICTURE HISTORY

ANITA STEWART
in "VIRTUOUS WIVES"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

The other Woman's Husband
Was a thousand miles away but cats have long tails and are good better without.

Left, a Thursday advertisement, nine inches, four columns; then Friday, 3 x 7, and Monday of same size

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

**After for an Eye
A look for a look
A Man for a Man**

It is the story of a woman who has married. It is the story of a woman who has married. It is the story of a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Man's Injustice to Woman

The one secret model for today is a woman. It is a woman who has married. It is a woman who has married. It is a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Hawaiian Melodies

Now, Melody and the rest of the world are looking for a look. It is the story of a woman who has married. It is the story of a woman who has married. It is the story of a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

**After for an Eye
A look for a look
A Man for a Man**

It is the story of a woman who has married. It is the story of a woman who has married. It is the story of a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

At left, a Wednesday display eleven inches, four columns; another Monday, 3 x 9, and a Saturday, 4 x 12

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Will you be married into Virtuous Wives?

It is the story of a woman who has married. It is the story of a woman who has married. It is the story of a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

They all think they are married

It is the story of a woman who has married. It is the story of a woman who has married. It is the story of a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

Will you be married into Virtuous Wives?

It is the story of a woman who has married. It is the story of a woman who has married. It is the story of a woman who has married.

Anita Stewart
in "Virtuous Wives"
BY OWEN JOHNSON

The Circle
SPRING OF THE SILENT ART

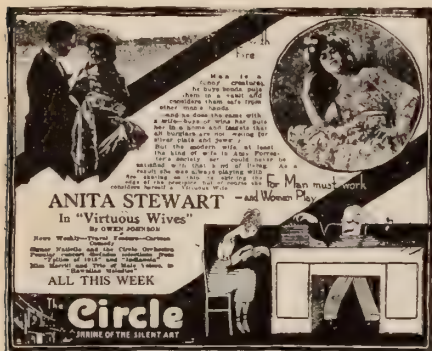
At left, another Saturday advertisement; then the Sunday ad in colors and at right the black key plate for the same display

McCormick Sets a Standard For All In His Exploitation of "Virtuous Wives"

(Continued from page 540)

On Wednesday he came back with large space again, the display being remindful of one used on the previous Saturday. In other words, here was the middle of the week at hand. Many of the theatres were changing their bill, but the Circle was not. Therefore, the obvious thing for the Circle to do was to dominate the Wednesday papers just as much as if he had a new offering. By doing so the impression was left that here was the one picture of the week that the patron could not well afford to miss.

Most exhibitors in cases like this would be well content to make the Sunday splash put over the picture and they would expect to do big business all of the week on the strength of their Sunday advertising. And probably they would have done a big business, but the McCormick plan of advertising does not bank on things like this, on



This five inches three columns was used on Tuesday

merely taking chances. He wants to sell the picture to the most possible people, and there is not the slightest doubt in our minds that this is the sort of advertising that pays the best. It is not waste in any way. It is really insurance for your theatre, keeping its seats full.

This same sort of advertising, with the space varying, was kept up to the very last day of the picture. The personality of Miss Stewart was kept dominant in all of these through the many different and striking pictures of her that were used; and there was personality in all of the selling talk, of the intimate chatty nature, that we can well imagine one had already seen



This was employed Wednesday during the engagement in the afternoon paper



Friday before the opening this started the interest. It was seven inches four columns

the picture reading these day after day because of the interest in them.

There is one other thing to be remembered in every campaign on an individual picture. You are not running your theatre for today or merely this week, but you are running it as an institution, and the main thing that you want to do is to convince the public that you have the one theatre of the community and that the pictures that are worth showing you show. If you simply made that statement and kept repeating it no one would believe you. But when your advertising, day after day, carries this message by inference, because your advertising is dominating the field, that can be the one impression left on everyone.

Kashin "Entertains" Patrons on Taking New Theatre

Maurice A. Kashin, who is so well known to exhibitors for the lobby display work that has been recorded in the MOTION PICTURE NEWS, and who has attracted new attention as the manager of the Broadway theatre, has just taken over the direction of the Symphony, Broadway and 95th street.

For his opening bill he has "The Border Legion" and made it a real special occasion. He was able to secure the personal appearance of Miss Blanche Bates, the star of the picture, and he capitalized that to the fullest. To a carefully selected mailing list he sent out letters signed by Miss Bates which read:

"I would greatly value your opinion of my first photoplay at the Symphony theatre on Friday afternoon. Tea will be served in the Boudoir from three till five, and you may then let me know what you think of 'The Border Legion,' which is my vehicle and is adapted from Zane Grey's novel of the same name. Incidentally, I might also say that I will address the audience from the stage in the evening at 8:30."

Hundreds of women were the guests of Miss Bates in the afternoon, and over the tea cups she heard many nice things said of herself and the production, the first motion picture in which she has appeared. In the evening thousands packed the theatre.

JUST ASK US

We'll Be Glad to Help You on Any Picture

THIS week we had a letter from an exhibitor who had bought a "special" for a run at his house. He complained that he did not get from the exchange the matter that he had been promised. He asked us for the material with which to do his advertising. What was the operation?

A phone call—and the man who answered told us about the stuff that he had prepared and had sent to the exchanges. Then we got the exchange on the long-distance wire and asked the manager why this exhibitor had not received the matter that he had ordered. There was no coherent answer. He had sent "something else."

The exhibitor is willing to pay twice as much for a real "special," that will bring him extra money, but he wants to have the chance to put it over. He has to have the steam behind him.

On many pictures we have printed special service sections and their wide use is evidenced. But whether we have printed one of these or not, we are mighty glad to help you out in exploiting the picture that you have bought, even if the man who sold it to you should have done that service.



When the Ad Masque ball was given New Year's Eve at Shrine Auditorium in Los Angeles under the auspices of the Los Angeles Advertising Club, the first prize winner was a representation of "Daddy Long Legs," a Mary Pickford picture now being filmed, was entered by the Los Angeles exchange of the First National Exhibitors' Circuit. The stunt was arranged by Lawrence Weingarten, publicity man for First National exchange, and Mark Larkin, publicity representative for Miss Pickford

Franklin Calls For Better Film Stories

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

THERE is considerable criticism amongst exhibitors and others that photoplay stories are not what they should be. Experience has shown that the producer cannot "manufacture" good photoplays the same as a commercial article. Good stories are built on ideas, ideals and emotions. They cannot be manufactured by formula. Most of our features are not the glow of inspiration, but eagerness to set a pace in quantity.

Hence, while some of these features have decided merit, the great majority does not measure up to expectations. They are without the spirit that works from within. These pictures that are fairly hurled at us by the hurrying laboratories are merely echoes from some familiar theme or plot. They are like a machine—each made from the same castings.

The same need for new material existed years ago in every form of literature and drama. It cannot be expected that every picture that is produced should be successful. The chief trouble is that the producer is inclined to lead exhibitors to believe that every feature he produces is a winner. A glance at the advertising of the manufacturers clearly shows this tendency of exaggerating the value of some of their offerings. Naturally the exhibitor is disappointed when he sees the result.

There is a common opinion that the motion picture industry has reached the stage where manufacturers are producing more features than can be consumed. If the manufacturer will produce less features, he will have more time to develop his productions and the result will be more satisfactory. The great success of Griffith, Chaplin and a few others shows conclusively that if the producer takes more time in the making of a picture the result is likely to be more satisfactory. Eventually such a policy would mean longer runs.

What we need in the motion picture industry more than anything else is an infusion of new red blood amongst our scenario writers. Is anything being done to encourage creative genius amongst writers? Do producers go outside of the "chosen few" for material. Is it not true that the



Franklin pictures sinking of U-boat in North Sea

producer depends entirely too much on the staff scenario writer? Why not develop a field amongst scenario writers?

We have our novelists and playwrights who have won fame in their profession. How many scenario writers have we that are actually famous? It is natural that the "staff scenario writer" is likely to become mechanical. The fusing together of a certain number of situations does not make a good photoplay.

It is natural that good material would be scarce as long as ten to sixteen new features are released each week.

However, we must look upon our present output of stories as a forerunner for better things, while at the same time, judging from the progress made in recent years, we can value the present output for their superiority over much that preceded them.

Pastor Drops Sermons for Sunday Night Picture Shows

Noel J. Breed, pastor of the First Congregational Church at Grand Rapids, Wis.,

found the moving picture theatre a serious rival for his Sunday evening sermons. But the Rev. Breed was not to be outdone! "If people are determined to go to movies, the best I can do is to furnish good ones for them," he reasoned. Accordingly, he closed his usual Sunday morning sermon a month ago with the statement that his congregation could all come round to the local opera house that evening and see a movie show; no admission charged. His congregation was there en masse, with a liberal addition of other movie fans, and the Rev. Breed has inaugurated a custom that promises to be kept up through the winter months. His first two pictures were "The Sign Invisible" and "The Passing of the Third Floor Back," booked from the First National Exhibitors' Circuit, Milwaukee.

Last week H. J. Fitzgerald, manager of the Milwaukee branch, received the following letter, written by the Rev. Breed:

"Have the new Mary Pickford productions 'Daddy Long-Legs' and 'Pollyana' been released yet? If so, what arrangements could we make to secure them?"

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
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Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
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Sam W. B. Cohn, Spokane.
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A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

OUT in San Diego, Cal., C. J. Quinn, manager of the Pickwick theatre, is setting a strong pace for a city of medium size. He is devoting most of his attention to the exploitation of Fox productions and believes in putting a wallop into his displays, and he is doing this by using considerable space and striking half-tones. He knows,

the space dropped to four inches double column, but the line effect was retained and there was only a few words of reading matter, but the essential things were said. In the case of the one that we are reproducing, there could be nothing stronger than the sentence: "It fairly brought them to their feet yesterday at the Pickwick."

Use of a name plate or general name design would improve the displays of the Pickwick and make them all the more distinctive, but still this is a house to be watched for its good work.

The difference between a gamble and an investment is the guidance of common sense and the success of others.

TUDOR theatre, Atlanta, Ga., makes almost every portion of this quarter page display bring business to the theatre, though there is a minimum of words used. Yet the one bad thing about it is the temptation to get a little too fancy, which results in the name of the star failing to stand out as it should. As a matter of fact, it is about the last thing that you will see. It would have been better to have used a little more space and to have used the name of Priscilla Dean in white on the black background with the expres-

Great Week-end Program	STRAND EVERY DAY A GOOD PHOTOPLAY	Drama Comedy Thrills
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Robert Warwick
AND
Elaine Hammerstein
IN
THE
Accidental
Honey-
Moon



A tingling Joy Picture that sparkles and bubbles with romance. A story that will please and fascinate from its beginning. It is not a sob story, has no war-stuff, but a delightful comedy drama.

FOX FUN "LADIES FIRST"	FOX THRILLS CURRENT NEWS
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Music That Fits The Pictures
Monday New Year's
JUST SYLVIA **A Perfect 36**

cannot understand the selection of the faces for the names of the two stars unless the printer simply used the first thing that he got his hands on. At least why the names of the two players should be in different styles, unless the printer simply figured that one was longer than the other we do not know.

In this case we would have much preferred to have sunk the cut in the lower right hand corner and then have used Ben Day border breaking into the cut a top and left. Alongside this could have been given the announcements of the remainder of the bill and the offerings for the next two days. Then there would have been space across the two columns to have featured the names of the stars and the title of the picture without breaking the word "Honey-Moon" as it is done. It appears to us to be largely a case of where it was "left to the printer," and the printer did it in the easiest way.

Let's all think IN and FOR 1919 now.

EXHIBITORS can generally pick a mighty good idea for use in the newspapers by watching the advertising done by the producers in the MOTION PICTURE NEWS, but it doesn't follow that a of this advertising is good for newspaper use.

Here is a case where the Muse theatre Omaha, got mighty little pulling power with six inches double column. It reproduced a Goldwyn page calling attention to the criticisms of some of the New York papers on "A Perfect Lady." That was all very lovely but the theatre failed to get anything striking into the display telling what it was about. The script line "A: other Madge Kennedy Success" would get much attention and then the title of the picture itself is so small—about 10 points—that it would be passed over by the average reader.

The display is "dainty" and artistic, b

The International
Model
Brought
That you'll see
combines.



The
CAILLAUX CASE

PICKWICK
STARTING TODAY for ONE WEEK

The Cast
The Famous French Actress of the Caillaux Case
Mme. Caillaux, who has been the subject of the most sensational trial in the history of France, is here in the role of the woman who was accused of the murder of her husband. The story is a dramatic and sensational one, and the actress is perfect in the role.

of course, that it costs him a little more to get these cuts especially made, but the results have been justifying the expense, and certainly his advertising stands out as dominating the pages of the San Diego papers that we have seen.

This quarter of a page on "The Caillaux Case" appeared in the Sunday papers. Mr. Quinn writes that his instructions were not carefully prepared by the printer, but still it is a mighty good display, and one that is so unusual that it can well be followed by others. He had made a striking cut of the head of Madeline Traverse, who has the role of Mme. Caillaux, and then he lists the cast in this international drama. Then there is a statement signed by William Fox telling the character of the picture. As a general rule we are opposed to the use of a bunch of small type, but we believe that this is a display that will be fully read because of the display given by the city and the title and the attractive arrangement of the remainder of the matter.

In the advertising during the run of the picture the same style cut was used, but



The most startlingly
dramatic thing in
many a day

CAILLAUX CASE

It fairly brought
them to their feet
yesterday at the

PICKWICK

THE TUDOR
TEMPLE OF MOTION PICTURE

PRISCILLA DEAN
THE WILDCAT
OF PARIS

AUTRE SPICE, LOVE
LOVE AND A THOUSAND
THRILLS

SHE PURR-
SHE SCRATCH-
BUT MON DIEU, HOW SHE LOVE

EXCLUSIVE SHOWING THE SCREEN TELEGRAM

sion, "The amazing actress," brought out the stronger.

There have been two good selling lines employed here with "A little spice, lots of love and a thousand thrills," and then "She purr—she scratch; but, mon Dieu, how she love!" Down in one corner is another added inducement with "Paris to the very life."

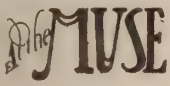
This display has come out well here, but we would not advise the average exhibitor to experiment with black and white and half-tone. In most newspapers the result is very poor.

If there is no "heart" in your advertising, you can't expect much of a thrilling response.

STRAND theatre, Altoona, Pa., could have improved considerably on this display on "The Accidental Honeymoon" by a better choice of type. As it stands it appears to us to be a mere mass of matter. We

What Live Wires are Doing

TODAY
Monday
Tuesday



New Year's
Offering
"Ali Baba"

Another Madge Kennedy Success

The Most Favorable Notices She Ever
Received Are On "A PERFECT LADY"

NEW YORK AMERICAN:
An unusually strong and
fashionable dramatic com-
edy with even bigger appeal
than the original play.

NEW YORK SUN: Madge
Kennedy's new role, Goldwyn,
"A Perfect Lady," is a
winner. An admirable and
bewitching star.

JOURNAL OF COM-
MERCE: "A Perfect Lady"
is a particularly successful
Goldwyn picture.

NEW YORK POST: Is "A
Perfect Lady" Madge Ken-
nedy is an even better
comedian than ever be-
fore. . . . Delightful
light.

NEW YORK HERALD:
Madge Kennedy has played
many successful roles re-
cently, but she has never
before had a finer success
than in "A Perfect Lady."

NEW YORK WORLD: "A
Perfect Lady" was a stage
hit and now Goldwyn has
turned it into a truly en-
joyable picture.

NEW YORK TELE-
GRAPH: It would be hard
to picture a stage play
more successfully than "A
Perfect Lady" has been by
Goldwyn. . . . Can be so
be gloriously and happily
written about stage Ken-
nedy.

Muse Incomparable Music—
Robert Cuscaden and
his five artists

what you want to get in your displays is the selling punch right off the reel. Certainly the attractive title of this picture and the name of the star, and preferably a picture of her should have been played up as fully as the space at hand permitted.

The time to get that smile into your theatre's business is NOW.

THIS is a mighty good "teaser" display. Far the larger part of the people who read this will fail to get an idea of what the picture is about, but the most of them will go to the theatre to find out. It tells you just enough—that a husband mortgages his wife and then, practically, invites you to come to the theatre to learn why he did it and how the experiment works.

HOLMAN

THE THEATRE OF BIG EVENTS

DOROTHY
PHILLIPS

THE IDOL OF MILLIONS
IN
The MORTGAGED
WIFE

SUNDAY
MONDAY
TUESDAY
WEDNESDAY

The most sensational
photoplay ever screened—
Dorothy Phillips portrays
the young trusting wife,
who rendered herself as
security against a repeti-
tion of her husband's sins



OTHER HOLMAN FEATURES
HUDSON AND HIS SYMPHONY
COMING
THURSDAY THE WILD CAT OF PARIS

There is one thing that we do not like and that is the use of the superlative. We have never yet seen a case where its employment did not work to the weakening of the argument. "The Mortgaged Wife" may possibly be the "most sensational photoplay ever screened," and you may be using the expression in all good faith, but if for no other reason, you don't know what you have coming still, and there is no use in going the limit of language just because that is the temptation of the moment.

Holman theatre, Montreal, has made a good use of the reproduction of the "Mortgage" in this nine-inch, three-column display.

Generalities in your advertising usually mean that you do not know yourself what you are talking about.

DAYTON theatre, Dayton, O., reports that Lila Lee scored a big hit there in her first offering, and that it is for that reason that practically all of the space in the announcement of her second offering was devoted to her personality. We regret that the half-tone did not print better, as

At the Dayton

SUNDAY
MONDAY

TUESDAY
WEDNESDAY



LILA LEE

"SUCH A LITTLE PIRATE"

with
THEODORE ROBERTS and HARRISON FORD

She is a pretty little girl but she makes a bold, bad pirate.
With a crew of four and a man
boy she steals the ship from the
villain and sails for the buried gold.

BUT—SHE FINDS THE GOLD

also a Cyren-Moran
Comedy and the
Official War Review

The DAYTON

PICTURES THAT EXCEL
Concert Orchestra—H.M. Brown conducting

MATINEES
SUNDAY 2:00
WEDNESDAY 2:00

there would have been much better effect, for with the heavy border that is employed there is something of the too black effect. But the Dayton did well to bring out the personality element strong and to take full advantage of what she did with her first picture. It is mighty important to figure in every element in your exploitation, and certainly none is more important than the appeal of the star herself.

There is just enough of the story of the picture told to supply a selling talk and then the spirit of the picture is carried through the designed matter at the bottom with a pirate ship in the offing and pirates on shore burying their treasure. No one will miss reading the whole thing.

Do you really enjoy good entertainment—good pictures—good music—in cozy, comfortable surroundings? If you do, you won't overlook this!

ALICE BRADY

—IN—
THE BETTER HALF
It's snappy and fast right from the jump
—THEN—
Your old friend

HANDS UP
is back and going strong beginning right where it left off—that big rock is about to drop on pretty Ruth Roland—remember
—AND—
Knowles American Symphony orchestra and Parks, organist are still furnishing the best music in Butte—You can tell that to the world! It is at the AMERICAN, of Course!

Anyone Know Where 735 Peckam Block Is?

THIS is a rather unusual display and was used by the American theatre, Butte, Montana, immediately after the "flu" ban on the theatres was lifted. Because it is different it will attract attention, though we wouldn't advise the use of such except for the purpose of getting away on a new trick once in a while.

Perhaps it is excusable on account of the fact that the ban that had been on the theatres had been lifted, but all of this type doesn't tell a thing about the Alice Brady picture. In fact, it is a bunch of generalities until one gets down to the announcement that "Hands Up," the serial, will be resumed at the point where it was broken off when the closing order came.

But the display does deserve commendation for one thing, and that is the use of white space, which made it stand out so that no one who looked at the page could get away from it, even if they never suspected it of being a motion picture advertisement. We do not believe in sinking the name of the theatre as has been done here.

WHAT HE DOES

This Exhibitor Believes in Getting Most Out of Service

ONE of the staff of the MOTION PICTURE NEWS recently walked into the office of a prominent exhibitor. On his desk there was a stack of copies of the issues for the various weeks, and inserted in most of them were yellow slips. The visitor asked what these meant.

"They represent your Special Service Sections. I don't want to miss any of the ideas that are recorded there, and I keep them before me all the time," was the reply.

There is another Special Service Section this week—and another next week.

Now New York Stages the Show

THEY certainly put a lot of music in the Animated at the Rialto this week. When we saw the offering, Dr. Riesenfeld, who has succeeded Mr. Rothapfel as the director of the two theatres, was not in charge of the orchestra, and so we missed some of the touches that he always gives with his baton. But to those who want to put on news events and want to get them over with a hurrah, there is something in this arrangement that is mighty worth following.

"La Forza del Destino" is the overture. This work of Verdi's is one of the favorites at the two theatres and it has never been rendered more brilliantly. It is followed by a couple of subjects from the Educational Film libraries, including "The Woods of Paris" with some particularly striking shots and then some pictures of Dutch kiddies in their wooden shoes. There is a laugh almost every minute with the latter subject. A gavotte is first used and then "Mignon" until the picture of the Holland children, when the orchestra turns into "In Holland."

With the lights all in red, Miss Annie Rosner then sings "Love Is Divine." She is dressed in white, and right here we want to make a little suggestion to exhibitors. The other day we walked into another theatre where there was a soloist who had been probably paid a large sum for her appearance. But she was manifestly COSTUMED. She had on her all the plate glass that Pittsburgh has turned out for years, and she was "dressed up to go to a party." There was a gasp at first, but after that there was nothing more than plain resignation. They applauded, but they did not mean it.

If you are going to have soloists keep their appearance pleasing but simple. If one of them keeps on moving around to show her diamond tiara or her wonderful ring, get one of your best stage hands to take it away from her before she appears again. People in the audience do not want to be reminded of what other people have when they go to a motion picture presentation. They want amusement without your saying to them: "Here this is. Now come and admire it." And the simple dress that most of the soloists at the Rialto and Rivoli wear make their songs all the more convincing.

Then follows the Animated. It opens with Gaumont pictures of Mary Pickford welcoming her own regiment home. There is vigorous applause as she kisses one of them, and the khaki dress that she wears for the role brings a lot of comment from the women sitting alongside. From the same source come pictures of Gen. McClernand being honored in San Francisco, with the poilus marching in review to the applause of the crowds and the audience, and during all of this "King Cotton March" is used. Then the music switches to "Oui, Oui, Marie," with Gaumont pictures of the poilus watching our fighters of fire at work. And straight after that come pictures from the same source of the

WORTH WATCHING

There's a Different Heading Here, But the Accounts Will Continue

WITH this issue the head with which you have been so familiar, "Seeing the Rialto and Rivoli With Rothapfel," has gone into the discard. Last week we told you that Mr. Rothapfel had resigned as managing director of the two houses. Originally this was to take effect on February 1, but he decided that he would surrender the double post at once. He has been succeeded by Dr. Hugo Riesenfeld, musical director of the two theatres.

Accounts of the presentations at the Rialto and Rivoli will continue to appear here. We will have the same facilities for giving the complete accounts of the presentations as we formerly had, and these will continue to be available to exhibitors only through the MOTION PICTURE NEWS. We have been told many times that these accounts of New York presentations are of great value to exhibitors through the country, and so they will be made a permanent feature.

Some further announcement will be made next week.

fire in Cleveland, and here an agitato helps along the effects.

Then we have the scene changing to Kelly Field, Texas, where we have the most wonderful pictures of airships that we have ever seen. There are literally hundreds of them flying in all sorts of formations, and while the smaller but exact reproduction of the sputtering motor behind the scenes gives the sounding of the motors, the orchestra plays "Give a Little Credit to the Navy," a rollicking song, for about sixteen bars, and then follows through with the effects, with the musicians silent, except for the rumbles of the drums.

From the Rialto library, a place where they gather together and save little bits of pictures until the time for their use is ripe, there come scenes with "Alkali Ike at Glacier Lake," and here we have the organ carrying the music in adagio. Current Events then supplied pictures of the skating carnival in Chicago with a couple of mighty nice looking girls doing some wonderful stunts, and here we have "Heart and Hands," the orchestra starting this slowly and working it up to rapid movement according to the action. From Current Events then come pictures of the boys at Camp Devens enjoying coasting and we get a lot of laughs to "Furore Galop." Then Gaumont comes along with pictures from Camp Logan, Texas, of the wild west show staged by the soldiers, and here we have eight bars of "Hail, America" used with "Wild and

Woolly" following through for the stuff.

Pathe then comes along with pictures showing that we want all the sports back again, with horse-racing being renewed in Los Angeles, and the music for this is "Saddleback," with Gaumont pictures of the Russian Commission visiting Mt. Wilson Observatory, where we have "Nocturnal." Now here comes the punch, with England "mighty welcome to Wilson," as the title tells us. First we have "Sons of Britain" played by the full orchestra, and then the title, "This Bedlam of Greeting," the music switches to "We'll Never Let the Old Flag Fall," with "Yankee Doodle" followed through, and then "We'll Never Let the Old Flag Fall," the chorus being used to the finish, coming in for the first big punch.

Edouardo Albano, baritone, then sings the prologue from "I Pagliacci" with lights in red, and then follows the feature Pauline Frederick in "Out of the Shadows," another one of those tense pictures. "Romance" is used for the opening, a then after an effective pause we have Rachmaninoff's "Melody," with "Elegiac" at the title "Won't You Look." Some of the other music used includes "In the Shade," "Fleur de Lis," "Silence of the Night," "Festival Dance," and "Valse Doris." "Contemplation" is the then but it is only used twice, once with the title "The Passing Day," and then with the fadeout of the newspaper man. With the title, "The End of a Perfect Day," we have the chorus of that favorite used.

With the lights all gold we have Brahms "Hungarian Dances," and then follow "A Photoplay Magazine Little Journey Filmiland," which has been produced by James R. Quirk, editor of *Photoplay Magazine*, and which is being released through Educational Films. First we have shots of the beautiful American Films studios Santa Barbara, and then we are taken aside and get a lot of pictures of the players, including Mary Miles Minter, who smiles just as well as the *Photoplay* camera as she does when she is making features. Then we are brought back closer to New York to the Fort Lee, N. J., studios, where Montague Love is the chief character presented to our gaze. Then we have pictures of Mr. and Mrs. Sydney Drew, showing how they write and produce their pictures and after that we are taken back to the Coast and get Fairbanks, Anita Loos and John Emerson before us all at once.

Then we go to the wonderful Rothapfel studios in Chicago, where so many of the pictures that you see and show are put their final touches, and here we are shown just the way that the "double stuff" is made. We are completely disillusioned with the same man talking to himself analyzed and shown how it is done.

But there is a cartoon at the end that pleases us more than anything that we have witnessed in many a day, and that is the fellow who insists on reading the title. There had been a very fat old gentlem

New York's Way

sitting next to us, with a young wife by his side. She undoubtedly had a whole lot better eyesight than he, but he had insisted on reading everything that had appeared on the screen until this one came. Then he was STRANGELY silent. We would recommend booking this picture if for no other reason than to close up the boys who make half of your people miserable.

With the orchestra bathed in blue the overture at the Rivoli this week is the "Second Hungarian Rhapsody." The lighting effects are well worked here with the colors becoming pink toward the end and then blending into purple, and finally to gold. Then follows another one of Prizma color pictures, this one recording a trip to Catalina Island. All of the colors of the rocks, the land and the sea are perfectly portrayed in this, and there are some striking shots of the fish and fauna of the sea that get exclamations from the audience. "Ballet Music" is used here.

Then follows David Mendoza, violinist, playing "Meditation" from "Thais." Here the lights are all down with only the spot on the soloist who stands in the director's box.

Rivoli Animated opens with the Official War Review, the first scenes showing the King of Italy reviewing the Americans who have been fighting on their front and the marching men get a huge amount of applause. "Spirit of Pageantry" is the opening selection and there follows through "Italian Royal March" and then "Garibaldi March." Following this are striking pictures of three divisions of the American army in France being caught in galling fire. You see shells exploding all around the advancing men, and at one point it seems that a group of them has been wiped out. "Battle of Ypres" is played with these.

Then there is interposed one of the very funny Mutt and Jeff cartoons, "The Hula Abaret," and here the selections are "Kuka Ula," "Russian Rag," and then as the prize fight begins it turns to "Azeo lan."

Then we come back to the war and have Belgium's Day of Days, with the entry of the King and Queen into Brussels. The first picture is of a statue that has been saved in secret during the German occupation to celebrate just such an occasion. "Brabaconne" is used here, and then with pictures of the wrecked Yser canal and the marching soldiers. "Plattsburg March" is used. Next we have the King on his white charger entering the city and viewing the troops, and "Brabaconne" is again used with "Entrance of the Guards" being played for the Belgians. Then when the title comes telling us that here are important points the introduction and trio of La Pere de la Victoire are played by the full orchestra. The next title introduces us to "The ladies from hell," Highlanders, and with the orchestra giving the bagpipe and drum effects. "The Campbells Are Coming" is used. Finally there are "America's Own," and the audience, of



Universal's special lobby display on "The Heart of Humanity"

course, goes wild with enthusiasm while "Over There" helps along the enthusiasm.

After a few bars from the organ the curtains then part revealing one of the John Wenger settings that has been used before. In the center there is a very long window and at either side a Madonna medallion with two hanging red lights. Miss Gladys Rice is in white, and a harpist to the left. "The Rosary" is the number, the curtains closing just as the final notes are dying away. Harp and organ carry the accompaniment.

Most of the music for the feature, "The Silver King," consists of numbered selections. "Merry England" is the opening number and this is followed by "Morris Dance."

Selections from "The Three Twins" form the second orchestra number and then we have a clever Christie comedy, "Five Hundred or Bust," featuring Earl Rodney and Ethel Lynne. It gets a lot of laughs after the tense feature.

Three Des Moines Theatres Give Kiddies Xmas Treat

Abe Frankle, managing director of the Rialto, Casino and Majestic theatres, Des Moines, was host to some five thousand children of the city at the three theatres Christmas Day. Admission free between the hours of 9 a. m. and noon. Such extra matinees cost the theatre little and they are reported very valuable in stirring up new interest among the youngsters

Special Lobby Display Made by Universal for "Hearts of Humanity"

PART of the big advertising campaign on "The Heart of Humanity" being prepared by Universal is the making of special lobby display frames holding photos of scenes from the production and portraits of the principal players.

The special lobby frame is of stained oak and stands over seven feet high and has a width of about nine and a half feet. The center panel of the big frame is shaped like a heart, a heart design painted red containing a title card and portraits of Dorothy Phillips, star of the production; Robert Anderson, Erich von Stroheim, William Stowell and Margaret Mann. Below these portraits, arranged in a painted background of poppies, are three 11 x 14 openings for still photos of scenes from the photoplay. The right and left panels contain four 11 x 14 scene photos and each panel is topped by a title board of semi-circular design.

The photos that make up the standard lobby set on "The Heart of Humanity" have been selected from over two hundred photos which express in the best possible way the basis theme of the film drama.

A large number of these special frames have been ordered and within a short time all Universal exchanges will be able to provide exhibitors with them at a reasonable rental.



Richards and Flynn used the full set of posters and pictures in making this lobby display on "The Light of the Western Stars," with Dustin Farnum

This Exhibitor Refused to Allow Missing Stills to Interfere With His Advertising

VAGARIES of presentday railroad transportation, as they affect the prompt delivery of mail, last week necessitated quick and unusual action on the part of the publicity department of Moore's Theatres' Corporation in Washington.

The Sunday theatrical sections of the Washington papers print on Friday night, which obviously makes necessary the submission of Sunday advertising copy prior to that time. The week's booking at Moore's new Rialto theatre, which it was especially desirous to give unusual display, was "Woman," Maurice Tournour's spectacle. Of press photographs there were none in the Capital. Long-distance telephone communication with New York established the fact that 30 "stills" had been mailed days in advance of the proposed run of the picture. There was nothing to do, apparently, but await the pleasure of Mr. Burleson's uniformed bearers of the written and printed word.

When Friday morning arrived and the anxiously awaited pictures of one of the most gloriously artistic features the screen has known, did not, action became imperative.

As a last resort the first reel of the film was placed upon rewinders and minute examination of the Garden of Eden scenes was made before a high-power tungsten light. When a sufficiently sharp piece of film, with the figures concerned in the episode centered, was found, three frames were clipped and rushed to an expert enlargement. After several unsuccessful efforts the photographer succeeded in running the film view— $\frac{3}{4}$ -inch by 1-inch, up to a 5-inch by 7-inch size—in which the detail of the picture was fairly well pre-

served. A contact print was immediately made, rushed to a retoucher and then passed along to the art department of the Washington Post, where another expert prepared the copy for reproduction to proper dimensions for a three-column ad. allowing space for a distinctive border.

The cut was delivered by the engravers after the ad. was set and the page of the paper on which it was carried made up, but the forms had not been locked, nor mats thrown, with the result that "Woman" was advertised with a three-column cut of the Garden of Eden episode in all four of the Washington papers.

The success of this more or less involved method of acquiring photographic copy of an important and significant scene in a picture abounding in artistic "shots" was complete.

Big Exploitation Is Given "Wanted for Murder"

In exploiting "Wanted For Murder" the Old Mill theatre, Dallas, Texas, followed pretty closely the plan that was originated by M. Kashin when he showed the picture at the Broadway, New York City. From the top of the highest buildings in the business district there were distributed thousands of circulars bearing pictures of the Kaiser and the title of the picture. Then further thousands of paper bags bearing the title were used in grocery stores and fruitstands.

In addition to this the Old Mill carried one-line advertisements reading "Who Is Wanted for Murder?" on every page of the Dallas newspapers and then plastered the whole town with posters.

Eighty-five 24-Sheets Used in Advertising Dustin Farnum in Kansas City

EIGHTY-FIVE 24-sheet stands were used by Richards and Flynn in advertising the showing of Dustin Farnum in "The Light of the Western Stars," at the Twelfth Street theatre, Kansas City, Mo. Large advertising was used in the local papers to announce the picture and the lobby display was devoted to a complete set of stills and a number of large pictures of the star.

Besides owning the franchise for the First National pictures in western Missouri, the company has not acquired the right to all of the product of United Picture theatres and intends to give the product of both of the distributors a full week's run at the Twelfth Street. Immediately after opening with this Dustin Farnum picture, Mr. Richards wired: "We opened Sunday with Dustin Farnum in 'The Light of the Western Stars' to capacity business despite bad weather and the street car strike. It is the most pleasing picture that we have ever played."

There is a wide lobby in the Twelfth Street and this is used to the limit to boost the current offerings, but the management makes it a point never to resort to anything of the freakish, but to attempt to exploit each offering on its merits. So in the case of this offering a six sheet was used at either side and attached to the pillars were frames carrying scenes from the film. On the inner walls were large pictures of the star, and another one was placed on an oval frame, studded with electric lights. This made it stand out very strikingly. A twenty-four sheet was used projected across the sidewalk.

It is worthy of note that this theatre is probably the only one in the country that has a clock in the lobby instead of the regulation affair alongside the screen. You know for yourself how you get the idea of looking at certain clocks as you walk along the street, whether you are really anxious to know the time or not. Richards and Flynn believe in the policy of encouraging people to look into their lobby, and it has been their experience that a big share of those who pass the house give "glance at the time" and then give their attention to the lobby display.

Postcards Help Tie-Up with National Advertising

Famous Players-Artcraft has started a new plan with postcard reproductions of one of the advertisements that it used in the *Saturday Evening Post*, title, "You Wouldn't Know the Old Town Now." There is room left on the postal for an announcement that the theatre to which these are supplied may make. It is suggested that this makes an excellent tie-up of the theatre with the national advertising of the producers.

If you can put eight days in your week ideas, all the better.



Three of the striking 40 by 60 paintings supplied to advertise "Mickey" in theatre lobbies

Star Paintings of Mabel Normand Praised by Exhibitors as Aiding in Boosting Picture

EXHIBITORS who have been complaining about the poor quality of the matter which they are offered for their lobby displays will have to make an exception in the case of "Mickey." Here there is a real chance offered to portray the charms of Mabel Normand through a series of 40 x 60 and 30 x 40 paintings of the star and scenes for the picture. Three of the latter are illustrated here.

These enlarged pictures work a great deal better for display purposes in keeping with the dignity of the theatre than do the ordinary printed matter. Two of these are figures of Miss Normand in boy's clothes and another is a silhouette scene from the picture, while still others illustrate some of the most interesting moments in the offering. Theatres that have used these have reported that they attracted unusual attention.

Most exhibitors cannot go to the expense or the trouble of designing distinctive lobby displays for each picture. In the first place, the most of them do not get a chance to see the production in advance of its actual showing, and any display that would be made would have to be largely designed from the account of the production that they get in the publicity matter. An idea of what can happen is voiced in his letter, from which the names are omitted:

"Never again! I have just had my first experience with designing a lobby display. It cost me fifty dollars, and I wouldn't kick a bit about that, for it certainly did its work and brought me increased business, but the trouble about it was that it left every one of my patrons sore and is going to keep me explaining for the next six months. I had the so-called plan book that was issued by the company, read over the story and then carefully built the display around what I thought was the big scene.

"I got a smashing effect out of it. The display literally stopped traffic in front of my house and soon there was a line in front of the ticket window. That was all very nice, but that display came down just as soon as I had had time to see the picture through. Why? Because the scene that I had taken the trouble to bring out so strikingly was not in the picture at all. It may have been there the way that the story was written, but it had been cut out later. I should not have been caught in this trap, for I have seen that a great majority of the advance 'stories' of the pictures are far different from the finished product."

Where you have a star production it is wise to play up the pictures of her prominently. In these pages we have suggested several times that it is well for exhibitors to save every photograph of players that they get and then to arrange attractive displays on each one. With a nucleus of half a dozen pictures of the players, which can be added to with cut-outs of the star in roles that she plays later, you can generally cause a lot of comment. One exhibitor, who has been in the business only a little over two years, has as many as three hundred pictures of some of the players. He has carefully saved the star pictures that have been sent him and he always buys outright the stills on each offering and preserves these after he has made use of them in the newspaper and his lobby.

For instance, in the case of Mary Pickford he has illustrations showing how she has appeared in every role during the last couple of years. These are cut out from the scenes and mounted on gray cardboard, and under each one is hand lettering giving the name of the character and the title of the picture. These frames stand in the same place regularly, and, as the exhibitor in question changes his bill three times a week, there is a succession in the displays

that keep up the interest. The patrons look for this just the same as they expect to be handed a program when they enter the theatre. He reports that he does a lesser amount of business on star pictures than usual when he is using some player of whom he has no collection of photographs.

Many of the producers are providing stock one-sheets of the stars, and these should be preserved by the theatre manager just as carefully as he does the first dollar that he took in, which you probably have framed and hanging over your desk. Simply because you are not showing this same star today or next week there is no reason why you should cast aside a chance to make money in the future. One live exhibitor estimates that ten per cent of his increased business has come from the "Morgue" that he maintains. He never throws anything away that he thinks he can use again. His collection started with one of the series of drawers that are used by small stores for carrying their thread stock and with which you were familiar in the country emporium days. Now the "Morgue" occupies the whole of a room 28 x 27 feet.

Several of the companies are now arranging to provide lobby displays on each of their big pictures, and the example set by W. H. Productions with "Mickey" is likely to encourage this. Such theatres as Keith's Boston reports that unusual attention was attracted with these paintings.

"Rubberneck Wagon" and Music San Francisco Novelty

Rialto theatre, San Francisco, is giving its patrons a novelty since the appointment of J. Harry Lewis is leader of the orchestra. This novelty is called "Smiles on a Rubberneck Wagon." Slides are thrown on the screen showing scenes about the city, while the orchestra plays appropriate music. For instance, during some Chinatown scenes Chinese airs were used, and pictures of Fisherman's Wharf brought out a rollicking sea tune.

Sunday Morning Symphony Concerts Score Great Success at the California Theatre

SUNDAY morning musical concerts in a motion picture theatre are something new, but they have just been started at the California theatre, San Francisco, and the idea of Eugene H. Roth, the managing director of that house and the Portola, appears to be a great hit if one may judge from the columns of newspaper space that the accounts have received.

The California has one of the finest orchestras in the country and every effort has been made to develop it to the fullest. It is under the direction of Herman Heller and includes 55 musicians, making it the largest musical organization playing in any motion picture house in the world. The first program included "Sakuntala Overture," "Peer Gynt Suite," Liszt's "Second Rhapsody," Herbert's "Algeria" and "War March of the Presiests" on the organ.

Here are some extracts from the article about the first concert, as written by Walter Anthony, in the *Chronicle*, where he gave three columns of space to the concert in the course of two days:

"A New Year's gift it was to the people of San Francisco by the management of the California theatre, where there is resident in the person of Manager Eugene H. Roth a fixed conviction that the people of San Francisco want symphony in its best manifestations at a price commensurate with the meagerest income and offered in an environment of comfort, luxury and acoustical kindness.

"So yesterday morning's concert was given, and pleased smiles wreathed the managerial countenance of the California and its capable musical director.

"The affair was a success. Though but brief notice had been given the public concerning the concert, the audience was large. Next Sunday, if it doesn't clamor at the doors of the theatre at 11.30 in numbers to fill the big building to overflowing, it will be because there isn't the appreciation for good music in town that we are pleased right now to believe there is.

"One takes the playing of this organization for granted. The members of the orchestra are trained and carefully selected instrumentalists, accustomed to symphony in its most pretentious moods. * * *

"It is a genuine pleasure to speak of the acoustical advantages of the California theatre, though there is irony in the thought that so excellently designed a building should be devoted mainly to the silence of pictures. We have not heard a symphony orchestra in San Francisco so congenially located as is the one now to be heard every Sunday morning at the California. Sharpness without echo, clarity without shrillness, carrying power without undue endurance of tone and a resonance to respond to the different timbre of the various orchestral choirs are qualities bestowed on the composite tone by the nice architectural adjustments of the California theatre's proportions.

"The California theatre's symphony orchestra, the management and the director, Herman Heller, merit the best wishes for a prosperous new year—their faith and

KEEP IT BOLD

*Don't Stop Because You Have
Had a Few Days Bad Luck*

THREE months ago we received a letter from an exhibitor, who said:

"I have been following your advice and have been advertising for two weeks. I cannot see where it has brought me any business. I am sending you some of my advertising, and I want to know what is the matter."

There were some ways that his advertising could be improved and we wrote him a letter about it—as we are ready to do with any exhibitor. But the main thing that we told him was to forget all about the two weeks.

Once upon a time the man who is writing these pages was an advertising man on a newspaper, and he shocked an exhibitor very much by refusing to accept purely occasional advertising on the ground that the man was wasting money. We told him that he could not get results from this sort of stuff. It's true.

Don't advertise one day and expect them to stream into your theatre that evening. They won't. You have to keep your message up day by day.

How many years ago did you first hear of Ivory Soap?

enterprise justify the hope that San Francisco will not be defeated by this fine and economical opportunity to enjoy the menu of music's best."

Such things as this go far toward making a motion picture theatre a civic institution. We haven't the slightest doubt that it will bring a lot of people to the California regularly who have not been anything of motion picture fans and that it will send them away with a higher opinion of the photoplay.

Music is one of the biggest elements in popularizing the success of the picture, because there is a chance for music that is not accorded even the average stage production. Certainly it has been one of the secrets of the success of Samuel L. Rothapfel and managers everywhere during the past year have been putting more and more emphasis on this phase of their program.

Merely better pictures do not get more people into your theatre. You have to go something beyond this, and managers who do not think that they can afford to have an orchestra will do well to figure out the Roth plan and see if they cannot add to their revenue with such concerts as he is giving at the California, even if yours has to be on a limited scale and with but a few musicians.

It is likely to make your theatre the theatre of the section.

Praise and flattery are as different as they are spelled.



Charles C. Perry, manager Strand theatre, Minneapolis

Charles C. Perry Back from Liberty Theatres, Runs Minneapolis Strand

Charles C. Perry, who was manager of the Strand theatre, Milwaukee, until he left that position to aid the War Department Commission on Training Camp Activities, has been appointed manager of the Strand, in Minneapolis, and has assumed that post. Mr. Perry has been managing the Liberty theatre at Camp Cody, Texas, for a number of months. Mr. Perry succeeds Charles G. Branham, who has gone to Detroit to take charge of the Majestic theatre in that city, succeeding M. W. McGee, who has left the motion picture field to manage the Belle Isle Coliseum Company which operates twenty-five park amusement enterprises.

Two Pages Used to Advertise News in Newspaper

Full page advertising was devoted to Hearst News and Universal Screen Telegram, news weeklies, in the Los Angeles *Examiner* on Sunday, December 29. The feature of the copy showed a huge battle ship from which the muzzles of three gigantic guns pointed, and the advertisement was entitled "Three Big Guns of the Screen." The display was signed "the only tri-weekly news film service in the world, issued by the International Film Company, Inc., and released by the Universal Film Manufacturing Company." This page was followed by another page in which some of the scenes in the news reel were reproduced on the page of the newspaper.



At left, New Year stage setting at the Circle, and one with "Hawaiian Melodies"

"Home Coming" Used for 1919 New Year's Celebration by McCormick

By Davis Hampton

Among the many tableaux and scenes presented at the Circle theatre, Indianapolis, to celebrate special events and to mark holidays and historic days perhaps none has been more effective than S Barret McCormick's 1919 New Year's tableaux entitled, "The Home Coming."

The scene was one symbolic of peace and pictured the new year as a great golden ship with a huge white sail bending before the winds and steered by a tiny and beautiful cherub racing away from the troubled

waters and carrying a Yankee fighter back to his home. The effectiveness of the scene lay in its simple and direct appeal to the heart.

Another very striking stage picture is being used this week as a setting for vocal number. It shows a forest of straight young trees against a deep blue background with really gorgeous light effects. In order to secure the realism wanted for his scene Mr. McCormick had over fifty trees cut down and transplanted to the Circle stage period. They were then painted in silver and with changing lights made a startling effect.

"Hawaiian Melodies" was another song and scenic picture recently offered at the Circle and which formed a beautiful scene stop. This pictured a night on the islands, with a bright moon casting its glow over the sea stop. On a large rack sat a Ha-

waiian girl, while at her feet were grouped three native men, and together they sang the plaintive melodies of the islands.

This Teaser Advertisement Brought People to the Theatre

Manager Jules Rosenthal of the Majestic theatre, Dubuque, Ia., is constantly using new advertising methods, but one of the best that he has employed came with the showing of Mildred Harris (Mrs. Charles Chaplin) in "Borrowed Clothes." He played this picture on Thursday, Friday and Saturday, but the Sunday previous he inserted a display in the papers reading:

"Shame on you, Charlie! What do you think of a million-dollar comedian, Charlie Chaplin, to allow his charming young wife appear at the Majestic in 'Borrowed Clothes?'"

MAYBE SO

But This Exhibitor Found He
Wasn't Too Busy

THERE came into the office the other day a letter postmarked a town that you probably never heard about. Here's the way it read:

"I've been taking the NEWS for a long time and I have been reading your splendid suggestions, thought that they were mighty good, and then forgot them. I was 'too busy' to give them real attention. Last week I failed to get any material on a production that I had booked, and I spent 60 cents in sending you a wire. I got it. You saved my life."

We didn't do that, but we gave him the service that he asked for. And this is the sort of service that is ready for you at any time, in any quantity, and no matter how much trouble it makes.

We try to keep busy, but we are never TOO BUSY to grab the hands of the clock and hold them back while we attend to what you want.

Just try and see! The only expense is the postage stamp that your home postoffice cancels.



Here is S. Barret McCormick writing one of his advertising articles for the NEWS

Live News from the Producers

Beeman Joins Robertson-Cole

Former Assistant Director General of the Government Division of Films to Open Office in London

ROBERTSON-COLE COMPANY gave another indication of its world-wide activity in films when it announced that the services of one of the Government's war film experts had been secured as European manager for the Division of Films of the Robertson-Cole Company with headquarters in London.

Marcus A. Beeman, former assistant director general of the Division of Films of the Committee of Public Information, is the man selected. He will leave for London January 29 on the "Coronia" and open the office early in February.

Robertson-Cole Company's list of stars signed up for the last two months for distribution throughout the world, as well as in the United States and Canada through the Exhibitors' Mutual, has entailed such an increase in foreign business as to require the opening of the London office.

For nearly a year the firm has marketed a large number of independent productions in foreign countries. A tremendous impetus to this business comes with the addition to the offering of such names as Henry B. Walthall, Billie Rhodes, Bessie Barriscale, William Desmond, Sessue Hayakawa, Carter De Haven and H. B. Warner.

Mr. Beeman is deemed particularly fitted for the work by his experience in the Division of Films, a large part of the activity of which centered in foreign educational work in support of our doughboys, especially in the two neutral countries, Holland and Switzerland, where the battle with the Hun for the winning of public opinion was waged with great success.

In addition the committee supported the



Flora Parker, who, with her husband, Carter de Haven, will appear in a series of two-reel comedies for "Smiling Bill" Parsons and released through Exhibitors Mutual

advance into Russia by disseminating accurate information among the Russian inhabitants to counteract the far-reaching propaganda of lies carried on by the Germans.

Films showing the industrial and military effort of the Americans were scattered through the territories about Archangel and Vladivostok to convince the people of America's true part in the war.

Elsie Ferguson Goes South for Exteriors

Elsie Ferguson, accompanied by her director, Emile Chautard, Assistant Director Al Lena, Jacques Bizeul, cameraman; Wyndham Standing, leading man, and other members of Miss Ferguson's company have gone to Miami, Fla., to film a number of exteriors for the new Artcraft picture, "The Salt of the Earth." They will remain in the South about two weeks.

Miss Ferguson's recently completed Artcraft picture, "His Parisian Wife," by Eve Unsell, will be released next week. It was directed by Mr. Chautard. Miss Ferguson plays the part of Faunette, a girl reporter in Paris, who weds Martin Wesley, a Boston lawyer, after a brief courtship. She is received with coldness by his Puritanical parents. Fauvette finally goes to New York, writes a novel and wins fame and later is reunited with her husband. David Powell appears opposite the star. Courtenay Foote, Frank Losee, Cora Williams, Captain Charles and Louis Grizel are others in support.

"Every Mother's Son" Is "Standard" Release

William Fox announces that the R. A. Walsh production of "Every Mother's Son," one of the Fox "Big Timely" pictures, will be given to the exhibitors as a regular "Standard" release early in February.

The featured player is Charlotte Walker and Mr. Fox announces that by including the strongest attractions as regular Standard picture releases he is giving the exhibitors an excellent opportunity to cash in strong.



Nazimova, star of "Out of the Fog"; Jun Mathis, who adapted it, and Albert Capellani who directed it

Vitagraph Values Locale in New Serial

URGING the necessity of providing the proper background for every scene in its many serials, Vitagraph announces that it takes particular pride in the locale arranged and provided for the many changing scenes in its newest serial now being completed.

"The Man of Might" stars William Duncan and is in fifteen episodes. In search of the proper locations, it is said that the company has been taken through many picturesque sections of Southern California, Lower Mexico, the Arizona desert, and as far north as San Francisco.

It is declared that Vitagraph has insisted that Mr. Duncan spare no expense in securing the true backgrounds and banish all of the so-called trickery. The fights are said to be fast and furious and life and

limb has many times been placed in jeopardy according to statements.

Vitagraph feels that when it announces that "The Man of Might" is a world beater that it means something to the fans.

"The Fighting Trail," "Vengeance and the Woman," and "A Fight for Millions" have all been filled with thrills, say Vitagraph officials, and "The Man of Might" will go them one better.

A. S. Kane Visits Boston

Charles S. Rogers, manager of Select's Boston exchange, received a visit from Arthur S. Kane, general manager, who, after spending two days in going over the increases in business for this territory, returned to his New York headquarters.

Lloyd-Pathe Bookings Climb Steadily

Company Begins National Survey to Analyze Increasing Popularity of Comedy Star—Improvement of Subjects Is Main Point in View—Criticism Invited

PATHE this week announced that the bookings of the Harold Lloyd comedies have shown such an unusual increase during the last few months, and exhibitor comment has been so highly favorable, that Pathe has started through its branches a census as to the number of theatres at which the comedies are booked on standing orders, the estimated number of days that comedies are shown in certain territories, the number of persons who see them and all individual newspaper and exhibitor comment that can be collected.

The move, it is made known, is in preparation for a country-wide drive in promotion of these one-reel features. The aim is to secure as much helpful criticism as possible to show which particular features are most admired in the comedies.

Ask for Frank Opinion

It will also be the aim of Pathe to ascertain if the work of the players individually or the method of handling situations is best liked. The most frank criticism will be invited to aid in the further improvement of what Vice-President and General Manager Paul Brunet of Pathe Exchange, Inc., considers to be one of the exceptionally good things of the year. For, he declares, the Rolin Film Company, in fashioning the comedies featuring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, has contributed an entirely new comedy spirit, an evolution from the broad, coarse and oftentimes messy slapstick pioneer work. It is clean, wholesome, not offensive to good taste, and while it is broad in its farcical treatment, it is still clever in its satire upon men and things.

Mr. Brunet is apt to attribute the increasing success of the Lloyd comedies to the fact that they are a clever mixture of the new and old and while holding those who delight in the humor of strenuous work, are at the same time gaining thousands of new friends by the clean comedy and burlesque idea which is the expression of the new order of things. As proof of this widespread appreciation, it is significant that the Strand theatre, New York City, signed for the largest amount ever paid for a one-reel feature when it obtained for the week of January 4, the Lloyd comedy, "Wanted 5,000," which Hal Roach, president and general director of the Rolin Company declares is a good sample of them all. Samuel L. Rothapfel recently featured "Take a Chance" at the Rialto theatre, New York, and the Lloyd comedies have an enormous following in the New York circuits of Marcus Loew, William Fox and Moss and Stoll.

Mr. Roach, in sanguine anticipation of just such a favorable development, has, in his own words, "bed-rocked these smile-lams, with hilarious Harold," which is characteristic comment on the fact that the Rolin Company, up to the present, has produced and delivered to Pathe a sufficient number of Lloyd comedies to supply the program for the entire year.

Reform in the Drama Seen

The conspicuous element in this production is the burlesque on melodramas as popularly accepted in the motion picture,

with all of the palpable absurdities so satirized as to create a constant source of merriment. Not a few individuals and organizations interested in the betterment of the motion picture, as regards the story and the faithful picturing of life, have commended Mr. Roach for this innovation, which, they indicate, will bring about a reform in the use of wild-eyed impossible melodrama by showing how utterly absurd it is.

"This is a most effective method," comments George Arthur Gray, magazine writer and reviewer, "for by it you may literally laugh the blatant, old stuff off the screen. The villainy villain and the angelic heroine have passed their usefulness on the speaking stage—they are discarded puppets—and there is no reason at all why they should persist on the screen.

"Hal Roach and Harold Lloyd are really active reformers in their happy, irresponsible, carefree way and should earn the gratitude of the entire country in thus holding up the distorted mirror of frantic melodrama to the eyes of the world. These travesties I consider not only farce comedy of the highest degree, but some of the most delightful satire I have ever seen either on the screen or the stage, or that I have ever read, not even excepting Jerome K. Jerome's delightful 'Stageland.' Therefore, these Lloyd comedies have a distinct, individual place in motion pictures—and though I may lay myself open

to protesting assault from some quarters, I nevertheless will have the temerity to say that they, to a certain degree, conserve definite standards of real art."

Two "Hals" Make Good

Hal Roach is still under thirty and was born in Elmira, N. Y. Harold Lloyd is twenty-five and Pawnee County, Neb., claims him as one of her famous favorite sons. The conjunction of these two Harolds has brought a mutual reward of fame and success and the story of the founding of the Rolin Company and the hardships that nearly overcame it, until, by a last despairing effort it became strong again, makes one of the romances of the motion picture industry. Mr. Roach, now president and general director, personally supervises the making of the comedies and he is especially proud of the fact that he personally selected and trained Harold Lloyd, Bebe Daniels, Snub Pollard and other members of the cast.

Roach was a mail carrier in Alaska when he actually got frozen feet and quit the North for the congenial climate of California. From the time he obtained a job as an extra in a Western picture his progress was rapid and he was soon an assistant director. Later, with friends, he formed the Rolin Company and produced several pictures, for which he received no return on account of the successive failures of the distributing companies. He finally determined to put all the funny stunts he could think of—crazy, whimsical and daring—into one picture, which he called "Just Nuts" and sent it to Pathe on speculation.

What might have been his slapstick swansong proved to be a pean of triumph, and of salvation. Pathe asked for more pictures, and to continue further operation, Roach enlisted the interest of Dwight Whiting, well-known resident of Los Angeles, who acquired a one-third interest in the company. Mr. Whiting organized the business on a sound basis and made W. H. Doane his assistant. Messrs. Whiting and Roach later became sole owners of the concern when Dan Linthcum, the third partner, jointly sold them his interests.



Harolds Lloyd, Bebe Daniels and "Snub" Pollard, the winning trio in Pathe-Rolin comedies



John Barrymore is starred by Famous Players-Lasky in "Here Comes the Bride," which is expected to create unusual interest

New Directors and Plays Added

Famous Players-Lasky Announces Screen Rights Purchased for Four Stage Plays to Be Produced at Once

BESIDES obtaining screen rights for four stage plays, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has secured three new directors.

George Fitzmaurice, Kenneth Webb and Irvin Willat have been engaged as directors and the screen rights have been secured for "Come Out of the Kitchen," "Girls," "The Witness for the Defense," and "The Malefactor."

Mr. Fitzmaurice has directed a great many successful films during the last five years, and at the head of his own organization he produced the Astra pictures for Pathe release.

Among the most successful of his many productions are "Innocent," "Common Clay," "The Japanese Nightingale," and starring Fannie Ward, and his many screen presentations of Al Wood's plays, particularly "New York," starring Florence Reed.

His first direction under Famous Players-Lasky auspices will be Elsie Ferguson in "The Witness for the Defense," from the play by Alfred Edward Woodley Mason,

and in which Ethel Barrymore starred during its New York stage presentation in 1911.

Kenneth Webb directed the O. Henry pictures. He will stage Eastern made films for Paramount in the very near future.

Irvin Willat will produce, in the Famous Players-Lasky Western studios, a Lila Lee subject, "Judy of Rogues' Harbor," which is an adaptation of a novel by Grace Miller White.

Mr. Willat is well known as a director and one of his latest was "The False Faces," an Ince production released as a Paramount-Artcraft Special and which starred Henry B. Walthal.

Of the plays recently secured, "Come Out of the Kitchen" is a comedy by A. E. Thomas, founded on the novel of the same name by Alice Duer Miller and produced on the stage by Henry Miller and Ruth Chatterton and Bruce McRae.

"Girls" as a stage play was a Clyde Fitch farce, and "The Malefactor" is from the book written by E. Phillips Oppenheim and published in 1916.

This story was bought for John Barrymore and is said to suit his style admirably. In both the East and West studios the Famous Players-Lasky Corporation report great activities.

Sample "Extra" Introduces World News Reel

AS a sample copy of what the news reel will look like when it is released regularly an "extra" is being issued by World Film Corporation and all the exchanges will have it to show by February 1.

The advanced extra sample contains pictures from the local field and abroad, and, according to description, several remarkable news scenes are shown from the Italian Alps.

It is said that a part of this first reel is devoted to a description of the title and typographical make-up and this new news reel distributed by World exchanges will be called "Kinograms."

Views of the Kinogram concern's labora-

tories at 71 West Twenty-third street, New York City, show that the editorial rooms are operated in the same building and as this is the only outfit on Manhattan Island they figure that quicker service will be the result.

Charles Urban, Ray L. Hall and Terry Ramsaye make up the executive and editorial staff of the Kinogram and all this information is featured in the first sample or introductory copy published as the "Extra."

The name "Kino" means motion pictures in probably the largest part of the globe, it is said, and "Gram" is taken boldly from cablegram.

Exhibitor shows are set for Feb. 1.

Merrick Now Assistant Sales Manager

Joe Merrick, prominent exchangeman on the Pacific Coast, has been promoted from Pacific Coast supervisor to assistant sales manager of the Exhibitors' Mutual Distributing Corporation and transferred to New York, Exhibitors' Mutual announces.

Mr. Merrick came East with the removal of the executive offices of 'Exhibitors' Mutual from Chicago to New York City and has begun his duties in the new Mutual general offices at 1600 Broadway.

Joe, as he is called by his many friends, is a pioneer in the industry. His connections date back twelve years. His experience covers all angles of the business—exhibition, distribution and production.

Mr. Merrick started at Missoula, Mont., where he was the owner of three theatres, the Isis, the Bijou and the Grand. After five years as an exhibitor he entered distribution as a member of the staff of the old General Film Company, in Portland, Seattle and San Francisco. He was connected successively with Blue Bird and Universal, leaving the latter to enter the service of the Mutual Film Corporation, first as branch manager at Seattle and then as branch manager at Los Angeles. During his long service as branch manager of the Mutual Los Angeles office he built up a wide acquaintance with the studio folks and there are few stars, and few minor actors who do not know him well enough to call him "Joe."

Lauds Faversham Cast

Famous Players-Lasky takes great pride in the cast which it gave William Faversham in the fifth of its Paramount-Artcraft specials released January 12.

"The Silver King" stars William Faversham, and Barbara Castleton is the leading woman. Others prominent in the cast are John Sunderland, Warburton Gamble, Daniel Pennell, Cecil Yapp and William O'Day. George Irving directed the picture, which is from the original stage play by Henry Arthur Jones and scenarioized by Burns Mantle.



Edith Roberts Stands Guard in "Sue of the South," a Universal Production

Select Establishes New Sales Record

Declares High Mark Has Been Passed in Five Out of Last Six Consecutive Weeks—Branch Managers Work Hard for Results—Starts Year Satisfied

ACCORDING to an announcement which this week came from the publicity department of Select Pictures, most remarkable results have been attained by that corporation in the matter of business done by the company, as a whole, throughout the United States in the period extending from the last week in November until the week ending January 4, inclusive. The announcement declares that in five of the six weeks mentioned net film rentals broke all previous records of Select. That this was accomplished in the face of the fact that during these six weeks about 1,200 towns having theatres were closed on account of the epidemic is considered remarkable by officials of the company.

Select's achievement is considered so noteworthy by members of the organization they felt it would prove of interest to the industry to make an announcement.

Kane Gets on the Job

It will be recalled that when the influenza epidemic caused a shutdown throughout the country, the large producing companies and distributing organizations got together and agreed that it would be wise not to release new productions during a certain period of weeks. How conditions gradually righted themselves in various districts here and there throughout the country, how the theatres opened up, one by one, all this has become film history.

Arthur S. Kane, general manager of Select, was ambitious that the sales force of his company should get on its toes quickly and during the entire closed period was bending every effort to this end, being enthusiastically backed by Select's branch managers in the twenty-one cities in which the company maintains exchanges. It has been already recorded how Select staged a "Re-open with Select" campaign and achieved results in getting managers of houses everywhere to use some Select feature as the attraction with which to re-open their houses after the dark period. Branches strained in their efforts to get opening dates. The argument was used that managers could find no surer way of winning back their patrons after a long period during which they had got out of the habit of coming to the playhouses than by offering them Select Pictures. The very first week after the general resumption of business, the week ending November 30, Select's net film rentals broke all records established prior to the shutdown.

Books Houses to Keep

But having got into the houses, Select was determined to stay in them, and efforts were concentrated to this end. And so the week ending December 7 broke the record established by the week ending November 30. And again, for the third consecutive week, that ending December 14, broke the record of the prior week.

The week ending December 21 was the week before Christmas, and it was hardly to be expected that this would prove a record-breaking week. Nevertheless, the net film rentals secured by Select that week are said to have compared very favorably in amount with some of the past weeks of the period prior to the shutdown.

Taking advantage of the week of Christ-



Alice Brady Is Presented by Select Pictures in "The Indestructible Wife"

mas holidays, and with the fact in their minds that this was their very last chance to again break a record in 1918, Select's entire force, from branch manager to road salesman, concentrated upon doing an eye-opening business. And so the week ending December 28 broke all records previously established by Select.

Good Work Appreciated

Select officials were naturally especially elated at this achievement, and General Manager Kane sent congratulatory telegrams to the various branches, acknowledging the wonderful work done and voicing the home office's appreciation of it. A day or two later, however, Mr. Kane followed this with a letter to branches in which he said: "During the year we have got to do greatly increased hustling to keep out of our own way, or the shadow of the closing weeks of 1918 will envelop us." Evidently this fear was in the minds of the branch managers. Having attained the peak, were they to rest in the shadow on the other side during 1919? Determined that 1919 should not be threatened in this manner, Select's twenty-one branches outdid themselves and in another burst of speed shattered at once, in the first week of the new year, the record established with the last week of the old. Net film rentals for the week ending January 4—the last report to be received—are declared to be the greatest in Select's history.

This sequence of five record-breaking

weeks out of six has been very gratifying to everyone concerned in the business of supplying Select Pictures to the country. A consistent series of record-breaking weeks, one after another, maintained in the manner that the Select record was maintained during the six weeks just closed, can mean but one thing; that the product that Select was offering to the exhibitors was in demand, first, for the purpose of attracting patrons back to the picture theatres, and, second, for the purpose of holding this patronage once it was obtained. The records secured also imply the most sincere of compliments to the alertness and ability of the members of Select's sales organization—that compliment which is best expressed in results. Select is particularly proud that at a time when officials of other large companies are openly complaining that their business is off 15 or 20 per cent, due to the abnormal conditions obtaining by reason of partly closed territory, the demand for Select attractions has been so strong that the company's business has risen to a higher mark than ever before in its history.

Anita Stewart Would Form Soldier Organization

Anita Stewart, star of Louis B. Mayer's production of "Virtuous Wives," has started a movement for the organization of a body similar to the Grand Army of the Republic. A letter written recently by Miss Stewart to Secretary of War Baker, explains Miss Stewart's suggestions. The letter addressed to Mr. Baker, follows in part:

"May I be permitted to offer a suggestion concern a matter which I cannot but believe will meet with your hearty approval. I refer to an organization of our Soldiers of Freedom similar to our glorious Grand Army of the Republic.

"Perhaps the starting of such an organization before all our boys are back from overseas may seem a bit premature, but how much easier it would be now while the nucleus of our splendid army is still together, than to wait until it is scattered to the four corners of the country. And what a fine thing it would be for the boys still in service to find on their return, the movement well under way. That a mighty organization of World War Veterans will some day be formed is a certainty, but a word from you now would hasten it, and prevent countless delays later on.

"Ravished Armenia" Has Its Premiere

"Ravished Armenia," the new eight-reel production directed by Oscar Apfel in the Selig studios, had its premiere at the Majestic theatre in Los Angeles the week beginning January 19th.

The story was adapted from a serial which ran in the Hearst publications, and Irving Cummings is seen in the leading role with Aurora Martignian. The film will provide funds for the Armenian War Relief Association.



Viola Dana is completing "Diana Ardway," a comedy for Metro. Hale Hamilton is busy on the West Coast on "Johnny on the Spot."

Fourth Nazimova Is Completed

Metro Will Distribute "Out of the Fog," a Nazimova Production, Beginning Early in February

WHAT is announced as a vital and powerfully absorbing drama of life along the New England coast will be distributed early next month by Metro exchanges.

It is the fourth of the special Nazimova productions presented by Richard A. Rowland and Maxwell Karger and entitled "Out of the Fog."

They consider Nazimova's attraction on the screen seems to be cumulative and getting greater every day. Both Mr. Rowland and Mr. Karger cite what they declare to be her tremendous success in "Eye for Eye," and also "Toys of Fate" and "Revelation."

Metro officials declare that the new production of "Out of the Fog" will surpass her past successes and that it is finer and superior from every standpoint.

It is stated that the filming of the light-house scenes was done at the very place the story calls for and that all the realism was injected by Director Albert Capellani and Eugene Gaudio, the cameraman, by

close, capable co-operation.

This production was adapted from the stage play, "Ception Shoals," by H. Austin Adams, and Mme. Nazimova is said to have scored a great triumph when she appeared in the stage production at the Thirty-ninth Street theatre in New York City.

In the supporting cast Charles Bryant appears as Phillip Blake and Henry Harman as Job Coffin. The balance of the cast is declared to have been selected with every care and includes Nancy Palmer as Maude Standish, George W. Davis as her husband, T. Morse Koupal, Charles Smiley, Tom Blake, Hugh Jeffrey, Dorothy Smoller, J. O'Connor, Harry Weiss, Ada Scovill, Marie Gynt and Lydia Wellmore.

The production was under the personal supervision of Maxwell Karger and Nazimova's versatility is said to be artistically demonstrated in her portrayal of Faith, Job Coffin's unhappy sister, and again as Eve, her oddly reared daughter.

Joe Coffin is the grim keeper of a lonely surf-swept lighthouse off the Massachusetts coast and there are said to be many thrilling scenes as well as intensely dramatic moments in this production.

Many Popular Favorites in Houdini Serial

SUPPORTING Houdini, the Handcuff King, featured in "The Master Mystery," the fifteen-episode serial, produced by B. A. Rolfe and distributed by Octagon Films, Inc., are seen popular stage and screen favorites.

Houdini brings to the screen for the first time not only an elaboration of those feats of escape from restraint which earned for him the title of "the handcuff king" and made his name a household byword all over the world, but a line of stunts he has never done before. Appearing with Houdini are Margaret Marsh, Ruth Stonehouse, Edna Britton, William Pike, Charles Graham, Floyd Buckley and Jack Burnes.

Miss Marsh's name has been featured in many pictures, as has that of Miss Stonehouse. For five years Miss Stonehouse was an Essanay star. She was also a Bluebird star for a year and a half and a Triangle star for eight months. Edna Britton, in a vampire role, has established a reputation by work in Lew Field's shows and Winter Garden productions. She was also the star of several of B. A. Rolfe's musical acts in vaudeville.

William Pike and Charles A. Graham both have had many years experience on the legitimate stage. Jack Burnes and Floyd Buckley are known for their character impersonations in serials.

Erie Theatre Magnates Visit New York

O. A. Potter and G. E. Newton, owners of the Majestic and Columbia theatres at Erie, Pa., spent several days in New York City last week arranging bookings and securing some necessary accessories.

Incidentally while paying a call on **MOTION PICTURE NEWS** anent some very enlightening articles they had read on picture projection they told of the success of their recent opening of the Columbia at Erie after it had burned to the ground last May.

The Columbia was immediately rebuilt and then the "flu" epidemic arrived as it was ready to be opened. However, when it was opened with a 1,200 seating capacity November 10, it did a "turn 'em away" business at admission prices, matinee twenty cents and evening thirty cents.

Messrs. Potter and Newton said that the Majestic seats 1,700 with admission prices of fifteen and twenty-five cents. Paramount and Select and open market for the big specials is the policy of both houses and they have only one competitor in pictures in Erie—the Strand.

A full orchestra and pipe organ is installed at both the Majestic and Columbia theatres.

Capitol Film Contracts for Laboratory Work

Ike Schlank, president of the Capitol Film Company, Inc., of Indianapolis, Ind., has contracted with the Spoor-Thompson Laboratories for the developing of film for all pictures released by that company. Capitol Film has now started the release of pictures. Spoor-Thompson announces that this is the second big contract secured within the last two weeks, the first having been signed by J. A. Berst for processing all of the film of the United Picture Theatres of America.



J. D. Williams, of First National Exhibitors' Circuit



Episodes in "If Your Soldier's Hit," in the U. S. A. Series handled by the U. S. Division of Films, Committee on Public Information

Select Buys Norma Talmadge Pictures

It was announced this week by Select Pictures that it has acquired by purchase exclusive ownership in all Norma Talmadge pictures. This includes not only all past pictures made for Select, but all Norma Talmadge subjects to be released during 1919.

It is cited that this action has been taken by the Select Company in order to protect the exhibitors who hold contracts calling for the delivery of Norma Talmadge features. It is felt that this purchase by Select of the Norma Talmadge pictures will entirely remove any doubt in the minds of exhibitors as to the ability of Select Pictures Corporation to deliver Norma Talmadge pictures without interruption until 1920. Not only will Select be able to deliver to its customers all Talmadge productions during the current year, but these are declared to be the only Talmadge pictures which can be put out during the period named.

May Allison Starts on New Metro Picture

May Allison, under the direction of Henry Otto, has commenced work on her next starring vehicle for the Metro program, "The Island of Intrigue," adapted from Isabel Ostrander's novel of the same title by A. S. Le Vain. "The Island of Intrigue" will follow "Peggy Does Her Darndest" on the Metro program. It is being produced under the personal supervision of Marshall Karger, director general. The scenario calls for a number of exterior "shots." For these the company will go to Santa Cruz.

Exhibitors' Mutual Active

Frank MacQuarrie, supporting Billie Rhodes in her Exhibitor's Mutual release, "The Girl of My Dreams," was for many years in support of Nance O'Neill and Henry Miller on the legitimate stage.

Leo Pierson is also in the Rhodes cast and has appeared formerly in many Orient and South Sea Island pictures. Others in the cast are Golda Mawden, Jane Keckley, Benjamin Suslow, Lamar Johnston and Jack Macdonald.

"U. S. A. Series" Makes Good

"Horses of War" Released January 20 Through World Film—Fourth Will Follow on February 3

THAT the American public is tremendously interested in the intimate details of many secrets concerning the participation of the United States in the world war, secrets that were closely guarded until the armistice was signed, is evidenced by the popularity of the U. S. A. Series of two-reelers, produced by the Government and released by the Division of Films of the Committee on Public Information through the World Film Corporation. In answer to public demand expressed on many sides the Government had the films made by Signal Corps Photographers. They show many phases of the war that are of great importance in connection with the participation of the Nation in the conflict. By reason of the demand for the pictures they have proven popular with exhibitors and are regarded as of high box office value.

The third picture of the series, "Horses of War," is now ready for release and will be available at World Film Exchanges, January 20. This picture is said to be one

of the best of the series, showing the tremendous part played by the horse in modern warfare in spite of the tremendous utilization of the motor in connection with trucks, tractors, lorries and tanks.

The first picture of the series, "If Your Soldier's Hit," was released December 23d, and is sharing the popularity of the other various films released by the Government. It tells the story of the American Medical Detachment and Field Hospital Corps, showing the rescue of wounded men from the battle field and how they are treated at the first dressing stations and removed to the hospitals, taking them right through the entire hospital system to convalescence.

The second picture of the series, "Wings of Victory," which was released January 6th, is following close in the footsteps of the first release of the series and gives promise of meeting with the same popularity.

Following the release program of the U. S. A. Series, the Government will release the fourth picture February 3d. "Making a Nation Fit" is the title of this two-reeler, showing how the men of the Nation were made fit for war.

Promotions Announced for Universal Men

FOLLOWING a re-organization a few weeks ago in the Universal offices the Sales Department announces two more promotions, through H. M. Berman, general manager of exchanges.

Gus A. Metzger, for the past half year manager of the Jewel exchange in New York City, has been made district manager for the Universal exchanges located west of the Rocky Mountains.

These exchanges which come under Mr. Metzger's supervision are located in Denver, Salt Lake, Butte, Spokane, Seattle, Portland, San Francisco, and Los Angeles.

According to further announcements Hal Hodes, formerly with Vitagraph and Kalem previous to entering the service of Universal in a publicity capacity, is now assistant general manager of all Universal exchanges.

Mr. Hodes is said to have made a great success in exploiting Jewel productions.

During the absence of Joe Brandt, who is now in Universal City, Cal., Mrs. M. F. Todd, his assistant, and Blanche Wallach, his secretary, will do a good share of the work required to properly exploit the serials and news reels distributed by Universal.

J. A. C. Chandler, Chief of the Division of Rehabilitation, Federal Board for Vocational Education, in a letter to Carl Laemmle, commended the Universal executive for his patriotic spirit in providing positions for soldiers who had lost one or both legs.

The Inspection Departments of President Laemmle's various film exchanges are said to be open for these heroes and those who have in charge the caring for wounded and crippled soldiers expressed themselves as being very appreciative of the Universal's co-operation in such a laudable work.



Vitagraph Claims an All-Star Cast for the William Duncan Production Called "The Man of Might," a Fifteen-Episode Serial

Billboard Campaign For Serial

Vitagraph Announces That Plans Have Been Completed for Intense Exploitation on "The Man of Might" Serial

NEW twenty-four sheets carrying heroic figures in groups showing William Duncan in a furious fight with one of the villains while the heroine looks on helplessly, tied to a mast of the ship, shows that Vitagraph is prepared to launch its billboard campaign featuring William Duncan in the newest serial, "The Man of Might."

The atmosphere surrounding the situation gives the opportunity for some wonderful color work and as striking a 24-sheet as has graced the boards of the country for many a long day is promised.

Beginning with "The Fighting Trail" and through every serial thereafter, Vitagraph has made its billboard campaigns the pivot on which its serial exploitations have turned.

These 24-sheets have girdled the continent in campaign after campaign, and the every-growing success of Vitagraph serials is the best reason in the world for the continuation of the billboard campaigns.

William Duncan is the star of "The Man of Might," which was written by Albert E. Smith and Cyrus Townsend Brady, and Duncan also directs the production. He is supported by a star cast which includes Edith Johnson and Joe Ryan, and the hundreds upon hundreds of thousands who have seen this trio in Duncan's last serial, "A Fight for Millions" are expected to feel the compelling impulse to hustle to their favorite theatre when they cast their eyes upon the new 24-sheet.

While Duncan's fights are much in evidence throughout the fifteen episodes of "The Man of Might," each episode is loaded with the kind of thrills Vitagraph

has taught exhibitors to expect in its chapter-plays.

Duncan carries his nerve with him and risks his neck time after time in each episode. For example, in the fifth episode, he drives an automobile at better than sixty miles an hour against a pile of railroad ties that are blocking the road.

The machine bounds over the ties and one of the occupants is thrown out over a distance of over twenty feet and in landing, the two rear wheels of the machine are seen to snap off. There is absolutely no trick in this scene, for Duncan and his company took big chances in the filming of it and the screen records faithfully how close they came to a disastrous accident.

Duncan's company is well beyond the half-way mark in its production of "The Man of Might," and the entire serial will probably be filmed by the time the first episode is released throughout the country.

Boston Film Club Lauds Post Scenics

After the Boston Film Club witnessed the Post Scenic films, "Come, Watch With Me the Passing Night," and "When Nature Smiles," at the Temple theatre, the members passed a resolution advising every exhibitor in New England to carry at least one Post Scenic on their program.

Mrs. J. Wentworth Brackett, president of the club, wrote to the Post Film Company, Inc., of New York City, as follows:

"Your nature films are the most marvelous productions we have ever seen on or off the stage or screen. Your films seem to surpass nature."

The company announces that it may produce a multiple reel picture to take the place of a regular feature on the program in connection with the single reel scenics

De Haven and Parker Join "Smiling Bill" Parsons

Carter De Haven, musical comedy and film star, and Flora Parker, his wife, have been signed by "Smiling Bill" Parsons for a series of two-reel comedies built on the newly-wed idea. The two De Haven babies will be permanent features of the cast.

Through the Robertson-Cole Company Mr. Parsons has arranged for distribution of these new comedies by Exhibitors' Mutual exchanges.

The initial subject will be released in March and one two-reeler a month thereafter for thirteen months. Carter De Haven was with Weber and Fields in the old days and for many seasons thereafter he appeared on the stage of the leading vaudeville theatres.

The brand name will be "Feature Comedies" and Mr. Parsons promises that they will be real features in every sense of the word.

Says "The Big Six" Scores

Reports show that good pictures never grow old. At least that is the way the Fox officials view it as they point to hundreds of theatres which they declare are scoring heavily by playing "The Big Six."

These are the productions which Mr. Fox considered brought the stars in the limelight and was their big success of the day. Three of them feature Theda Bara and three of the "big six" star William Farnum.

Mr. Farnum is seen in "The Plunderer," "The Bondman" and "The Soldier's Oath," while Miss Bara is seen in "The Two Orphans," "A Fool There Was" and "The Clemenceau Case."

Cecil B. De Mille Starts on New Picture

Edgar Selwyn's play, which was obtained by Famous Players-Lasky for screen purposes before being produced on the stage, is now being filmed under the personal direction of Cecil B. DeMille.

The script was prepared by Mr. Selwyn and William C. DeMille and the picture will be released after the director's latest, "Don't Change Your Husband," scheduled for January 26.



Bessie Love, in Pathe's "Carolyn of the Corners"



At the left is a moment in "The Prussian Cur," Fox feature. Theda Bara occupies the center in "The Serpent," and at the right is a scene from "The Land of the Free."

Baltimore Exhibitors Are Hosts to Drews

When Mr. and Mrs. Sidney Drew played Baltimore in their stage production of "Keep Her Smiling," the motion picture exhibitors there hastily planned a reception and dinner for them.

The pleasant surprise was conceived by the local Paramount exchange manager and the banquet was held in the grand ball room of the Hotel Belvedere.

When the coffee was served a camouflaged screen was discovered at one end of the ball room and "Romance and Rings," the first Drew comedy under the Paramount banner was run off in two reels.

This was followed by the second subject, "Once a Mason," and it is said that the many exhibitors present gave Mr. and Mrs. Drew a tremendous ovation. It is declared that the exhibitors present all hastened to book these Drew comedies at once and that pleasure was combined with business on this particular night.

St. Louis Exhibitor Books "Virtuous Wives"

S. J. Baker, manager of the St. Louis branch of First National Exhibitors' Circuit, announces that he has just closed a contract with Mrs. J. C. Cornelius, owner of the downtown Lyric and Royal theatres and the West End Lyric in St. Louis, for all First National releases.

The West End Lyric is reported to be a very successful neighborhood house and maintains admission prices of fifteen and twenty-five cents. "Virtuous Wives," starring Anita Stewart, is the first feature under the new contract.

Alice Brady Progresses

Alice Brady, the stage-screen star, has passed her 157th performance on Broadway in the stage production of "Forever After," which is now at the Playhouse. Regardless of her legitimate venture, Miss Brady is continuing in pictures, and the New York public sees her either way it desires—or both.

New Booking Plan In Practice

New Angle in Booking Is Evolved and Discussed by Manager of New York Fox Exchange

MANY new angles of booking feature pictures have been discussed during the past twelve months and Manager Louis Rosenbluh of the New York exchange of William Fox has advanced several new ideas in the following interview issued by the Fox offices.

"The nationally known feature photoplay," said Mr. Rosenbluh, "should bring about a new angle in booking and in picture showmanship. In the matter of booking the old methods lead to an immense loss of possible profits to both exhibitor and producer. It has long been the theory that I am now putting in practice with the booking of 'Salome' in my New York territory. It is working out to marked advantage both to the exhibitor and to my company.

"I contend that great features should be shown at the same time in all the houses of a town or neighborhood where the admission price is the same. Think of the cumulative weight of the combined publicity of five or six houses—of all their mailing lists, of all their advertisements, of all the word-of-mouth praise by their regular patrons!

"Not a person who could read or see or hear but would make an effort to see the feature thus exploited. Its attraction would overwhelm everything else in sight; it would crowd every theatre; it would win for screen entertainment thousands of new patrons. The picture houses would reap its benefits for months to come.

"In the first place, the production of such spectacles as 'Salome' form a new precedent in the amusement business. Before the advent of motion pictures no such sums ever were spent on a production—no theatrical entertainment could spend upwards of \$100,000 on a single attraction and hope to get it back—much less show a profit; \$50,000 was a remarkable expenditure to be widely heralded by the press agents.

"Motion pictures have advanced far beyond that in expenditure—why should we

not advance in a corresponding degree in booking methods and showmanship?

"I mean that, under the old booking methods, with an attraction like 'Salome' it is impossible to take advantage of that important factor, cumulative publicity. For the laws of competition are upset—more people will want to see such a film than can possibly crowd into one picture house in any town or city for the limited number of days of the usual picture showing.

"If a single house wished to meet the demand it would have to run the film indefinitely. No single house will do this because their regular patrons demand a change of program at least once a week—in most houses every few days.

"You can see what happens under the customary plans, where a leading exhibitor is given an exclusive showing for his town or neighborhood, with the idea that he thus is going to secure a maximum box-office return for himself and for the producer. He runs the feature for three or four days, or a week. He gets his regular patrons and some of the general outside public—as many as his mailing list and individual billboards and advertising can reach. He reaps a good profit, sits back satisfied and goes on with his new releases.

"But what about the feature whose possibilities in his town have hardly been touched? Shall it be shelved? Because of the low admission prices of picture houses, practically the entire population of that town or section are possible patrons for the feature. Something is wrong—somewhere."

Houdini Serial Scores at Washington, D. C.

According to A. Dresner, manager of Exhibitors' Film Exchange at Washington, D. C., the Houdini Serial produced by B. A. Rolfe, broke all records at the Virginia theatre there.

This is the first serial that ever played the Virginia theatre and this is considered as significant of the immense drawing possibilities of "The Master Mystery."



Pearl White paused after finishing her work the other evening to let the photographer "shoot" her gas-cart. Miss White is in the midst of a Pathe serial

Pearl White Heads Boy Cadets

Pathe's Serial Queen Is Honorary President and Commander in Chief of the American Cadets

THE military organization known as the American Cadets is reported to have units in all the principal cities of the United States and Pearl White is not only their honorary president but is commander-in-chief, according to reports emanating from Pathe headquarters.

If an exhibitor is visited by a delegation of these Cadets and requested to run "The Lightning Raider" serial featuring their chief, and he refuses to do so the Pathe officials fear what the results may be.

For it is stated that all the members are dead anxious to see their commander-in-chief, not only in this latest serial, but at any and all times, and various units of the American Cadets are said to be instituting a campaign to see that "The Lightning Raider" is shown in every theatre that happens to occupy a site near any of the Cadet units.

In New York City there are reported to

be two Pearl White units of the American Cadets and one Pathé unit. In one section of Brooklyn where there is a company of Cadets the boys called on the owner of the principal theatre and by showing him how they were prepared to work up business for him, induced him to play the serial.

This same situation is declared to prevail in all parts of the country and Pathe officials urge the exhibitors not to overlook the value of these boys as business boosters.

Some of the boys are said to take such an interest in seeing the serial successfully launched in their particular territory that they are prepared to make a house to house canvass in behalf of Pearl White if necessary.

The third episode of "The Lightning Raider" scheduled for release January 29, and entitled "Underworld Terrors," is said to be more exciting than either of the previous episodes; is expected to take the audience through a maze of intrigue that is thrilling, and centers around the Lightning Raider and her arch enemy, Wu Fang, the Chinese criminal.

Grace Darmond Announced in Six Reel Drama

Jesse D. Hampton announces that Grace Darmond will be seen in a six-reel drama entitled "What Every Woman Wants," and that by special arrangement with Robertson-Cole it will be distributed through Exhibitors' Mutual exchanges.

Grace Darmond is described as possessing that rare combination of beautiful blond hair and dark eyes. It is declared that Mr. Hampton has spared neither time or expense in making the picture equal to the title in every respect and that the title has already evoked many favorable comments, as having great box-office value.

Wilfred Lucas, Forrest Stanley, Bert Grassby and Barbara Tennant support Miss Darmond and others in the cast are Percy Challenger, Mildred Reardon, William De Vall, Mary Warren and the Russian actress, Hedda Nova.

Houdini Serial Opens on Keith Circuit

"The Master Mystery" serial, with Houdini starred, opened in New York, January 6, when the first episode was shown in the Keith and Proctor houses. The opening was to have been December 30, but a postponement was had at the instance of the United Booking Office. Sixteen of the Keith and Proctor theatres are playing the serial, each one for a three or four days' run.

New Quarters in St. Louis

First National Exhibitors' Exchange in St. Louis has moved to much larger quarters at 617 North Grand avenue and now has ten persons attached to the office, it is reported.

S. J. Baker, manager, reports that business is mounting forward in leaps and bounds.

Mae Marsh Completes "Bondage of Barbara"

BARBARA GRAY is a cashier for a lumber company in a small town and the sole support of her wayward brother.

Mae Marsh appears as Barbara Gray in the Goldwyn production, released February 2, which was written by Burk Symon and is entitled "The Bondage of Barbara."

As a plucky girl who becomes a "boy" to save her brother from prison Miss Marsh is said to give one of the most appealing performances of her career.

Tony, the brother, hoping to raise quick funds to take him to New York, stakes—and loses—his money in a gambling den operated by "Slick" Simmons.

Jack Newton, the dissolute son of the president of Newton & Company is heavily indebted to "Slick." Luck is against him and he makes a dupe of Tony. Feigning interest in the boy's welfare, he offers him a loan. Tony accepts and goes to New York, where he gets a job as taxi driver.

Tony is unaware that Jack robbed his

father's safe to make the needed haul to pay his own obligations and that he had dropped Tony's scarf pin near the safe to fasten the blame of the theft upon him. On the night of the robbery, Barbara, searching for her brother, had entered her office, and, discovering the looted safe and her brother's scarf pin, believed Tony guilty of the theft.

Minter Commences Another

Mary Miles Minter has just started another picture at Santa Barbara and the American studios are said to be continually humming with great activity.

Lloyd Ingraham has directed her in "Rosemary Climbs the Heights," "Wives and Other Wives," and "My Lady of Mischance," already, which latter may be renamed, and officials of the American Film Company pronounce these features to be splendid offerings.



A. Ziehm, manager of Goldwyn's foreign department



Olive Thomas, who is to star in Myron Selznick pictures

Dittmar Presents Sample of Color Process

After five years of experimentation, the initial experiments having been made by Kinemacolor in 1913, the Artcolor Pictures Company, of which Louis J. Dittmar is president, have produced a series of pictures following the color process as perfected by W. Francis Fox and A. C. Wadingham, of England.

Chemical action on emulsion produces the coloring. There are no dyes or coloring used and the color appears both in texture and fabrics. A two-reel comedy drama which had undergone Artcolor's process was shown to a representative of the NEWS and if it is an example of all Artcolor productions it should meet with immediate favor. The colors are, as far as the eye can detect, perfect. There is no evidence of a blend in the colors, excepting where such is expected. The complexion of the characters stands out in all naturalness and the black and white effects would defy improvement.

The picture can be operated on any machine without additional attachments. Mr. Dittmar states that the capacity of his plant is now about ten thousand feet daily. This is to be increased. Mr. Dittmar has a two-reel comedy-drama and a six-reel subject ready for release and will give a private showing of this subject in the near future.

Otto Directs May Allison

Henry Otto directed May Allison two years ago when she was co-starring with Harold Lockwood in "The River of Romance" and "Mister 44."

He is now at the Metro studios at Hollywood and will direct Miss Allison again. The first picture will be "The Island of Intrigue," adapted by A. S. Le Vino from the novel by Isabel Ostrander and produced under the personal supervision of Maxwell Karger, director general.

First Selznick-Olive Thomas Now Titled

"UP STAIRS AND DOWN" is the title of the first picture to be produced by the Selznick Pictures Corporation starring Olive Thomas, and work is already said to be started in the Pacific Coast studios with the production scheduled for release in March.

Although the marketing arrangement has not been announced the company is said to be in receipt of many applications for franchises for the series of eight productions featuring Miss Thomas and scheduled to appear six weeks apart.

Charles Giblyn, director general, is in personal charge of the productions and Myron Selznick, president and general manager of the company arrived at Los Angeles last week for a stay of several months, it is said.

"Up Stairs and Down" is based upon

the play by Frederic and Fanny Hatton, which was produced by Oliver Morosco in New York last season and described as one of his biggest hits.

It is a society comedy-drama and is said to deal with the romance believed to exist everywhere above and below stairs.

Selznick Pictures policy will be known by the keynote struck with this first production, according to the officials, and they consider that as their star has shown her talents many times in society roles, she has shown that she is ideally fitted by a very chic personality.

Believing also that the widest appeal is always found in the stories that possess great dramatic emotion, lightened by frequent comedy touches, Director Giblyn is said to be securing several stories along that line.

Reports on Tourneur's Production, "Woman"

ACCORDING to reports received at the offices of Hiller and Wilk, Inc., which firm is handling the sales for Maurice Tourneur's production "Woman," the picture is meeting with unusual success. The picture started a week's engagement Monday at both the Parkway and New theatres, Baltimore, and it is said that it is the first time that the two leading theatres of Baltimore have booked the same picture simultaneously.

The booking was made through Boyd Cunningham, manager of the First National Exhibitors' Exchange, of Washington, D. C., which controls the right to "Woman" for Maryland, Delaware, District of Columbia and Virginia.

Bookings have been reported by the following exchanges who are ordering additional prints to take care of the demand for dates: Frank Gerston, New York, controlling Northern New Jersey; Independent Sales Corporation, New York, controlling New York; Paragon Pictures Corporation, Boston, Mass., controlling New England States; Arthur S. Hyman Attractions, Detroit, controlling Michigan; R. M. Savini, Atlanta, controlling Georgia, Florida, Alabama, Tennessee, North and South Carolina.

The Detroit critics, in reviewing "Woman" on the occasion of its initial showing in Michigan at the Colonial theatre, Detroit, were unanimous in the opinion that it is an epoch-maker in film history.

"A Romance of the Air" Scores at Boston

General Sales Manager L. S. Card of the Independent Sales Corporation phoned the home office in New York that the Boston exchange was simply swamped with bookings for the Carle E. Carleton production, "A Romance of the Air," starring Bert Hall, an American Ace who is making personal appearances with the feature.

Manager Plimpton of the Tremont theatre at Boston is declared to have stated that this feature was breaking all records there. Lieut. Bert Hall wired Frank Hall, general manager of Independent Sales Corporation, as follows:

"Boston critics unanimously acclaim 'A Romance of the Air' the most thrilling serial production, devoting as much as three columns to interviews and criticisms. Thaw and myself guests of honor at special banquet for Allied Aviators and Radio Operators at Boston City Club Thursday night."



V. K. Whipple, staff cameraman of the International Film Service, whose reel goes through Universal, photographed President Wilson with the A. E. F. on Christmas Day

Cites Many Theatres Booking "Cleopatra"

FROM the many Fox exchanges throughout the country it is reported that the William Fox production of "Cleopatra," starring Theda Bara, is being rapidly booked in practically all the leading picture theatres.

Eighteen Milwaukee theatres have contracted with C. W. Eckhardt, Fox District manager with headquarters in Chicago, for a thirty-days' consecutive showing.

F. G. Hartwick, manager of the Strand at Pawtucket, R. I., has booked the feature for a three-day run and is extensively advertising it.

The Standard Amusement Company operate the Palace theatre at Newport News, Va., and will send "Cleopatra" out as a road attraction augmented by a large orchestra, according to B. P. Rogers, Fox branch manager at Washington, D. C.

In St. Louis, the New Central, in the downtown district, operated by William Sievers, has booked the "Super-production" for a seven-day run.

J. C. Christopher, of the Jewel theatre at San Antonio, Texas, booked "Cleopatra" for a three-day run, which makes the third run for that city.

In the many "repeat" dates being reported is the Wonderland theatre at Lorain, Ohio, which has booked the attraction for a three-day run and which means the second showing in that town, according to branch manager of the Cleveland Fox exchange.

Mrs. Wayne Foohey, of the Empire theatre at Lima, Ohio, has also booked the Theda Bara picture after it had already played the Opera House there as a road attraction.

Reports from the Pacific Coast are said to be coming in fast. The Strand at Pasadena, operated by J. M. Root, will show "Cleopatra" for an extended run.

A four-day run is arranged by A. Sotile, manager of the Pastime theatre at Charleston, S. C., after it had already played the town. Although "Cleopatra" had originally played Springfield, Ill., as a road attraction it has just been booked by H. T. Loper's Lyric theatre there for a three-day run, according to the Fox exchange at Chicago, Ill.

Norma Talmadge to Appear in Walter's Play

The screen rights to Eugene Walter's stage drama, "Nancy," which ran successfully for two seasons at the Hudson theatre, have been purchased by The Norma Talmadge Film Corporation. The title role which was presented on the stage by Charlotte Walker, will be portrayed by Miss Talmadge in the screen version, production of which will be commenced immediately following "The Probation Wife," now in the cutting room. "The Probation Wife" will be released following "The Heart of Wetona," which had its initial New York showing at the Rivoli theatre last week.

Owing to the illness of Chester Withey, and the absence of Sidney Franklin, who, with his assistant, Ward Lascells, has gone to Los Angeles by special consent of Joseph M. Schenck (to whom he is under contract to alternate with Mr. Withey in the direction of Norma Talmadge productions) in order to direct Mary Pickford in one picture only, it is likely that "Nancy Lee" will be the picture selected for Robert Leonard to direct. Miss Talmadge's new leading man and other members of the cast are now being selected and will be announced soon.

Holiday Declared for Opening Ince Studio

SPECIAL preparations are under way to greet the opening of the new Thomas H. Ince studio at Culver City, it is announced by Famous Players-Lasky Corporation. The opening of the new \$250,000 studio, which is announced for the near future, will be marked by spectacular demonstrations of an unusual order.

The day on which the studio where Paramount and Arcraft pictures will be produced, is thrown open will be filled with celebrations and festivals of various sorts. A general holiday, with all schools closed, has been declared for Culver City. During the day the mayors of four cities—Culver, Los Angeles, Ocean Park and Venice—have arranged to visit the studio and present to Mr. Ince some fitting token of esteem.

The street which runs on the north side of the studio has been officially named

Ince Boulevard. The city has already passed an ordinance for paving and lighting this roadway.

The new Ince plant is located on Washington Boulevard, the main thoroughfare running from Los Angeles through Culver City and on to the ocean resort towns of Venice and Santa Monica. The administration building occupies an imposing site and in architecture is in the style of an incidental building of the plant. During the festival day this building will be open for public inspection. In the evening spectacular display of fireworks is planned. This will be staged in the mountains at the rear of the studio. Al Wilson, the famous aviator, will be present and will drop rockets from his machine. Dancing and a general carnival will take place on the big stages during the evening. These stages are 75 feet wide and 180 feet long.

Penser to Take Charge of Laboratory Work

Charles Penser, one of the best known laboratory experts in the film industry, has been engaged by the Independent Sales Corporation to take complete charge of its laboratory work. During the past two years Mr. Penser has had charge of re-editing and the laboratory work in connection with the Whartons and Goldwyn.

Independent Sales announces that all prints and negatives of the 10-20-30 series and the other specials handled by it will have the personal attention of Mr. Penser.

Mr. Penser has inaugurated a system whereby each unit of the Film Clearing House, which company has the exclusive distribution of all pictures booked by the Independent Sales Corporation, will be supplied immediately with any scenes or parts that might be damaged or ripped out in the projection rooms of exhibitors, which means exhibitors will always get full reels on all the Independent pictures.

Hunter Bennett Represents Independent Sales

Frank Hall, president of the Independent Sales Corporation, announces that Hunter Bennett, known to the exhibitors throughout the country, has become identified with the above mentioned concern and the Film Clearing House, which company has the physical distribution of all pictures booked by the Independent Sales Corporation. Mr. Bennett will be special representative to all the units throughout the country. For a number of years Mr. Bennett acted in a like capacity for the World Film Corporation and the Mutual, during which time he covered every section of the United States and learned from them first-hand the conditions they have to meet.

Mr. Bennett is now on a trip covering the entire country and besides visiting all the Film Clearing House units, will see personally many exhibitors.

Initial Paramount-Drew Comedy February 2

Walter E. Greene, vice-president in charge of distribution for Famous Players-Lasky, announces that the first Paramount-Drew Comedy will be released February 2 and one a month thereafter.

"Romance and Rings," written by Emma Anderson Whitman for the V. B. K. Film Corporation, is the title of the first release which brings back to the screen Mr. and Mrs. Sidney Drew.

They direct and produce one two-reel comedy subject every four weeks besides playing continuously on the legitimate stage. After a long run in New York with their stage play "Keep Him Smiling," they opened in Chicago, January 13 at the Garrick theatre.

Their second Paramount-Drew Comedy, released in March, is entitled "Once a Mason," by Albert Payson Terhune.

Release Date Advanced for Kerrigan

"Come Again Smith," starring J. Warren Kerrigan in the J. D. Hampton production released by W. W. Hodkinson service through Pathe exchanges, will be released February 10 instead of the week previous as originally announced, according to advices this week.

The picture was directed by E. Mason Hopper under the personal supervision of Jesse D. Hampton from an original play by John H. Blackwood. Lois Wilson is the leading women and the cast also includes Winnifred Greenwood, H. A. Barrows, William Conklin, Charles French and Walter Perry.

Many Inquiries Concerning "Scarlet Trail"

N. R. Greathouse, general manager of the G and L Features, Inc., handling "The Scarlet Trail," a propaganda picture, exposing a social evil, reports that many inquiries have been received at the G and L offices, 729 Seventh avenue, from exhibitors asking about bookings. "The Scarlet Trail" completed a successful run at Shubert's Thirty-ninth Street theatre. The story was written by and the production made under the direction of John S. Lawrence with Beth Ivans, Vincent Coleman, Margaret Blanc and John Costello in the principal roles. It will be distributed through the offices of the G and L Features, Inc.

Pathe Films for Wilson

When President Wilson returns on the George Washington from his trip abroad he will have the privilege of seeing a great many Pathe film offerings, according to a statement issued from Pathe Exchanges, Inc.

The Committee on Entertainment aboard the George Washington has already made a special request to the Pathe Company, and as the President is known to be an ardent picture fan he will be shown four of the latest numbers of Pathe News and some Harold Lloyd comedies.

Two features, Frank Keenan in "The Midnight Stage," and Babie Marie Osborne in "Dolly's Vacation," will also be shown to the President and his large and distinguished party.

Katterjohn Makes Casting a Feature

The feature of the four special productions announced by Monte M. Katterjohn will be his particularly announced hobby of providing each story with a perfect cast.

"Hearts of the Stampede" will be the first one completed, and it is stated that great interest has already been aroused among exhibitors who have played such of his former productions as "The Flame of the Yukon" and "Carmen of the Klondike."

Mr. Katterjohn expressed himself as confident that when he announces the entire cast that will appear in his first of the four productions scheduled it will deeply and intensely interest every exhibitor.

Elaine Hammerstein Under Rapf Management

Elaine Hammerstein will remain under the management of Harry Rapf for a series of special productions, according to an announcement made by Mr. Rapf this week. Miss Hammerstein has appeared in several productions for Mr. Rapf. Under his management she supported Robert Warwick in the "Argyle Case," "The Mad Lover" and "The Accidental Honeymoon." Following these engagements she was starred in "Her Man" and the "Co-respondent," and her last work was in Mr. Rapf's production, "Wanted for Murder," now showing first runs.



A tumultuous moment in "The Man of Might," Vitagraph-Duncan serial

Spanuth in New York on New Enterprise

H. A. Spanuth, of Chicago, has arrived in New York and will soon open offices to attend to the marketing of his vode-vil movies, a single reel novelty which the trade in the Middle West has accepted eagerly according to report. Mr. Spanuth will be remembered as the producer of the picture "The Frozen Warning," in which Charlotte, the famous skater, was starred.

His new enterprise consists of a weekly reel featuring a number of vaudeville acts. It has gone well in several of the large Chicago houses and Mr. Spanuth is enthusiastic regarding its prospects here in the East.

Universal to Enlarge Its Industrial Department

Carl Laemmle, president of the Universal Film Company, has ordered an enlargement of the industrial forces of the organization during 1919. In its first year the industrial department under the direction of Harry Lovey has made such rapid strides that Mr. Laemmle is appointing special industrial representatives among Universal exchanges all over the country. Among the most recent productions prepared by the industrial department is "Keep the Home Fires Burning," produced under the supervision of the American Defence Society.

Bert Lytell Starts Work on Newest Metro

"The Blind Man's Eyes" is the title of the newest Metro which Bert Lytell has started at Hollywood and which is his first picture since he was mustered out of the officers' training camp.

"Faith" and "The Spender" were finished just before Mr. Lytell tried for a lieutenant's commission last October.

"A Man with His Money," Tom Moore's Latest

Goldwyn announces that Tom Moore's latest picture is nearly completed and is entitled "A Man with His Money," written by Frederic S. Isham.

Harry Beaumont directs it and the cast includes Seena Owen, Sydney Ainsworth, Claire Du Brey, Kate Lester, Sydney Deane, Edwin Sturgis, Clare Gersia and Bobbie Bolder.

Mr. Moore is said to have a very likable part and the story is pronounced a wholesome consistent comedy drama. When his girl breaks with him because of his fondness for the cup that cheers he becomes a street demonstrator of popular songs and sings ballads with such touching titles as "Don't Let Your Heart Grow Cold," and "What's the Matter with Mother."

Extremely laughable scenes are said to run all through the film.

Osso Completing Distributing Arrangements

Adolphe Osso reports that following the private showing of Leonce Perret's "Stars of Glory" to a representative body of releasing organizations, he is now completing plans for the release of this picture, the plans for and the medium through which it will be released to be announced later.

"Stars of Glory" is Leonce Perret's latest independent production. E. K. Lincoln and Dolores Cassinelli are the featured members of the cast. The story was written and the picture produced by Mr. Perret, and he reports that all who have seen it have praised it as an "after-the-war" story of merit. The picture opens with the signing of the armistice and the cessation of hostilities, followed by a series of adventure with the love element playing a prominent part.

Connolly in Character Role with Nazimova

Edward J. Connolly, whose characterization of Rasputin in Herbert Brenon's "The Fall of the Romanoffs," placed him in rank with the screen's best character men, left last week for the Coast to assume the principal character role in Mme. Nazimova's latest production, "The Red Lantern," presented by Richard A. Rowland and Maxwell Karger. Mr. Connolly was in the support of Nazimova in her screen production, "Toys of Fate," and on the speaking stage supported the Russian star in New York in a series of Ibsen plays at the Plymouth theatre.

Pearson Gets New Studios

Virginia Pearson Photoplays, Inc., has taken over the Thanhouser Studios at New Rochelle, according to Louis S. Meyer, president of her company.

The director general, John B. O'Brien, announces that Miss Pearson's next picture will be the most elaborate that she has ever appeared in.



The Roosevelt picture called "The Fighting Roosevelts," shows the Colonel succeeding McKinley to the Presidency. The film is distributed by First National

Gets First National Contracts

Lee L. Goldberg, Louisville Exchange Manager, Successful in Landing Several Big Bookings in Kentucky

GODFREY KOTZEN, manager of the Lyric theatre at Covington, Ky., is one of the many exhibitors that contracted for First National attractions when Lee L. Goldberg, manager of the Big Feature Rights exchange at Louisville, visited him on his recent trade jaunt.

Mr. Kotzen booked "The Romance of Tarzan," "Italy's Flaming Front," "The Passing of the Third Floor Back" and "The Panther Woman." He had been so delighted by the results he secured on "Shoulder Arms," according to report, that he again secured it for a repeat engagement of three days.

J. Frankel, manager of the Temple theatre at Newport, Ky., besides booking "Virtuous Wives" and the Petrova pictures, will also play a repeat date on "Shoulder Arms."

In addition to managing the Temple and Hippodrome at Newport, Mr. Frankel is also manager of the Alhambra, a large downtown Cincinnati theatre. Lee Goldberg, who has the Kentucky and Tennessee franchise for all First National attractions, reported many new bookings and called attention to the tremendous increases in bookings as compared to a year ago.

Pete Smith of the Avenel theatre at Bellevue, booked all the First National attractions that he had not already played, and is said to have a standing order for all First National attractions as fast as they are released.

Another theatre in Covington will have First National attractions. Mrs. Meyers of the Family theatre there has booked all second runs after Manager Kotzen has played them first.

Mr. Goldberg also reports that Latonia and Dayton theatre managers are very enthusiastic over First National attractions, and altogether he points with pride to what he terms the natural trend of the exhibitors towards First National productions.

According to Manager Goldberg it is many times easier to book big features like "Virtuous Wives" and "The Romance of Tarzan" than it is to sell the ordinary run of program pictures.

Select Film Gets Four Star Parts

Clara Kimball Young's forthcoming Select picture, "Cheating Cheaters," with practically four stars in its personnel—Miss Young, Anna Q. Nilsson, Tully Marshall and Jack Holt—contains, according to the announcement made by Select Pictures Corporation, many star bits which lend this attraction a distinctive atmosphere; and while it is true that for this reason "Cheating Cheaters" might easily have been scheduled for release as a special attraction, it is, nevertheless, being retained by Select as the second in Miss Young's Second Star Series.

In "Cheating Cheaters" Miss Young has the dual, or rather, triple role of a clever secret service operative. As the story opens she is seen?

Miss Britton, a "Find"

Edna Britton, who has the vampire role in "The Master Mystery," starring Houdini, is designated as a "find" by B. A. Rolfe, who produced the serial. This marks Miss Britton's initial appearance in the silent drama, and it is said that her work stands out with all the prominence of a seasoned star. Prior to this she had been in musical comedy and in the Winter Garden productions.

"The Heart of Humanity" in Three Cities

Beginning January 26 for an indefinite run, "The Heart of Humanity," Allen Holubar's Jewel production, will open at Loew's Palace theatre, Washington, D. C., at Loew's Hippodrome theatre, Baltimore, and at the Stillman theatre, Cleveland. Each of these showings will be patterned after the premier at the Broadway theatre, New York. Negotiations for showings in other large cities of the country are pending and it is expected that the picture will be shown in Chicago, St. Louis, Los Angeles, Philadelphia, Pittsburgh, Cincinnati and Indianapolis. The Marcus Loew circuit of New York and Brooklyn theatres has contracted for "follow-up" showings of "The Heart of Humanity" in all houses. Arrangements are also being made for its presentation in Canada.

Captain Bailey to Exploit "Wanted for Murder"

Capt. Harry A. Bailey has been engaged by the Independent Sales Corporation as its special representative to cover the country in the interest of Harry Rapf's production, "Wanted for Murder," Frank Hall, its president, announces.

Capt. Bailey, recently released from the army, was for a number of years associated with the Anderson and Ziegler interests and later with the New York Hippodrome, and for the past eight years was associated with the Keith interests as manager of the Alhambra and Colonial theatres.

Mr. Hall announces that Capt. Bailey will give his services to the exhibitor free of charge, and that he has some new advertising angles that have never been followed in exploiting a picture.

Ruth Roland Starts New Pathe Serial

Ruth Roland has commenced work on the first episode of her new serial for the Pathe program, according to an announcement from Pathe Exchange, Inc. The serial is being made by Astra at its Glendale studio.

This serial was to have been started some weeks ago but Miss Roland's illness necessitated a postponement. The original title of the serial which is to be in fifteen episodes was "The Long Arm," but this will probably be changed, Pathe announces. The story is by Arthur B. Reeve and Charles Logue and will be directed by Louis J. Gasnier. Pathe expects to release this serial some time in the early spring.

Hugo Ballin Writes Story

The next production starring Madge Kennedy will be from a story by Hugo Ballin, art director for Goldwyn. The title or release date has not been announced.

Nearly every one of the cast is said to be provided with a dual role, and the theme is described as a modern fantasy. It is directed by Clarence C. Badger.

Paramount-Flagg Company Moves to Florida

To be favored with the sunshine so essential to film footage, the entire organization of Town and Country Films, Inc., has moved to Jacksonville, Fla., for a four-weeks' stay.

By that time the company expects to finish filming the three scripts which were taken South. This is the company that produces the James Montgomery Flagg Comedies for Famous Players-Lasky.

The Florida party consisted of Mr. and Mrs. James Montgomery Flagg, Jack Eaton, Mr. and Mrs. Saul Harrison, Harry Gripp, Olin Howland, Beatrice Tremaine, Dorothy Fitch, Joe Burke, James Harris, Harry Squire and Charlie Smith.

The first production to be started in Florida is entitled "Beresford of the Boboons."

Levey Host to Trustees of Defense Society

Harry Levey, manager of Universal's Industrial Films Department, gave a private showing of "Keep the Home Fires Burning" January 11 to the trustees of the American Defense Society and their friends.

This five-reel feature was produced under the supervision of the Society and will be distributed for the purpose of demonstrating the unanimous co-operation of both capital and labor in war activities.

Some of those who attended the showing were Charles Stewart Davison, Chairman Board of Trustees; Richard M. Hurd, George Ethridge, Luther B. Little, Robert C. Sands, ex-Senator George Agnew, Charles Larned Robinson, Francis Tilgman, L. M. Goldstein, Charles E. Maniere and Charles Craig.

New Selznick Offices at 501 Fifth Avenue

At 501 Fifth Avenue, New York City, the headquarters of the recently organized Selznick Pictures Corporation headed by Myron Selznick, is being installed. Randolph Bartlett will be in charge of the Publicity and was formerly press agent for Lewis J. Selznick, leaving that company at the time Select was organized.

President Myron Selznick announces from Los Angeles that production work has already been started there with Charles Giblyn as director general and Olive Thomas as the first star under the Selznick banner.

Select Names Talmadge Production

"Who Cares?" has been named by Select Pictures as the January attraction in which Constance Talmadge is the star. With her in this production is Harrison Ford, who appeared with her in "Good Night, Paul" and other Select features. The director is Walter Edwards, who has directed many of Miss Talmadge's subjects.

"Who Cares?" has been filmed from the story by Cosmo Hamilton.



On His Recent Trip West Winfield Sheehan, General Manager of Fox Film Corporation, Was Initiated Into the Mysteries of "Chuck" as Spread by the Tom Mix Outfit. Mr. Sheehan Is Reaching for the Coffee Cup

Points to Value of Expert Lithographing

WALTER E. GREENE, vice-president of Famous Players-Lasky Corporation, in charge of distribution, points out, in the following interview, the advantage of expert workmanship on posters and lithographic work, prepared for Famous Players-Lasky:

"Coincident with the improvement in motion pictures during the last few years, has come a demand for better and more striking poster paper to advertise these motion pictures, with the result that today these outdoor advertisements offer to the public some of the best examples of decorative art to be found outside the great galleries. The public taste for motion pic-

tures has developed to such a point that only the best will please, and it is natural that only the finest lithographic advertising will attract. An excellent picture may be killed by poor lithographic daubs.

"The policy of Famous Players-Lasky Corporation is and has always been to obtain the best work of the best artists available in the designing and production of lithographs to advertise Paramount and Artcraft pictures, with the result that advertising paper on these productions ranks today as the finest that is displayed out of doors for any class of amusement or entertainment. Every step in the production of a lithograph is taken most carefully.

Metro Names Both Dana and Hamilton Casts

VIOLA DANA was provided with a splendid cast for her "Diana Ardway" and Hale Hamilton has a strong aggregation to support him in "Johnny-on-the-Spot," according to announcements.

Both of these productions are now being completed at the Hollywood studios in California, which studios recently erected by Metro are said to have cost \$1,000,000.

Milton Sills, who played the leading male role in "The Honor System," is Miss Dana's leading man through the courtesy of Goldwyn.

Frank Currier, Floyd Hughes, George

King, Lilie Leslie and Alice Knowland also appear in the cast of "Diana Ardway," soon to be released as a Metro All-Star Series Production.

With Hale Hamilton in "Johnny-on-the-Spot" Louise Lovely appears as leading woman. Harry E. Franklin directs this picture and thinks that it will eclipse Mr. Hamilton's recent release of "Five Thousand and an Hour."

In support of Mr. Hamilton and Miss Lovely are Lilie Leslie, Ruth Orlamond, Edward Connelly, Philo McCullough, Hardee Kirkland, Fred Warren, Neal Hardin and Oral Humphreys.

Details Are Promised for Lincoln Special

MESSRS. SAWYER AND LUBIN promise full details concerning their first S. and L. special, starring E. K. Lincoln, within the next few weeks.

"Our purpose in not divulging the various particulars regarding the story which forms the subject of the film starring E. K. Lincoln and directed by Ralph Ince, has been twofold. After a study of the usual publicity campaign accorded a production while it is in the making and during its distribution process, I have discovered that all of the available ammunition in this line

is usually exhausted long before the picture is completed. The result is that much valuable publicity is lost. The facts are cold by the time the film reaches the exhibitor.

"The second and very important reason is because of the nature of the story and its world-wide appeal. We have purposely kept this information back in order that when the details concerning the story are released they will come in the nature of a startling surprise.

"Nothing Escapes Pathe News," Says Brunet

"NOTHING is 'Exclusive' from Pathe News," declared Paul Brunet, vice-president and general manager of Pathe Exchanges, Inc. He stated that he wished to take exceptions to a film news agency announcing as "exclusive" subjects that have been covered thoroughly in current issues of Pathe News.

"Pathe News covers the entire field very thoroughly," said Mr. Brunet. "Our cameramen go everywhere there is any happening of importance, and not a single big news event in any part of the world escapes their attention."

"The record of Pathe should be sufficient guarantee that no other film news agency can secure news that is not thoroughly covered by Pathe."

"Only recently the manufacturer of another news reel announced that 'exclu-

sive' pictures had been obtained of the grounding of the big transport outside New York harbor with 2,500 soldiers on board. On the same day the Pathe cameramen were at Fire Island, and the graphic scenes of the grounded transport were reproduced that very same night upon the screens of the principal New York theatres."

"The same advertisement of 'exclusive' pictures was published at the time of the surrender of the German Fleet, and later, when President Wilson arrived at Brest. And yet Pathe News had covered these events in a thorough manner."

Mr. Brunet concluded by urging that picture patrons and exhibitors look at the Pathe News before they believe any of the recently or prospective forthcoming announcements of "exclusive" pictures, and they will find it in Pathe.

Film Said to Appeal to Returned Soldiers

THE eight one-reel episodes bearing the general title of "Made in America" are said to possess qualities that will appeal strongly to the returned war heroes. The series is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchanges, Inc.

These pictures are described as a close-up intimate story of the life of the American soldier, and are said to afford sidelights upon the great world conflict that open up a new world to millions to whom the life of a soldier has always been as a closed book.

It is asserted by the Hodkinson officials that no complete and authoritative picture of life in the American training camp has ever been undertaken and that "Made in America" has a splendid realism and

wealth of picturization that will appeal with peculiar force at this time.

This is held to be particularly true when so many thousands of soldiers are returning to civil life from training camps and overseas duty.

Each episode is described as being full of great pictorial interest and presents with great variety and wonderful realism the many phases through which the young draftee passed in his development into a first-class fighting man.

The fact that many re-united families are now hearing or soon to hear the stories of the soldiers' life in camp and field, replete with personal experiences of the returned heroes, is counted upon heavily to bring them into the theatre to see the stories enacted upon the screen.

Press Book Is Finished for Phillips Picture

"THE HEART OF HUMANITY" is now ready for an intense exploitation by all exhibitors, as the Universal publicity department has just completed the press book on this nine-reel production of Allan Holubar starring Dorothy Phillips.

And the premiere showing of this Jewel production at the Broadway theatre in New York brought forth some advertising ideas that were considered very keenly by the Universal men, and it is announced that an extremely novel and unique campaign will augment the pulling powers of this production when it was regularly released a few weeks hence.

Members of the Universal family declare that "The Heart of Humanity" is one of the three greatest films in history and worthy of the most elaborate press book of advertising aids that it is possible to compile.

Many of the advertising suggestions contained in the special service section produced by MOTION PICTURE NEWS a few weeks ago will no doubt be utilized by the exhibitors who book this production, and a great many of these same valuable ideas have found their way in the new press book just completed by the Universal staff.

One page contains the musical score especially arranged by James C. Bradford,

musical director of the Broadway theatre in New York. The various styles of posters are displayed in the form of cuts and one page is devoted to matter that can be used a week prior to the showing and another page displays matter which can be used in the newspapers the week of the showing.

Aechtler and Farrell Form New Firm

Major Film, Incorporated, with offices at 10 Piedmont Street, Boston, capitalized at \$90,000, has been incorporated under the laws of Massachusetts. E. J. Farrell is president and general manager and W. W. Aechtler is treasurer and secretary.

Both Mr. Aechtler and Mr. Farrell are well known in the New England district. Mr. Farrell has been connected with the picture business, in various capacities, for eleven years and was formerly exchange manager for General Film, Pathe Exchange and Select Pictures. Mr. Aechtler formerly owned the Winthrop, Revere, Peabody and Cambridge theatres in the New England district. He sold his interests two years ago to form the Major Films Company. The new firm will be in the market for all independent productions.

Additional Prints on Rapf Productions

"The Struggle Everlasting," Harry Rapf's production starring Florence Reed, is going big in New England, according to reports from Herman Rifkin, Eastern Feature Films Company, who is handling this production in this territory. Mr. Rifkin has ordered additional prints, reports Mr. Rapf. Mr. Rapf reports, also, that Harry Grelle, independent distributor in the Pittsburgh territory, has ordered additional prints on "The Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein. "The Accidental Honeymoon" is also a Rapf production, produced under the direction of Leonce Perret.

"Gentleman" Jim's Serial, "The Midnight Man"

James J. Corbett's Universal serial which was started last week at Universal City is titled "The Midnight Man." Work has been begun by Universal's publicity and advertising departments and a "booster" campaign for "Gentleman" Jim's first serial. No release date for the first episode of the serial, which will be completed this week, has been set.

C. A. Metzger Goes West

C. A. Metzger, formerly an exhibitor in Portland and for many years manager of Universal exchanges at Portland, Spokane and Seattle, and later manager of the Jewel exchange in New York City, has been made district manager of the Universal exchanges west of the Rocky mountains.

He left New York to make a tour of the Pacific Coast exchanges now under his supervision.

Poland Joins American

Four original comedy dramas will be furnished to the American Film Company by Joseph Franklin Poland, fiction writer of Santa Barbara, Cal., it is announced.

Mr. Poland is reported to have already many photoplay features showing, among them being "The Mating of Marcella," "The Girl Question," "Set Free," "Love's Law," and "Wild Primrose."

Mabel Normand Recovers

Attacked by influenza, Mabel Normand has nicely recovered, according to reports from the Goldwyn studios, and is now back at Culver City, Cal., and active in completing the screen version of "Sis Hopkins," which will be her next Goldwyn release.

Burton, Publicity Manager

Henry K. Burton has been appointed divisional publicity manager for Universal exchanges at Indianapolis, Cincinnati and Louisville, it is announced. Mr. Burton, well known in Central States newspaper circles, will make his headquarters at the Indianapolis exchange.

Gaumont Completes "Satan on Earth"

After weeks of preparation the Gaumont Company has completed what is said to be an artistic photo-drama, "Satan on Earth," which it terms a "photo-novelty." Like all Gaumont productions, this feature will be distributed through states-right exchanges. It is anticipated that exhibitors will hail with delight, for it is claimed that it will make any program a success, no matter what the other pictures on the program may be.

Starting with the downfall of Lucifer, the struggles the Devil has made for the mastery of the world up to the present day are clearly shown. The natural barriers which the Great Creator placed to keep Satan in a restricted portion of the earth are shown by pictures and animation. The first republic, the Roman Empire; its patrician nobility in the days of the Caesars; the spread of its civilizing democracy to the westward, and the resistance to it offered by older civilizations to the eastward; the classic dances which beguiled the rulers of Palestine; the bacchanalian banquets when Cleopatra ruled; with these and many other big scenes which defy description, this drama is spectacularly begun.

Territories Sold Fast for Mix Films

It is announced that Exclusive Features, Inc., of 126 West Forty-sixth street, New York City, has sold the rights to the series of sixteen Tom Mix two-reel comedy-dramas for Greater New York and New York State territory to Inter-State Films, Inc., of 729 Seventh avenue.

The Interstate Company is now receiving bookings for this series of two reels and reports that exhibitors are not slow to take advantage of the opportunity offered to build up their programs by means of these "big, little features."

The rights for the State of Wisconsin have been sold to the Mid-West Distributing Company. The offices and exchange of this company are located in the Toy Building, Milwaukee, Wis., where Mr. Ralph A. Wettstein is the general manager.

Raver Plans to Intensely Exploit Maciste

Maciste will be intensely exploited by Harry Raver, who announces the completion of his arrangements for the lithographic posters to be used for "Maciste" in his new serial production, "The Liberator."

The line comprises forty-eight styles. More than two hundred tons of paper will be used to fill the order.

Mr. Raver has always been an advocate of fine posters and is particularly happy when the subject matter at hand permits of making up a large variety of styles, it is not unusual that in the case of The Liberator he believes in going the limit.

One sheet, three sheets, six sheets and twenty-four sheets will be used exclusively. The Riverside Press, with its modern, two-sheet presses, will execute Raver's big order.

Extended Runs on Johnson Film

"Cannibals of the South Seas" Reported to Have Duplicated New York Run in Many Other Cities

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION is receiving reports from its many exchanges throughout the country, and announce that Martin Johnson's pictures, "Cannibals of the South Seas," are scoring extended runs in many other cities that equal the New York run.

The officials express no surprise at this, as they consider the pictures so refreshingly original that box-office records were expected to be broken by a film that had such advertising possibilities.

In New York City, the Plaza, Symphony, Concourse, Dyckman, Adion and Annex theatres enjoyed the advantage that the Rothapfel exploitation had given the pictures, and many Brooklyn theatres also reaped the benefits of this augmented exploitation.

Among the leading Brooklyn theatres that took advantage of this added exploitation campaign and are said to have showed the Cannibal pictures with immense results are the Halsey and Park, and the Park theatre at Corona, Long Island; the Palace at Passaic, the Pastime at Union Hill, the

Colonial at West Hoboken, the Star at Newburgh and the Playhouse at Mount Vernon, all in the vicinity of the New York City theatres.

The Stanley theatre of Philadelphia made the largest booking with Exhibitors' Mutual for Martin Johnson's "Cannibals of the South Seas." The Stanley Corporation played the pictures in eight houses in Philadelphia from three to five days each.

In Minneapolis and St. Paul the Rubin and Finkelstein interests booked the pictures for many of their handsome theatres, and the A. J. Small circuit in Canada booked the pictures at first sight.

Washington, D. C., will also see the Martin Johnson pictures at the Tom Moore theatres, and the Cannibals were shown at the Circle theatre in Indianapolis beginning January 12.

The Exhibitors' Mutual point with pride at the great number of first class downtown theatres that have booked the pictures, and cite among others the Doric at Kansas City, Washington and Crystal at Dallas, Miles at Detroit, Majestic at Grand Rapids, Alhambra at Milwaukee, Orpheum at Akron, Royal at Des Moines, Strand at Canton, Alcazar at Birmingham, Ala., and the Broadway theatre at Charlotte, N. C.

Developments Mature in Industrial Films

GR EAT strides have been made in the development of industrial films and Universal prides itself on its Industrial Department under direction of Harry Levey.

It is announced that President Laemmle has ordered that a special representative be placed in each Universal exchange throughout the entire country to give personal attention to this branch of the work.

"While industrial films have been made for many years by free lances," said Harry Levey, "the Universal is the first big company to make such a big success of the so-called 'commercial-educative' picture."

"These films are all named 'industrials' and are specially booked and we weave an interesting photoplay around each subject so that the manufacturer's product might

be popularized via the screen.

"These films are of such general interest and brimful of information, that many exhibitors ask for return dates. Now that Mr. Laemmle has greatly enlarged the resources of my department I expect this year will see the so-called 'industrial' picture recognized by every exhibitor as a necessary part of his program.

"Just consider how flat, stale and unprofitable the popular magazines would be without the pages in the back carrying attractive business announcements so artistically illustrated," continued Mr. Levey.

"The screen has followed in the footsteps of current literature and these 'industrial' pictures have an artistic appeal as well as entertaining value and these facts are rapidly becoming known."

Valuable Co-operation Is Noted in Omaha

WHEN the newspapers co-operate with the theatres it is considered a very strong combination and an incident of this is noted in Omaha by the Fox Film Corporation.

In the Sunday edition of the Omaha News, "The Journal Junior" section is made up of contributions by the youngsters. When the editor wanted a prize offered that would be of special value to his young readers in solving puzzles, etc., Manager Robert Shirley of the Muse theatre volunteered to supply the prize.

A special showing of the Fox extravaganza, "Ali Baba and the Forty Thieves," was arranged for the prize winners, who were admitted to their own private party at the theatre one Saturday morning.

It is said that the applause was tremendous when the tale of the "Arabian Knights," which William Fox brought to the screen, was shown to them.

Manager Shirley not only delighted the young people and received a lot of excellent press comment through the newspaper, but the army of youngsters that witnessed the production were enthusiastic advertisers by word-of-mouth.

The value to the newspaper was also said to have been great and it is reported that the youthful readers are more eager than ever before to solve these instructive riddles, etc., that may possibly bring them a free ticket as a prize to see some motion picture that will interest them as much as "Ali Baba and the Forty Thieves" did.

Coming Program Offerings

February Goldwyns Number Four

Marsh, Normand, Frederick and a Rex Beach Production Is Scheduled for Release During That Month

ON February 2 Mae Marsh will appear in "The Bondage of Barbara," by Burke Symon, directed by Emmett J. Flynn. "Sis Hopkins," starring Mabel Normand, will be released by Goldwyn February 9, and Pauline Frederick will star in the release of February 16, directed by Hobart Henley.

Rex Beach's drama of the Yukon, "The Brand," featuring Kay Laurell and Russell Simpson and directed by Reginald Barker, will be the fourth Goldwyn release for February and will make its appearance on the 23rd.

Goldwyn is keeping secret the name and authorship of Pauline Frederick's first starring vehicle under its banner with the intention of presenting the production as a surprise. Suffice it to say, it is based on one of the successful Broadway plays of the last year and was written by two of America's foremost dramatists.

It is described as a play that affords its star opportunities for achievements hitherto unexcelled.

"The Bondage of Barbara" is from the pen of Burke Symon, for many years stage director for David Belasco. It tells the story of a girl who becomes a boy to clear the honor of a wayward brother led astray by the son of the rich. In its dramatic possibilities it is a remarkable vehicle for Miss Marsh.

Miss Marsh's leading man is Matt Moore, brother of the famous Tom, now a Goldwyn star. Matt Moore makes his first Goldwyn appearance in "The Bondage of Barbara." Others in the capable cast are Arthur Housman, Jack McLean, Edwin Sturgis and Henry Hallam.

"Sis Hopkins" is Mabel Normand's newest vehicle, completion of which was



Geraldine Farrar, in "Shadows," Goldwyn picture

interrupted by the star's illness of California's "prevailing"—Spanish influenza. Every one knows the vehicle Rose Melville made famous on every stage, big and small, throughout the land. Miss Normand is supported by John Powers as leading man, and by Sam de Grasse, Thomas Jefferson, Nicholas Cogley and Eugenie Ford.

Prominent in the cast of the Pauline Frederick play are Willard Mack, Wyndham Standing, Jere Austin and Tammany Young.

"The Brand" tells the story of the love of Alice Andrews for two men, one who throws her off after she has served his purpose, the other of whom really loves her. She goes to the Klondike in a gold rush with Bob Barclay, a small time vaudeville actor, yielding to his promise of marriage.

Vitagraph Names Comedies for Six Weeks

FOR the six weeks consecutive beginning January 13, the Vitagraph Company announces that the two-reel comedies released each week under the brand known as "Big V Special Comedies" are exceptionally big laugh producers.

The schedule shows that "Boobs and Bumps," featuring Walter Hall and Don Barclay, was released January 13, and "Traps and Tangles," featuring Larry Semon, was scheduled for release in the following week.

Releases of the following four weeks are as follows: January 27, "Footballs and Frauds," featuring "Slim" Summerville; February 3, "Love and Lather," featuring Earl Montgomery and Joe Rock; February 10, "Soapsuds and Sapheads," featuring James Aubrey; February 17, "Stamps and Scandal," featuring Larry Semon.

During the recent convention of Vitagraph branch managers, held in New York, it is reported that all the exchange managers testified that these two-reel Vitagraph comedies released every week were great trade builders and in growing demand daily.

With the initial release of these "Big V" Comedies September 16, there has been one released every week since, and the Vitagraph now has three companies at Hollywood, Cal., producing them on schedule time.

Larry Semon heads one of the companies and also plays the leads and directs.

The second company features Earl Montgomery and Joe Rock and is under the direction of Gilbert Pratt. The third company is directed by J. A. Howe and features James Aubrey.

"Romance of Happy Valley" Griffith's Third

D. W. Griffith's third production for release on the Artcraft program is titled "A Romance of Happy Valley," scheduled for release January 29. Unlike his preceding pictures, there is no touch of war in this production. Practically the same cast that was seen on "Hearts of the World," appear in this production—Lillian Gish, Robert Harron, George Fawcett, Kate Bruce, George Nichols, Bertram Grassby, Porter Strong, Adolphe Lostim, Lydia Titus, Andrew Arbuckle and Frances Parks.

The action of the story is laid in the South and its characters are quaint Southerners. Robert Harron has the role of a boarding-house keeper and Lillian Gish that of a neighbor's daughter. The two fall in love but he, longing for the sights of New York, leaves. His return after eight years finds his sweetheart waiting. It is said that Mr. Griffith has a real surprise and clever mystery in the climax.

"The Better 'Ole" February 16

The Strand theatre in New York City has secured the first booking on "The Better 'Ole," or "The Romance of Old Bill," according to World Pictures, which will distribute this picture by special arrangement with Charles B. Cochrane, who produced the play in England.

This is the screen adaptation of Bruce Bairnsfather's cartoons assisted by Arthur Elliott, directed by George Pierson and made by the Welsh Pierson Films.

The stage play is now reported to be showing to capacity houses at the Cort theatre in New York and the World Pictures feel that the Bairnsfather vogue means much for the success of the picture throughout the country.

Drews in Advance Showing

"Romance and Rings" is the first of the series of two-reel Drew comedies released on the Paramount program and at the advance showing held at the Rialto theatre in New York City Mr. and Mrs. Sidney Drew made a personal appearance.

They were filling an engagement at Baltimore of their stage production, "Keep Her Smiling," but made a special trip on Sunday, January 5, when the Rialto showing started and then travelled to Buffalo where their company opened on the following Monday.

It is declared that the applause lasted nearly eight minutes when they made their personal appearance at the Rialto and Paramount officials believe that the Drew comedies will make a strong feature for their program.

"Breed of Men" Finished

William S. Hart has just completed "Breed of Men" and the Ince star appears as "Careless Carmody" who goes broke and afoot in cowland.

This Artcraft will be released February 2.

January 25, 1919

Ethel Barrymore Appears in "The Divorcee"

An adaptation of what is described as one of her most striking stage successes; "Lady Frederick" serves as the screen vehicle which stars Ethel Barrymore in the Metro release of January 20.

The play was by W. Somerset Maugham, the English playwright and the scenario was prepared by June Mathis and Katherine Kavanaugh. Maxwell Karger directly supervised the making of the film and the camera work was by George K. Hollister.

Miss Barrymore's leading man is E. J. Ratcliffe, H. E. Herbert, Naomi Childers, John Goldsworthy, Maud Turner Gordon, Harold Entwistle, Eugene Strong and Ricca Allen. For the filming of the casino scenes P. Thad Volkman, who, assisted by Mr. Blache, staged "The Divorcee," had the play enacted on one of the great private estates in the east.

International News Man Follows President

President Wilson was closely followed in France by V. K. Whipple of the International News, according to report, and his success in getting exceptional scenes is said to be demonstrated in the news released by Universal last week.

The Screen Telegram is said to show what is claimed to be the first pictures to be sent from Austria-Hungary since America declared war.

In Universal Current Events the funeral ceremony of Theodore Roosevelt is shown. This was released January 12. The English Tommies at San Francisco embarking for Siberia is also one of the many subjects shown.

"Enchanted Barn" Ready for Release

January 27 is the release date set by Vitagraph for Bessie Love's second feature, "The Enchanted Barn," written by Grace H. L. Lutz.

It was filmed at the Hollywood studio and directed by David Smith. Supporting Miss Love are J. Frank Glendon, Otto Lederer, Joseph Singleton, William T. Horns, Frank Butterworth, Ella Wolbert, Darbey A. Walker and Jane Hathaway.

Vitagraph heralds this as the ideal play for Bessie Love, and pronounces it full of the joy of children, with a wealth of exquisite photography and rich with little real life touches.

Universal Releases "100"

Number 100 was the Universal News Screen Magazine released January 11 and six subjects of decidedly different characters are portrayed, according to editor Jock Cohn.

Our ancestors are pictured with the aid of wax by Dwight Franklin; a study of babies; the service flag of Isaac Simms, a Southern patriot who had fifteen boys in Uncle Sam's service; activities of American women in Italy during the war; paragraphs from prominent newspapers, and Willie Hopkin's mud modeling comprise the varied subjects offered.

Two Classic and Four All Star

Metro Names Six Productions to Be Released During Month of February—Lyttell's "Faith" Is First



May Allison, Star in Metro Pictures

BERT LYTELL in "Faith" is released by the Metro February 3, and during that month there will be three more Metro All Star Series and two Screen Classics subjects to be offered through the various Metro exchanges.

"As the Sun Went Down" stars Edith Storey and is released February 10, while a week later Hale Hamilton appears in "Johnny on the Spot." The All Star series release for February 24 is "Peggy Does Her Darndest," with May Allison in the title role.

The Screen Classics schedule for February reveals "Why Germany Must Pay" and "The Great Romance," starring Harold Lockwood.

Maxwell Karger, director general of Metro, wrote in novel form the story of "Why Germany Must Pay," and June Mathis with A. S. Le Veno prepared the scenario. Charles Miller directed it, with Creighton Hale and Florence Billings in the leading parts.

Edith Cavell, the martyred nurse, is one of the characters, and she nurses the Alsatian forced at the outbreak of the war to

fight for Germany against his own personal inclinations.

In support of Mr. Hale and Miss Billings are E. J. Connelly, Frank Currier, Henry Kolker, Joseph Kilgour, Earl Schenck, Margaret McWade and H. C. Carvill.

Harold Lockwood is said to be seen at his very best in the second Screen Classics offering for February, "The Great Romance." Henry Otto staged the production, which was written especially for Mr. Lockwood by Finis Fox. The supporting cast included Ruby de Remer, Frank Currier, Joseph Granby, Louis Stern, Helen Lindroth, Franklyn Hanna, Morgan Thorpe, J. P. Laffey, and Clara Grenville.

Bert Lyttell's picture in Metro's All Star series is "Faith" and is from the story by Richard Washburn Child, scenario by George D. Baker and A. G. Kenyon. Edythe Chapman is Lyttell's leading woman and the cast also includes Rosemary Theby, Edwin Stevens, Nancy Chase, while the direction was by Charles Swickard, with Robert B. Kurrle at the camera.

"As the Sun Went Down," with Edith Storey appearing as Colonel Billy of Rattlesnake Gulch in the mining days of '49, has Lewis Cody in the role of Faro Bill. The picture is from the stage play adapted by George Baker, directed by E. Mason Hopper, photographed by William Thompson, and with the following support: Harry S. Northrup, William Brunton, Alfred Hollingsworth, E. A. Turner, Frances Burnham, Za Su Pitts, F. E. Spooner, Vera Lewis, and George W. Berrell.

Hale Hamilton in "Johnny on the Spot" has Louise Lovely as his leading woman and supporter by Phil McCullough, Ruth Orlamond, Edward J. Connelly, Hardee Kirkland, Lilie Leslie, E. N. Wallack, Neal Hardin, Oral Humphreys, and Fred Warren. This is said to afford Mr. Hamilton great opportunities. Harry L. Franklin directed "Johnny on the Spot," and it was scenarized by June Mathis from Shannon Fife's story.

"Peggy Does Her Darndest" is the title of the picture which stars May Allison and is released February 24. Rosemary Theby and Robert Ellis are prominent in the cast, which includes Wilton Taylor, Dick Rosson, Sylvia Ashton and Ernest Morrison, a little colored boy. The scenario was by George Baker, founded upon Royal Brown's story in "The Red Book."

Three Universals During Next Two Weeks

UNIVERSAL'S program for the last two weeks of this month shows a feature portion of melodramas and light comedy drama.

The January 20 release presents Ruth Clifford in "The Game's Up," a story of how fortune smiles on an ambitious young art student when she is forced to make good. Al Ray, cousin of Charles Ray, is seen as Miss Clifford's male lead. Elsie Jane Wilson directed. The week of January 27 will see the release of a Universal special attraction featuring Harry Carey and entitled "Roped," and a program picture, "Who Will Marry Me?" featuring

Carmel Myers.

"Roped" relates in a semi-humorous way a story of the married life of a millionaire Western ranch owner and his beautiful young wife. It shows what happens to the mother-in-law with social ambitions, who after arranging the wedding seeks to run things her own way.

"Who Will Marry Me?" featuring Miss Myers, is a story of how love finally finds a way to bring true happiness to an Italian girl and her wealthy husband who has married her when intoxicated but who, insisting that he is a thoroughbred decides to develop the girl to his standards.

The Independent Field

Houdini Serial Hits New York

Beginning January 6 "The Master Mystery" Started in Sixteen Keith and Proctor Theatres in Gotham

THE fondest expectations of the producers, exchangeman and distributor, were said to be exceeded when B. A. Rolfe's serial, "The Master Mystery," starring Houdini, opened with its first episode in the Keith and Proctor theatres in New York City and state.

To say that the opening was auspicious is to use terms which do not adequately describe the true facts, according to the officials who declare it was a tremendous success—a veritable triumph—an occasion that once more justified the opinion so often expressed that the Houdini serial will go down in film history as marking a new epoch in serial productions.

What happened at Proctor's theatre, Yonkers, is said to illustrate just how well the serial opened. Seating three thousand, the policy of Proctor's, Yonkers, is to play one show nightly. Thursday night, the opening day for the Houdini serial, the house was packed to its utmost capacity.

Friday night, at 7:50, ten minutes before the show began, the theatre was literally jammed to the doors. Not only was every available seat occupied but standees were present to the utmost limit of the law's allowance.

Outside a veritable mob had gathered, vainly trying to gain admission. Three thousand people were in the crowd that was turned away, it was estimated.

As a solution to the problem of accom-



Edna Britton is a vampire in "The Master Mystery," Rolfe serial distributed by Octagon

modating the disappointed throng, the house management decided upon a radical course—in accordance with which it was immediately announced that two shows would be given on Saturday night, the first at 6:30 and the second at 9:00 p. m.

Thus far what is declared to be the first time in the history of the house the Keith and Proctor policy of one show a night was broken—a significant compliment to Houdini in "The Master Mystery."

Berst to Close Big Deals on Trip to Coast

THREE feminine stars and one male star are said to figure among the prospective deals to be consummated by J. A. Berst, president of United Picture Theatres of America, Inc., on his trip to California. Mr. Berst left for the Coast this week. The production of two ten-reel features is said to be among the projects contemplated by Mr. Berst. For one of the stories Mr. Berst said that \$20,000 is asked.

Mr. Berst stopped off en route at Chicago, where he presided at a special convention of United branch managers operating in the central division of United territory. The gathering included Managers C. W. Bunn, David G. Rodgers, Milton Simon, Floyd Lewis, C. W. Harden, S. C. Bestar, of the Chicago, Minneapolis, Indianapolis, St. Louis, Kansas City and Omaha United offices respectively, and E. J. O'Donnell, the central divisional manager.

Statistical reports were presented to President Berst on the successful reception of this Farnum feature in the various first run theatres of the central division and figures pointing to the success of "The Light of Western Stars" were given. Mr. Berst

expressed the opinion that "A Man in the Open," the next Farnum feature, would surpass in strength of story, excellence of acting, and beauty of photography any vehicle in which Dustin Farnum has thus far appeared.

Plans for the unification of the branch system and constructive discussion of more intensive co-operative action among the managers were outlined and discussed. Mr. Berst is reported to have intimated that following his trip to Los Angeles an announcement of importance to their work as managers, and affecting the material they would be enabled to offer to exhibitors might be looked for. Milton Goldsmith, treasurer and general counsel for the United, accompanies Mr. Berst on the trip.

"The Still Alarm"

Pioneer Film Corporation reports encouraging accounts of the success of its production, "The Still Alarm," in all sections of the country. It reports that this production has run in every motion picture theatre in Newark, N. J., a record to be proud of, it claims.

"Live Wires" in Gaumont's Late Reels

Gaumont Company in its late Graphic release, No. 42, shows the simple ceremonies which marked the burial of Theodore Roosevelt last week. Glimpses of prominent public characters, including William H. Taft, ex-President, are given in this connection.

Included in the "live" news of this number of the Graphic are pictorial accounts of King George and the Prince of Wales reviewing English heroes in Hyde Park, London; American Red Cross Society assisting war orphans in Marseilles, France; Harry Ludwig winning the Bulletin's Eight Annual Cross City Race in San Francisco and visiting French soldiers; downtown fire in Cleveland; annual carnival, Pasadena; Mary Pickford's adopted heroes; the new head of the Mormon Church; scenes at Camp Logan, Texas, and views of Samuel L. Rothapel and the Rivoli and Rialto theatres, the management of which he has recently resigned.

Gaumont News, No. 42, released Tuesday, shows characteristic poses of the late Theodore Roosevelt; an installment of "flying for Uncle Sam"; Baron Makimo, Japanese peace delegate, and Secretary Daniels; views in Paris and scenes of the big transport Northern Pacific, grounded off Fire Island.

"The Unpardonable Sin" for Kinema Theatre

It is the Kinema theatre at Los Angeles that will house the premiere of the Garson and Neillan production in ten reels starring Blanche Sweet.

The opening date for what is expected to be an extended run is February 3 and "The Unpardonable Sin" will then be brought to New York City for a Broadway engagement.

At the Kinema theatre the admission prices to see the Blanche Sweet production will be \$1.50 top.



Yvonne Delva, in "The Thirteenth Chair," directed by Leonce Perret for Acme Pictures



Billy West's second release through Bull's Eye Film Corp. is called "A Rolling Stone"

Middle West Reports Good on West Comedies

Billy West's latest comedies, made under the direction of the Bull's Eye Film Corporation, are meeting with big success, according to reports received by officials of the Bull's Eye Company. An official of the company in commenting upon the reports received from the Middle West said concerning the popularity of the comedian and his comedies, said: "Reports from the Fontenelle Feature Film Company in Omaha, Neb., indicating that Billy West's new comedies are far and away ahead of anything he has previously done. Out in the West film men look on the Omaha territory as the straw that indicates the way the wind is blowing. If the producer can show Omaha anything, he's got the goods that will sell, and sell big. It is a matter of pride with us, therefore, to know that out in that big territory they think so well of the new Billy West comedies.

"Billy West has completed two pictures since his attack of influenza, and in the judgment of his director, and the comedian himself, he is doing a far better line of comedy 'stunts' just now than previously. The news from Omaha is reflected in messages we have received from practically all of the exchanges releasing the new Billy West comedies. Chicago, Boston, Atlanta, Philadelphia and the big New York territory, report excellent business.

Priest Reports Good on Selig Production

Robert W. Priest, president of the Film Market, Inc., reports keen interest in the two William Selig productions, "The City of Purple Dreams," and "Who Shall Take My Life?" which the Film Market is handling for the Selig interests. Mr. Priest also states that numerous inquiries have been received by the Film Market with reference to the reissued rights to "The Spoilers," also a Selig production. He said that every independent buyer who handled it, is ready to purchase again.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	Buyer	Territory
"Struggle Everlasting" and "Accidental Honeymoon" (Harry Rapf Production, N. Y.).....	Alexander Wall, New Orleans	Louisiana, Arkansas, Oklahoma, Texas.
"Struggle Everlasting" and "Accidental Honeymoon" (Harry Rapf Production, N. Y.).....	Phil Goldstone, Omaha.....	Iowa, Nebraska.
"The City of Purple Dreams" and "Who Shall Take My Life" (Film Market, Inc., N. Y.).....	Bernard Cooke, Pittsburgh.	West Virginia, Western Pennsylvania.
"The Star Spangled Banner," "Columbia, the Gem of the Ocean," "The Battle Cry of Freedom," "Home, Sweet Home" and "The Girl I Left Behind Me" (The Film Market, Inc., N. Y.).....	Southeastern Pictures Corporation, Atlanta.....	North and South Carolina, Georgia, Florida.
Series of 2-reel Kay Bee Columbia Brand Western Dramas (W. H. Productions, N. Y.).....	Southeastern Pictures Corporation, Atlanta.....	North and South Carolina, Georgia, Florida, Alabama, Tennessee.
Series of 2-reel Kay Bee Columbia Brand Western Dramas (W. H. Productions, N. Y.).....	Masterpiece Film Attractions, Philadelphia.....	Eastern Pennsylvania, Southern New Jersey.
Series of 2-reel Kay Bee Columbia Brand Western Dramas (W. H. Productions, N. Y.).....	Magnet Film Exchange, New York.....	Greater New York, south of Westchester Co.
Series of 2-reel Kay Bee Columbia Brand Western Dramas (W. H. Productions, N. Y.).....	Strand Features, Detroit....	Michigan.
Series of 2-reel Kay Bee Columbia Brand Western Dramas (W. H. Productions, N. Y.).....	W. High, Baltimore.....	Maryland, Delaware, District of Columbia, Virginia.
Series of 15 2-reel Kay Bee Union Brand Western Comedy Re-Issues (W. H. Productions, N. Y.).....	Masterpiece Film Attractions, Philadelphia.....	Eastern Pennsylvania, Southern New Jersey.
Series of 15 2-reel Kay Bee Union Brand Western Comedy Re-Issues (W. H. Productions, N. Y.).....	Magnet Film Exchange, New York.....	Greater New York, south of Westchester Co.
Series of 15 2-reel Kay Bee Union Brand Western Comedy Re-Issues (W. H. Productions, N. Y.).....	Standard Film Service Co., Cleveland, O.....	Ohio, Kentucky, Michigan.
Series of 15 2-reel Kay Bee Union Brand Western Comedy Re-Issues (W. H. Productions, N. Y.).....	W. High, Baltimore.....	Maryland, Delaware, District of Columbia, Virginia.
Series of 28 1-reel Keystone Eagle Brand Comedy Re-Issues (W. H. Productions, N. Y.).....	Southeastern Pictures Corporation, Atlanta.....	North and South Carolina.
Series of 28 1-reel Keystone Eagle Brand Comedy Re-Issues (W. H. Productions, N. Y.).....	Criterion Film Service, Atlanta	Georgia, Alabama, Florida, Tennessee.
Series of 28 1-reel Keystone Eagle Brand Comedy Re-Issues (W. H. Productions, N. Y.).....	Magnet Film Exchange, New York.....	Greater New York, south of Westchester Co.



A Moment in the David G. Fischer Production, "The Law of Nature," Made Under the Direction of David G. Fischer

Fischer Presents "The Law of Nature"

DAVID G. FISCHER, David G. Fischer Productions, Inc., gave a specially arranged showing for his anti-alcohol feature, "The Law of Nature," at Wurlitzer Hall, Monday afternoon. The picture is in eight reels. The story was written by Mr. Fischer in collaboration with Captain Richmond Pearson Hobson, ex-Congressman from Alabama. Mr. Fischer also directed. Vincent Coleman and Dixie Lee appear in the leading roles, Frances NeMeyer and Harold Salter have principal roles. Stanley C. Mason photographed.

Mr. Fischer will present "The Law of Nature," first in legitimate theatres booked as a legitimate attraction. Following its showing in regular playhouses, the feature will be sold on a state rights basis for the several territories.

Mr. Fischer, who has recently opened offices in the Selwyn Theatre Building in West Forty-second street, has been promi-

nently identified with the motion picture industry for several years in the capacities of director, actor and producer. He was with the American Film Company three years as co-star with J. Warren Kerrigan and directed. He directed the first picture of the company. He then joined Essanay and remained six months with this company as a director. He was director-general of Premier for one year and with the American Commercial Film Company for one year. He was stage manager for Virginia Harned, Julia Marlow and other stars. He was for three years a stage director of stock companies and one and one-half years as director-general of the United Play Company. He is the author of the dramatization of "Lavender and Old Lace," which won an enormous success; and "The Master's Violin," "John Rawn," "The Purchase Price," "Immigrants," "The Stronger Love" and "To-morrow."

"Romance of Air" Crowds Boston Theatre

INDEPENDENT SALES CORPORATION, which is handling the bookings for Carle E. Carlton's serial production, "A Romance of the Air," featuring Lieut. Bert Hall, announces that the picture's opening at the Tremont Temple theatre, one of Boston's largest theatres, reports that an overcrowded house greeted the opening of the four weeks' engagement.

From the reports received this week, Independent Sales Corporation announces that it will extend the engagement to an indefinite run of considerably more than the original four weeks to meet the tremendous demand for seats.

Lieut. Hall, the American "Ace," and one of the two survivors of the famous Lafayette Escadrille, is personally appearing at each performance of his pictured story, which was adapted from his book, "En L'Air."

An idea of the success that marked the opening in Boston is taken from the telegram received by Frank Hall, president of the Independent Sales Corporation, from Manager Franklin F. Plimpton, of the Tremont Temple theatre, as follows:

"'Romance of the Air' complete knock-out at Tremont house. Sold out; big crowd clamoring for admission. Indication it will break all records. Lieut. Hall the hero of the hour; special guest of Boston City Club. Many notables present congratulations.

"(Signed) FRANKLIN F. PLIMPTON."

Contracted for Sixteen

D. L. Williamson, of the Lyric theatre, Jackson, Tenn., has contracted with the Big Feature Rights Corporation for sixteen pictures, one to run every other week, and he has secured the advertising for all.

Lee Gives Results of Trade Showings

Joseph F. Lee, exploitation manager for Louis B. Mayer, now on the Coast giving special trade showing of Mr. Mayer's production, "Virtuous Wives," starring Anita Stewart, reports from Los Angeles that the last of the 25 or more special trade showings of "Virtuous Wives" was held at Tally's Broadway theatre, Sunday, January 5. "That it was a success is putting it mildly," Joe wrote. "T. L. Tally had provided a short concert by an augmented orchestra which he had engaged for the run of 'Virtuous Wives.' The entire motion picture colony was present—stars, property men, directors, actors, and extra men.

"When I arrived in Los Angeles I had given thirteen trade showings in thirteen of the largest cities. Being a little superstitious I was naturally interested in how the thirteenth showing would turn out, and, frankly, the thirteenth was the biggest success of them all. I found the exhibitors wide awake, eager and ready to attend. The Denver Post said of one of these showings: 'For a number of years it has been the custom in the movies to hurry finished products to New York and there show each picture to a small audience of reviewers and managers. The verdict of these people was taken as final by many exhibitors through the country and on their word the pictures were booked. Many times there arose a wide difference of opinion and things that pleased the experts in New York were far from interesting to the audiences in Kankakee. The system was, as all systems, rich in merits but also at fault in many ways. Mr. Louis B. Mayer, president and general manager of the Anita Stewart Productions, decided that a new system was necessary and has already put into effect the following new innovation: Instead of asking the few New York managers and local critics to pass judgment, he is giving private runs in all larger cities and inviting exhibitors and reviewers to view "Virtuous Wives."'"



Alma Hanlon and Jack Sherrill in "The Profiteer," Produced by Arrow Film Corporation



Jack Weinberg, Secy. and Treasurer of Exclusive Features

Lesser Gets Three States for West Comedies

Wilton Cohen, president of the Bulls Eye Film Corporation at 729 Seventh avenue, New York, announced that Sol Lesser had just closed a contract with him to distribute the new Billy West comedies for California, Nevada and Arizona.

Before returning to San Francisco Mr. Lesser said: "I am in the market for the very best features obtainable in all lines of photoplay offerings, and in adding the new Billy West comedies to my list of bookings I am convinced that I am doing my patrons and myself a big favor. I feel assured that Billy West is at his best now, and has never done anything to compare with this new series, and for this reason I am more than pleased to add these features to my attractions.

"There are comedies in profusion. The difficult thing is to wade in and dig out the best. I have overstayed my original schedule of this trip for several reasons, one of the reasons being that I desired to investigate the market for comedies as thoroughly as I could before deciding upon my bookings.

"I know conditions in my territory from careful analysis, and first-hand investigation from all angles, and I have found it is inadvisable to offer my patrons anything but the best in comedies."

All Star Cast for Late World Picture

World Pictures has under production at its Fort Lee studio "The Price of Doubt," in which Montagu Love, June Elvidge, Evelyn Greeley, George MacQuarrie, Jack Drumier and Johnnie Hines will be starred. The scenario was written by Wallace Clifton and Harry O. Hoyt, under the direction of Charles Sarver, scenario editor of World Pictures. Del Henderson is directing.

Advertising Reflects the Quality

So States Louis Burston in Referring to Advertising Matter on Francis Ford's "The Silent Mystery"—Ford "Pep" in Posters

REFERRING to the elaborate advertising campaign which has been set on foot by Louis Burston, as producer, and Hiller and Wilk, Inc., as selling agents, of and for Francis Ford's fifteen episode serial, "The Silent Mystery," Mr. Burston has the following to say of the minute detail work in the design of the posters and the dramatic action that has been expressed by the artist in his work of bringing out the "catchy" lines and action of the serial:

"No expense or effort has been spared in turning out a brand of paper that will fully reflect the quality of the article we have to offer. 'The Silent Mystery' is super-burdened with Ford 'pep,' Ford 'punch,' and Ford mystery, and it was the determination of me and Hiller & Wilk, Inc., to crowd the most compelling possible suggestion of all of these elements in our advertising literature—particularly the posters.

"A striking evidence of the success we have achieved in this direction is the one-sheet for lobby display. It is a fine, bal-

anced, bold and effective specimen of the art of poster making. In the lobby display or on a billboard it simply can't escape notice. And above all it is a poster surcharged with the feeling of action. Our best illustrators are those who are able to endow their drawings with the vital element of action. How often do you see a poster imbued with the atmosphere of dynamic action? 'The Silent Mystery' one-sheet and three-sheet have it—in super-abundance.

"The artist has given the public an eye-full of box-office itch.

"Prominent on the list is a press book with 'pepy' copy, written by men who know their business—who know what magnetizes the editorial eye and what doesn't. The slides and banners are out of the ordinary—different from the hackneyed stuff. The generous display of ready prepared advertising cuts which we have gotten up evidence a decided and really successful attempt to invest them with originality and character as well as 'punch.' They should stand out well on any newspaper page. 'The Silent Mystery' player cuts and lobby display are fully in keeping—in the matter of distinctive character—with the other advertising features which we have mentioned and are calculated to attract strongly."

Novelty Campaign for Lincoln

Syndication of Stories Bearing on First Production and Novel Lobby Displays, Planned by Sawyer and Lubin

ARRANGEMENTS have been completed by Messrs. Sawyer and Lubin, sponsors for the S-L Productions, presenting E. K. Lincoln as star, to syndicate a series of stories through the various newspaper syndicates throughout the country, said stories to have an important bearing on the production in which Mr. Lincoln will first appear in the series of S-L Specials under the direction of Ralph Ince. The papers, it is announced, have been selected as to location and circulation, so as to most effectively cover the territories in which they are published. During the exploitation of the first Lincoln feature, Messrs. Sawyer and Lubin will establish a special department in one of the popular motion picture "fan" magazines. The department will be conducted personally by E. K. Lincoln.

With this feature as the dominant note, Sawyer and Lubin venture the assertion that they will have inaugurated the most extensive personal advertising campaign yet employed to exploit the star of any production. During the time that Mr. Lincoln's first production is being exploited, the star's pictures will appear on available covers of leading magazines.

In the lobby display several novelties have been provided. Paintings in colors done by Clarence Underwood, magazine illustrator, will be available. A distinct novelty has also been prepared in the form of an illuminated frame containing a photo-

graph of Lincoln, in the character which he depicts in the play. This photograph, done on glass, will be of varied colors. As the patron of the theatre watches the picture it changes both in color and pose. As a special aid to the exhibitor, a booklet is now being made, carrying a story of the first S-L Production, together with useful information concerning Lincoln. This booklet will be profusely illustrated with cartoons of the star and scenes from the play, done by a well-known artist. All of the material mentioned will be handled directly by their New York office.



Elaine Hammerstein, in "Wanted for Murder," through Independent Sales Corp.

Organize Capital Film Company

Indianapolis Capital Has Organized Company to Handle Two-Reel Specials and Ike Schlank Is President

THE CAPITAL FILM COMPANY, recently organized, has headquarters in the Merchants Bank building in Indianapolis and Ike Schlank has been elected the first president.

Capitalized at \$250,000 it is said to have started its distribution auspiciously and the officers announce that the organization of branches is nearly completed. There will be twenty-five of such centers, all of which will be in operation in a few weeks it is declared.

"We will be ready to book January 27 and ready to begin releasing February 3," said President Schlank.

Behind the Capital Film Company are declared to be some of the best practical motion picture men in the game and some of the shrewdest capitalists in the Middle West. These men are said to be bent on making the Capital Film Company one of the big powers in the industry.

The company will release two-reel spec-

ials, three of these being offered weekly. The subjects will cover the whole field of motion picture expression—comedies, Westerns, crook and detective plays, emotional dramas, beautiful scenic subjects, in fact, everything in the whole category of cinema art.

"We will feature the two-reel specials," said President Schlank, "because we believe it goes back to the days when everybody in the industry made lots of money. We believe the two-reel subjects offer the wide variety that the human heart demands—quick, changing appeal to the intellect and the emotion of the man in the seat.

"We believe that a new day is here and that the motion picture patron wants new stuff—the kind he used to rave over when the movies was a passion with him, some few years ago."

The Capital Film Company is building a big organization. The organization will cover the whole United States and parts of Canada to bring about, according to President Schlank, the perfect distribution of these two-reel subjects, so that the exhibitor will get the quickest and best service.

Inter-Ocean Sees Producers Waking Up

An Inter-Ocean official said this week that American producers, big and small, were becoming educated to the requirements of the foreign market. That market no longer represented a mere after thought to the producer, in his opinion.

"Once upon a time," stated this man, "the export field was of minor consideration to the average producer. He selected his local distribution very carefully, but the great market beyond did not matter.

"At that time he was just as likely to show his product to Exporter Smith as Exporter Jones, or to forget his appointments with both and show the film to Exporter Brown, because he happened to meet Brown on the street at the last minute. Foreign distribution was often decided upon in hotel lobbies or bars.

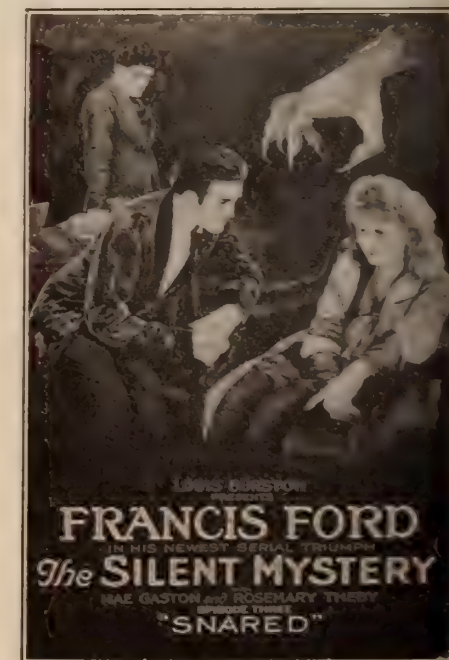
"But the reputable exporters, like Inter-Ocean, have educated the producer, and perhaps successfully. At least, the producer studies the export market as carefully as he does the home one. He does not hawk his pictures about among the exporters. He knows that they are just as opposed to hawking as are the better class American distributors.

"And he knows what class of film will go in the foreign markets, and is guided by this knowledge in making his picture.

"That is to say, the producer tries to get international appeal into his product. As long as he succeeds in achieving this, this American industry does not have to fear losing its hold on the foreign market."

Alpha Gets "Reclaimed"

Alpha Pictures, Inc., recently incorporated to handle independent productions, with offices at 126 West Forty-sixth Street, purchased this week through Chester Beechcroft the Harry MacRae Webster production "Reclaimed," featuring Mabel Julienne Scott and Niles Welch.



A Sample of the One-Sheets Used on "The Silent Mystery," Handled by Hiller and Wilk

"A Soul Adrift" Is Third Perret Picture

AN original story written by Leonce Perret and entitled "A Soul Adrift," affords the vehicle for the third Perret production.

Mme. Alice Blache directed it and Dolores Cassinelli is the star, with Albert Boscoe as leading man. No definite announcement has been made as to any distributing arrangements, although it is stated that the production will be shown at a leading New York theatre in the near future.

The story has to do with the obstacles and hardships encountered by a young girl because of her constancy for the man she loves. It is said to contain many dramatic thrills and appealingly romantic.

The leading man appears as a prominent society artist who forsakes his customary haunts and settles in a small Western village under an assumed name.

He meets the heroine there and their acquaintance develops rapidly into a strong

mutual friendship and then as quickly into love. Having occasion to visit his old haunts in the big city back East the man comes again under the influence of his old heroine learns of his real identity and recent escapades.

There are said to be several dramatic moments when she tries to learn his attitude towards her and in the end she lacks the courage to go back to her home in the small Western town and takes up a stage career as a means of support.

She acquires the stunning city polish which she is convinced her former lover would admire and also quickly mounts to stardom behind the footlights.

When he finally discovers that his former country sweetheart is the great actress he pleads for her forgiveness and after several scenes, which are described as intensely dramatic, the twain are reunited.

United Announces Title of First Reed Film

FLORENCE REED'S first picture of the six she has contracted to deliver to United Picture Theatres of America is entitled "The Call of the Heart," according to President J. A. Berst.

William Desmond plays opposite to Miss Reed and others prominent in her support are Alec Francis, George Stevens and Marcelle Roussillon. The picture was produced for the United by Tribune Productions, Inc., and is in six reels, directed by John M. Stahl, and will be released late in February by the United through the various United representatives in the General Film Exchanges throughout the country.

The story is described as being very novel and startling with the action taking place in Paris and New York. Miss Reed

plays a dual role, two generations, a combination which is said to afford her many emotional opportunities.

A private showing in New York is said to have brought forth enthusiastic laudatory comments from the representative United exhibitor-members who witnessed it.

United officials point with pride to the cast surrounding Florence Reed in her initial United offering, "The Call of the Heart." William Desmond, himself a star of many current screen attractions, is declared to bear an artistic reputation second to none, and George Stevens' ability is said to have been proved in many important productions. He was formerly with Henry Irving, and afterwards with the A. M. Palmer stock company.





HARRY CAREY





UNIVERSAL
SPECIAL
ATTRACTION



The Utmost in Photoplays

UNIVERSAL SPECIAL ATTRACTIONS



DOROTHY
PHILLIPS in
"The Talk of the Town"



MARY MAC
LAREN in
"Vanity Pool"



PRISCILLA
DEAN in
"Kiss or Kill"

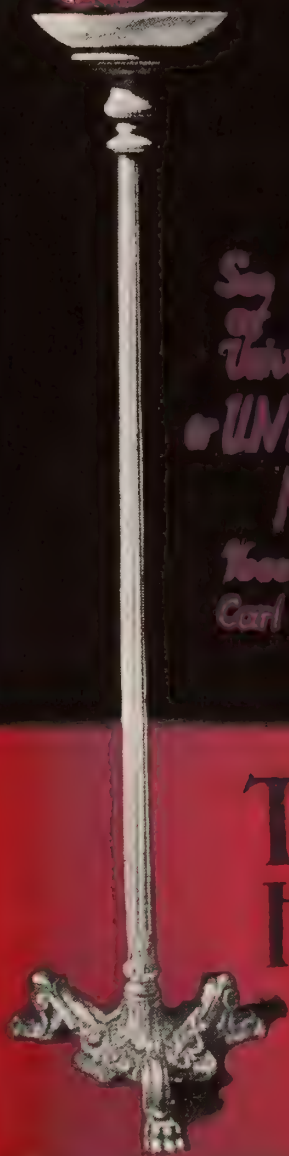


MAE MURRAY
in *"Danger—
Go Slow!"*

See them—book them
at your nearest
Universal Exchange
or **UNIVERSAL FILM
MFG. CO.**

300 Broadway, N.Y.
Carl Laemmle, President

Two Typical, Money Making
Harry Carey Productions
"Three Mounted Men"
"Hell Bent"



Special Service Section on

Harry Carey in "Roped"

THERE should be none of the so-called "specialization" on "Roped," the newest Harry Carey production, because here is unquestionably a picture that will appeal to everyone in your audiences. Therefore you can safely go to it by advertising this as a real special and devoting more attention to it than you do to the ordinary picture, because, unless there is something wrong with your exploitation, you can bank on bigger business than you usually get, and on more pleased patrons.

Recently Harry Carey has appeared in a number of successes and we would capitalize his popularity, but at the same time we would build a big share of the advertising on the character of the story. We would tell the people that it is a virile, genuine comedy-drama that keeps you laughing most of the time, but that now and then brings a little grip upon the heart and that unfolds a story that is full of startling developments to the very end. You can safely call this a typically American picture.

We would strongly advise against getting too serious with this picture. Comedy is only the background and there is a strong story with plenty of thrills, but most of your people want to laugh these days and we would certainly not overlook the chance of making that appeal dominate everything. We would feature Harry and his flock of cowboys, but we would be sure to point out that most of the story has to deal with their experiences in the "high society" of the east and their difficulties with evening dress.

HERE is the story. Cheyenne Harry is a millionaire ranch owner, but he is sadly in need of a housekeeper and voices that need to his group of cowboys, who decide that what Harry really needs is a wife, and so they write in his name to a matrimonial agency, which results in his name and requests being placed in the matrimonial journal. A copy of this falls into the hands of a group of New York society folk while they are dining at a fashionable hotel and one of the girls, Aileen Judson-Brown, decides to answer it as a joke, saying that she is a beautiful, but poor New York girl who understands housekeeping and who is longing to marry Cheyenne.

Little realizing that he is being made the butt of a joke, Harry takes the first train to New York and there starts the comedy element strong with the uneducated cowboy in the stamping ground of fashion. Aileen's mother has but one desire in life and that is to marry her daughter to a rich man, and at first she refuses to receive the uncouth westerner, but when she learns



*Neva Gerber playing opposite
Harry Carey in "Roped"*

*One column stock cut of Neva Gerber for
advertising or newspaper use*

that a New York bank will honor his check for three millions and when she is also faced with alternative of paying a huge amount that she owes the hotel or getting out into the cold without a cent to her name, she consents to "sell" her daughter to the westerner, who is actually in love

*"Half this kid's mine—the other
half I'm goin' to borrow"*



HARRY CAREY
IN
"ROPED"

A picture of a Man Who was Bigger than his Worst Misfortune

HE thought, when he had his wife and baby, he could keep 'em, but some people who didn't like him took them both away—for a while. Come, see how things boiled till Harry Carey got them back. It's a picture of real life.

YOUR THEATRE
NAME, PRICES,
ETC., HERE

*One of the two-column ready made dis-
plays available at Universal offices*

with the girl and fails to understand that she is marrying him solely on account of her mother's desire for wealth.

Instead of returning to his ranch, he fits up a mansion for his wife and her mother in New York and then developments come thick and fast. The Judson-Browns continue their society pace, and Harry is relegated to the background, though there are many amusing scenes at the expense of Cheyenne. Ferdie Van Duzen, a poor but high-society bounder, continues to pay attention to Aileen, and with her mother's consent.

BUT the months go by and a little Harry comes. Here the deception of the mother-in-law becomes the greater. She lies to the girl when she asks for her husband when the baby is born, and then lies to Harry telling him that his wife is delirious and cannot see him, and bars him from the baby. But here another element enters in the apparently dignified English butler, one of the cleverest characters that you ever saw on the screen, who shows Cheyenne how to see his own baby, and there follow several touching scenes that will bring a suggestion of a tear to everyone in your audiences.

About this time we have a switchback to the cattle ranch with the rival owner plotting to blow up the source of Cheyenne's water supply and get possession of his 50,000 head of cattle. The "boys" from the ranch discover the plot, but they decide that instead of sending a wire they had better go in person and since they have heard of the arrival of a "son and heir" they decide to go in person not only with the notification, but these "wise men of the west" come bearing presents for the young Harry. They come in full dress, but with their sombreros, one of them very drunk, and there are plenty of laughs to be featured here. Of course the high-browed mother-in-law is terribly shocked, especially when they break up a perfectly good society party, but the little wife here first shows her first affection by welcoming her husband's friends.

BUT at the same time there comes a realization to Cheyenne that he and his wife belong on different paths that will never meet and with the danger that threatens his interests on the ranch he goes back with the boys, without a farewell. He is in time to frustrate the efforts of the villain—but this is one point to remember—that the thrills in this picture are secondary to the heart interest and humor. Then we have some scenes back in the east with the girl wife being told by her mother that her baby has died and has been buried while she was away at a house



These stills bring out the love and comedy interest, at either side showing Carey and Neva Gerber, who plays his wife, and in the center the baby around whom much of the story centers

party, and we have the first direct evidence of her love. The mother tells her that she wired Harry of the child's death, but that he showed no interest and a divorce is being arranged when the butler, a loyal and human friend of the ranchman, wires him that strange things are happening.

Cheyenne takes the "eight-thirty train." His first moment in the house is to look for the baby. He finds the covered baby bed and the other things draped in white. The mother-in-law tells him that the child is dead and that the mother is away. But the butler comes with the information that he does not believe that the child is dead and with the warning to find the nurse. And just at that moment Harry overhears the mother-in-law and the lawyer plotting the divorce. His spirit has risen against her on other occasions, but now he drives her from the house and the skulking lawyer with her. He sends a wire to the boys "back home" and with the butler goes to look for the nurse.

Several weeks elapse, but they find her and she confessed the plot of the mother

and restores the child. It happens, very conveniently, that Aileen, her mother, Van Dusen and others are to be members of a slumming party in the section where the child had been found, that night, and here is staged one of the final scenes, and a very dramatic one. When Van Dusen sees them enter, he bribes the resort keepers to put Harry and the butler "out" if they start anything. He appears and wins his wife back, for she really loves him, and when a sneer comes from Van Dusen he knocks him out and then the gangsters start. There is a clever touch with the butler telephoning the cowboys and their leaving their beds in their shirt-tails and joining in the fight. And there is no doubt about how it ends.

Aileen is now reconciled to her husband fully, but she does not know that the child is alive until almost the very end—and after that on the ranch comes the real honeymoon.

WE repeat: Keep the comedy element strong in your exploitation.

And then the heart interest.

You may safely go ahead with picture on the theory that everyone will like it. There is not the slightest thing in it to offend; there is no trace of the salacious and no hint of the problem drama.

For the reason that many people will judge from the title and from the fact that Carey has generally been seen in cowboy pictures that this is a Westerner, we would go a little further and explain that this is a story of a millionaire cattleman who comes out of the West and marries an Eastern society girl with a grasping mother—that he is literally roped into matrimony.

Feature the cowboys in their dress suits, their coming with their offerings to the heir and their part in supplying the happy solution.

You know from experience that a picture that holds the attention, but at the same time keeps the people laughing and sends them away from the house in a good humor is the sort of a picture that creates the greatest amount of word-of-mouth advertising for you.

Music Cue Sheet on "Roped"

::

By James C. Bradford

No. Min. (T) Title or (D) Description.

1	1½	T.	At Screening
2	1½	T.	Anything to Help a Pal
3	1½	T.	Mrs. Brown and Eileen
4	1½	T.	Cheyenne
5	3	T.	At End of Journey
6	1½	T.	Say, This Guy Is a Bum
7	1½	T.	Arizona and Fifth Avenue Meet
8	3½	T.	Married
9	1½	T.	Cheyenne Had One Enemy
10	1½	T.	Weeks Lapsed Into Months
11	2	D.	Butler Enters
12	1½	T.	In Arizona
13	1½	T.	Like a Thief in the Night
14	1½	T.	Night After Night
15	3	T.	The Wise Men of the West
16	1½	T.	Show These Men
17	1½	D.	Boys Enter with Toys
18	1½	T.	As Night Wore On
19	2	D.	Boys at Door with Toys
20	1½	T.	Next Morning
21	1½	T.	I'm Leavin' for Arizona
22	2½	T.	Fifty Thousand Head of Cattle
23	1½	T.	In the Meantime
24	2	T.	Did I Hear You?
25	2½	D.	Cheyenne Leaves Room
26	1½	T.	Into the Lower Section
27	2	T.	Is My Baby Alive?
28	3	T.	After a Fruitless Baby Search
29	1½	D.	Cheyenne Hits Man
30	1½	D.	Cheyenne and Eileen Enter Home

Tempo.

2-4	Allegretto
4-4	Moderato
3-4	Valse Lente
2-4	Allegro
6-8	Allegretto
4-4	Moderato
4-4	Moderato
2-4	Allegro
2-4	Allegro
6-8	Lullaby
4-4	Allegretto
2-4	Allegro
4-4	Moderato
3-4	Valse Lente
4-4	Moderato
2-4	Allegro
6-8	Allegro
4-4	Moderato
4-4	Moderato
3-4	Tempo di Valse
2-4	Allegro
2-4	Vivace
2-4	Andantino
3-4	Moderato
6-8	Lullaby
4-4	Moderato
4-4	Moderato
4-4	Moderato
2-4	Allegro
4-4	Moderato

Selection.

.....	Huttamo-Ancliffe (Intermezzo)
.....	Matrimonial Fox Trot—Wells
.....	Charming—Joyce
.....	Sinbad—Romberg (One-Step)
.....	Hobbeldhoy—Olson
.....	Sometime—Friml (Fox-Trot)
.....	Mary—Frey (New) (Theme)
.....	Boy of Mine—Caruso (One-Step)
.....	Hurry, No. 28—Minot
.....	Sleep Little Baby of Mine—Denae
.....	Frivolous Patrol—Albi (Characteristic)
.....	Hurry, No. 2—Labgey
.....	Mighty Lak a Rose—Nevin
.....	Mother's Garden—Frey
.....	Rocking the Boat—Frey (New) (Fox-Trot)
.....	Bob—Kaplan (One-Step)
.....	Hail, Hail, the Gang's All Here—Lake
.....	I Hear You Calling Me—Marshall
.....	*Mary—Frey (Theme)
.....	Smiles and Kisses—Ancliffe
.....	Follow the Girl—Romberg (One-Step)
.....	Hurry, No. 33—Minot
.....	To a Wild Rose—MacDowell
.....	Dramatic Tension—Borch
.....	Slumber Boat—Gaynor
.....	Calicoco—Frey (Fox-Trot)
.....	*Mighty Lak a Rose—Nevin
.....	Dramatic Tension—Borch
.....	Furioso, No. 11—Keitert
.....	*Mary—Frey (Theme)

* Repeated Selections.



At left, Carey, his bride and the mother-in-law; in the center, the butler, who has such a big part, and at the right the six cowboys who supply so much of the laughter

Invite Laughs and Thrills Both With This Picture

THERE have been a lot of opinions contributed to these pages about the sort of pictures that people want to see these days. They have pretty well agreed that these want to incorporate into pure American lively action and plenty of humor. They have said that there is called for love interest, with something doing all the time and a happy ending, with the right side winning out.

So you can regard "Roped" as an after the war picture so far as appealing to your patrons, but, for the Love of Mike, do not make any reference to the war in your exploitation on this one. The minute you do someone with jump to the conclusion that you are trying to hide some ordinary war picture behind the sort of frontier camouflage that they are selling for junk in France and Belgium and even in Bingen along the Rhine these days. There isn't a hint in the picture that there ever was a war, except with mothers-in-law.

When you start in to exploit this picture forget that the war ever existed except that it gives you an opportunity to clean up. Don't let an element of it get into anything that you write or say. Do not even be tempted into saying that the spirit that Harry Carey and his cowboys show exemplified the spirit that enabled America to turn the tide of the Hun horror. Forget the battle stuff, talk about the

You don't have to label an American these days. Neither do you have to label a "truly American" offering.

AFTER having seen this production our advice is going to be different from most that you have received with an unusual offering and that it to put this on a SURPRISE basis. The main thing that you, as an exhibitor, desire, is to bring new patrons to your theatre and to send them away with the desire to come to your house again. Therefore your first duty is to get them into the house FOR THE FIRST TIME.

SURPRISE them with what a motion picture can do.

There are pictures on which you can arouse a certain amount of curiosity by a "teaser" campaign and get them to come to solve the mystery. You might be able to do it with this picture, but we distinctly wouldn't.

We would appeal directly to the desire of the public to laugh and to thrill a little at the same time.

We would start the campaign well in advance of the showing of the picture, at least a week with a first run and then dropping down according to the length of time that you intend to use "Roped." We wouldn't use anything like a teaser, but we would get to straight-away statement.

Suppose the current picture is a comedy-drama. Then let us say:

"Come and laugh at this one, and if you like to laugh we believe that you will come back Monday and laugh even the more with Harry Carey and his wild west cowboys in dress suits as they appear in 'Roped.'"

If you have a tense production say something like this, of course changed to meet the character of the offering:

"Here are the thrills and the heart throbs, but when you see Harry Carey in 'Roped' Thursday your heart will grip just as hard, but you will punctuate every throb with a chuckle."

OF course you would be foolish to say anything that will tend to knock your

HARRY CAREY

in the big, human comedy photodrama

ROPED

A Picture of a Man who was Bigger than His Worst Misfortune

THEY roped him into marriage, but he thought he had "em fooled when the baby came—until they took his wife away from him and made him think something worse had happened to the kiddie. And then he bailed over. Come, see that prize of character actors, Harry Carey, in the best picture he ever played in. It's a treat!

YOUR THEATRE NAME.
PRICES, ETC., HERE

Three column mat and advertising cut

current offering. What every good showman is trying to do is to sell TODAY'S show, but there is no reason why you cannot make another appeal with the coming one if you do it intelligently.

But we do believe that this is a picture that gives the chance to make NEW friends for your theater and it is for that reason that we suggest the contrast in your advertising.

Very frankly, we cannot conceive of a series of events like those pictured in "Roped" ever really happening, but his is an offering for pure enjoyment and that will never lead to the cold contrast of unreality. Samuel L. Rothapfel's one big idea was to leave them laughing when they left his theatre. He figured that they would come back again if they had had a good time in gazing at his screen.

And they will, and if you make people who have never before had a good time in your house look for more, you have a first mortgage on the first patron that it is up to you to foreclose.

WE have just mentioned the surprise basis, to which we will refer again. Now use this on those who fail to come at all, or who come at very great intervals. Write them a letter something on this order:

"I know a lot of motion pictures are tiresome. I know that when you see the average Western drama advertised you expect to see the cowboys riding over the plains, shooting up everything in sight, with the hero stringing into the barroom with his two guns in his hands and winning the gal that he wants or righting some 'terrible wrong.'"

"Harry Carey is the prince of the Western actors, but you won't find anything of the 'shooting stuff' in this picture. You'll find a few 'flashes back' into the West, but there's most of this played out in New York. I'd like to have you come and see this one. If you can tell ten minutes before the end how it is going to turn out we'll give you a pass for a year—provided, and provided—

"That you haven't laughed eighteen dol-



At the left is one of the one-sheets, in the center a six-sheet and at the right one of the three-sheets

lars worth for your ten cents admission."

And then across this to the letters going to the "regulars" we would use a rubber stamp, saying:

"Here's a copy of a letter that we have just sent the people of Sweetwater, who say they don't like motion pictures."

PROBABLY that is not surprise in the way that you have meant it at your theatre and in your exploitation. You have been content with the old stuff of asking the patrons:

"Suppose you had been roped into marriage for your money and had found an unscrupulous mother-in-law, etc."

In the first place, this is the worst form of exploitation. Most of it is distinctly offensive to the people to whom it is addressed. In the next instance it is the ordinary method. We would rather take the surprise method of daring them to come and refuse to laugh, except that directly stated it is too crude.

BUT the public has been told so often that "here is the funniest thing that ever happened" that such a statement will be passed up as the ordinary "brag." So tell them why.

And there is no reason why the heart appeal cannot be put over at the same time that the fun is being used as a magnet. There is one thing that you should carry into your advertising and that is the fact that you can talk about the punches, but it is mighty hard to explain the comedy events in the few lines that you ought to use in your newspaper space. Let's let the comedy come in either by inference or in a direct statement from the exhibitor himself. Here are a few selling talks that we would suggest:

"He wanted a housekeeper and he sure needed one. His cowboy friends decided that he needed a wife and they framed one up on him. But back in New York there was the innocent daughter of a scheming mother and the girl thought that it was a mighty good joke to write him. He came, and the scheming mother bought him, but she sought only his money. They laughed

a million times at his expense, and you will laugh with them, but your face will break into a smile of perfect bliss when you see the way that Harry Carey 'ropes' mother-in-law and ties her to the rock of fashion while he takes his bride and baby back into the big West—and happiness."

And this one:

"Harry shore was a galoot from the plains. But he had three million plunks in the bank and the socially ambitious mother found it out. And so when he came to answer her daughter's kidding acceptance of his offer of marriage she accepted him for the coin. She kept him from his wife and from the baby that came and from the boys from the ranch that came bearing gifts to the son and heir. She and her 'lounge lizard friend' were clever for awhile, but one of them got a broken jaw and both of them went to the police station, while Harry took the cooing kid and the happy wife to his home in the West. You'll probably remember all those things after you've seen the picture and stopped laughing."

IN our opinion we have well passed the time when you should dismiss a really strong picture with a few lines and let it go at that. We have also well passed the time when we have been able to get away with the use of a lot of superlatives and adjectives. Therefore the selling talk is needed.

If you put on this picture "cold" you are going to get the average business, but you will have the advertising plus of pleased patrons.

So then why not start out your business by promising the people in so many words that they will be PLEASED with this offering? Instead of promising "tremendous" things, why not promise actual pleasure? That is why people seek the motion picture theatres.

Make a straight appeal to the emotions, but make the straightest appeal to the enjoyment angle. There are a lot of your patrons who have some pangs in the heart from the war. The "flu" hasn't left any

too pleasant impressions around. We, and the rest of us, don't care to be reminded of it, but we like to get the bright side of the world before us again.

THEN there's the baby element. There's always something about a baby in a picture that gets close to you. We'd not make this too strong in the advertising except that we'd make it a point to use a picture of Carey with the kid in his arms in the advertising whether you use the ready made sort furnished by Universal exchanges or design your own. We've referred to the baby in both of the suggestions that we have given, but if you want to make it the more direct in your displays, and you want to shorten up the other appeals, use some of these:

"He was barred from his baby, and he idolized it. He didn't know what to do with it when it cried. But he knew how to find it again when his mother-in-law said that it was dead and he knew how to win back the mother with it."

"Six woolly cowboys, all in a row, hunting for a baby, how should they know? But father was a wiser rancher, tipped upon the dope and he got the kid back, while loungie got the 'rope.'"

"What does a cowboy know about a baby? If you can't answer that then what do seven cowboys know about a baby? But though they may know a lot at first they don't take long to get next, and you'll see here what a 'roped' husband of the daughter of a scheming Easterner found out and how he won."

"Say, friends, you've heard a lot about fighting for the freedom of the world recently, but you want to see how these cowboys fought for a baby. And there are twenty laughs for every yelp from the kid."



This 24-sheet will also prove valuable in providing large cut-outs of Carey for lobby displays

This is Not a "Western", So Forget That Angle

WE would strongly advise getting away from the usual Western idea in any lobby display that you make. It will get a wrong idea of the picture in the minds of most of your patrons and will be misleading. Harry Carey himself should be featured strongly, and it is good stuff to use cut outs of him as he appears in his big black hat.

You can make an effective display that

will cause talk by having designed a huge reproduction of the marriage license from that obtains in your state and then have it filled in with the names of Carey and Aileen Judson-Brown. Surround this with a coil of rope as if a lasso has been thrown over the whole thing. For the remainder of your display use cut outs of Carey and if possible get a number of cut outs of a very young baby.

WE would advise you not to tell the full story of the picture in your newspaper stories, for one of the strong points of it comes from the unexpected turning that the story takes. We have already suggested some phrases for the advertising that give some idea of the picture, but we would not take away any of the enjoyment of the story by revealing the whole thing.

COMEDY SETTING

*You Don't Need It for Relief,
But It Will Please Them*

WHILE there is tense heart interest in "Roped," the comedy is the prevailing element. More than half of the time during the showing of this picture the audiences will be laughing, but there is no reason why they should not be given a full comedy evening.

We would suggest that you have your orchestra play selections from "Pretty Baby" as the overture and then use a Western scenic feature, preferably one that shows the mountains and gives the spirit of the wild grandeur of the open country.

If you use vocal or instrumental selections, we would suggest those with either the light comic opera element or the mother love interest. "Mother Machree" would be a good one for a single voice, and if you care to put on a tableau effect you can use the "Sandman" song, played by a couple of children with a girl singing the verses.

A Lyons-Moran comedy or a slapstick will go well as winding up the bill.

CAREY has appeared recently in a number of mighty strong pictures and you should couple that fact up in all of your exploitation. "Hell Bent," "Straight Shooting" and "Three Mounted Men" are some of the biggest things that he has done in the past year and we would certainly mention them.

It isn't often that we get a chance to commend a story in press sheets, but there is an unusually good one here about the way that Carey got into pictures. It gets away from the purely press agent bunk and you may be able to get your newspaper to use it as a feature story on the motion picture page. Illustrate this with one of the pictures showing Carey with the baby in his arms and the appeal will be all the greater.

Neva Gerber undoubtedly has a considerable following in your section and we would play up her name only secondary to the star. There is a stock cut of her available for your advertising as well as one of Carey. Miss Gerber has appeared with some of the biggest companies and especially well known is her long connection with American films.

Arthur Shirley has a prominent part in the story and one of the best characterizations that a recent picture has given is supplied by J. Farrell McDonald as the butler. Molly McConnell who plays the mother is also well known.

FOR LONGER RUN

*Your Method of Handling This
Picture Means a Lot to You*

HARRY CAREY is a popular actor and "Roped" is a good title, but if you are content to rely simply on those facts you are not going to get the business out of this picture that you should. If you have been running Harry Carey pictures for two days, you have a chance to put this one on for six, PROVIDED you put over the exploitation.

Elsewhere in these pages we have suggested plans for advertising, lobby displays and the like. To supplement this there is an attractive assortment of paper including two 1-sheets, two 3-sheets, a 6-sheet and a 24-sheet, some of which is illustrated on this page. Much of it is suitable for cut-outs.

For the lobby there is a set of 8x10 stills and another 11x14.

For newspaper use there are one, two and three column advertising cuts and mats and the same sizes in scene pictures, while there are single column cuts of the star and of the leading woman, Neva Gerber.

Slides are also available at all Universal exchanges.

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

Thomas H. Ince and his staff of moving picture makers are this week installed in their new home at Culver City, and three companies have already begun production at the new studios. The new plant has attracted much attention since it was completed. The administration building is of large colonial type, built after the style of the venerable residence of George Washington at Mt. Vernon. It has an expansive front yard, dotted with a variety of fruit trees and many flowers and much foliage. In the rear of the administration building stretch the spacious studios and stages, claimed to be the most thoroughly equipped motion picture plant in the world. It is said that the two stages are the largest in existence. The Ince property extends back to the Baldwin hills, and on this wide stretch of land will be constructed exteriors.

Dorothy Dalton's first picture to be taken on the stages at the new Ince studios will be a comedy drama in which she is given the character of a traveling saleswoman. The picture will be directed by Otto Hoffman. Victor Schertzinger, who has been directing Miss Dalton, has been ill with influenza. It is expected, however, that when this picture is completed he will direct Miss Dalton's next photoplay. Miss Dalton is supported by Donald MacLean, Edwin Stevens and a strong cast. The story was written by John Lynch.

Enid Bennett's new play called "Nemesis" was written by John Lynch, and is being directed by Fred Niblo. Miss Bennett appears in the play as a sculptress in love with a painter who lives next door. A wealthy patron of their arts becomes the villain. Miss Bennett is supported by Niles Welch.

Universal Newsettes

Rupert Julian has started work on a six-reel superproduction for Universal titled "The Fire Flingers." The story was taken from William J. Neidig's Saturday Evening Post story. Julian will play the feature role. He has a fine supporting cast including Fay Tincher, Margaret Green, Charles Hill Mailes, Will Jeffries and Clyde Fillmore.

"The Outcast of Poker Flat" company left Universal City last week for a trip to Truckee, Cal., to film some snow scenes. The party was headed by Director Jack Ford, and others who went along were Harry Carey, Gloria Hope and Jo Harris. It is a Bret Harte story, and every effort is being put forth by the Universal director

AGAIN IN ACTION Holidays Leave Studios Full of Pep and Production Moves Forward

WITH the holidays on the shelf for another year, production at the various studios this week was once more in full swing. Two new productions were begun at the Fox studios, with Tom Mix and Madaline Traverse as the stars. In the meantime Katherine and Jane Lee finished their newest picture, "Smiles."

Bryant Washburn has started a new picture at the Lasky studios called "The Poor Boob," while Wallace Reid is moving swiftly in the production of his automobile subject, which has not as yet been titled. Cecil B. DeMille is about ready to begin work on Edgar Selwyn's story that was written for the stage, but which has been adapted to the screen.

Earl Williams is beginning a new picture at the Vitagraph plant, having finished "The Highest Ace," an aviation picture. Three Ince companies are now busy at work at the new Ince studios at Culver City. They are the Charles Ray, Enid Bennett and Dorothy Dalton companies.

James J. Corbett has arrived at the Universal studios and has started work on an eighteen-part serial written by James Horne. Production on Priscilla Dean's latest film-play, "Raggedy Ann," was begun, and Rupert Julian continues production on "The Fire Flingers." Director Jack Ford and a company of players have gone to Truckee, Cal., to film some snow scenes in "The Outcast of Poker Flat."

Production activities continue unabated at the Goldwyn studios, where Mabel Normand, Tom Moore, Madge Kennedy and Mae Marsh are at work, while Rex Beach's new story, "The Brand," is being rapidly made ready for the screen.

to make the film as nearly perfect, or as nearly to Bret Harte's interpretation, as possible.

"Raggedy Ann" is the title of Priscilla Dean's new Universal story, which was written by Charles W. Tyler. The scenario was prepared by Harvey Gates. Ted Browning is the director.

J. P. McGowan has begun production on the third episode of the new Marie Walcamp serial, "The Red Glove." The play was adapted from "The Fifth Ace," a novel written by Douglas Grant. Yvette Mitchell, ingenue, who has played in a number of Universal pictures, has an important part

Fox Studio Doings

Two new companies began work recently at the Fox studios, making five in all shooting at the present time. Madlaine Traverse began a new production to be called "Madame Rouge," with Harry Millarde as her director. Tom Mix is starting on a new vehicle of the Western type, called "The Highgraders." Edward Le Saint continues as his director. His leading woman will be Teddy Sampson. The leading man for Miss Traverse is Herbert Hayes. Teddy Sampson is a New York girl. She began her stage career in vaudeville, then went into comic opera, and has been in pictures several years. Other members of the cast are Sid Jordon, Jack Nelson, Harry Lounsedale, Robert Dunbar, Hattie Buskirk and Hattie Clark. The cameraman is Friend F. Baker. The story was written by William Macleod Raine. The final scenes of Jane and Katherine Lee's new picture, "Smiles," were shot this week. Arvid Gillstrom was the director.

Jane and Katherine Lee, the Fox kiddies, seem to be very popular with the "boys over there." They receive a large number of letters from across the seas every week. The missive that came to hand this week and which impressed them most was from F. M. Ford, 29th Motion Picture Company. Ford wrote: "I received a letter from you about the middle of October, as we were right in the middle of the big attack. I read it with my gas mask on."

Winfield Sheehan, general manager for the Fox Film Corporation, who was taken ill at the Los Angeles Athletic Club, was able to get out in the Southern California sunshine for a few hours last week. He expects to be able to return to his office at the studios this week. He has not announced just when he will return to New York. While he was confined to his bed two of Tom Mix's latest pictures were thrown on a screen for him from a special fitted projection room.

About Metro Players

After much preparation Metro began work of filming "The Way of the Strong," a program production, in which Anna Q. Nilsson will be featured with a strong cast. The story was taken from the novel by Ridgwell Cullum, and the scenario was prepared by Finis Fox. Among those who will appear in the cast with Miss Nilsson will be Joe King, leading man; Harry S. Northrup, as the heavy, and little Irene Yeager, who will play the part of a five-year old boy. The picture will be directed by Edwin Carewe. Miss Nilsson will be

called upon to play a dual role, that of a sister and half-sister. "The Way of the Strong" is a story that has for its locale a beginning on the Yukon, in the Northwest, in which the scenes later shift down the coast to Seattle. The company left Wednesday for Truckee, Cal., to film some snow scenes.

"Diana Ardway," Viola Dana's latest screen effort for Metro will be finished at the Metro studios this week. Plans for her next picture have not been announced.

May Allison, who has started work on her newest vehicle for Metro called "The Island of Intrigue," left this week with her company for a two week's stay at Catalina and Santa Cruz Islands, where the desert isle scenes in the play will be filmed. The photoplay is being produced under the direction of Henry Otto. The company chartered the private yacht Pehr of Colonel Cornell of Avalon, Catalina Island, and the party will cruise around Catalina Island several days before going to Santa Cruz Island.

Bert Lytell's new picture for Metro, "Blind Man's Eyes," is about half completed. A number of scenes were filmed this week in a Pullman car at the studio, and the company will next week flash some exterior views from a moving train at some point in Southern California. The production is being made under the direction of John Ince.

Alec B. Francis, who has been appearing in prominent parts in Goldwyn pictures for about a year, produced in the East, has arrived in Los Angeles. He will continue to take prominent parts in Goldwyn productions, it is announced.

Mrs. Alfred Reeves, wife of Alfred Reeves, manager of the Charlie Chaplin studios, has arrived in Los Angeles from New York, after an uneventful voyage across from England. She came across on the steamer Adriatic, and she announced that very few civilians were on the sailing list. Besides her husband, she was met at the station by Mr. and Mrs. Syd Chaplin. Mrs. Reeves was known to vaudeville patrons as Amy Minister, the soubrette in the act, "A Night in an English Music Hall," produced by Alf Reeves, in which Charlie Chaplin first came into prominent notice in the United States.

Many Costume Changes

In "The Wishing Ring Man," starring Bessie Love, the little Vitagraph star

makes seventeen complete changes of costume. The picture is a five-reel production requiring one hour and fifteen minutes to pass through the picture machine. Now if you will get out your paper and pencil and do a little figuring, you will discover that Miss Love changes her dress every four and a half minutes. Emulation of such a display of "pep" by slow dressers would call forth the thanks of all men who like to get to the theatre on time.

If the first Jimmie Aubrey comedy is one-half as funny on the screen as the situations appeared to observers at Vitagraph's West Coast studio as Director Howe puts the scenario comedian through his fantastic scenes, it will prove a laughter-luring offering long to be remembered by picture patrons and the men who count up the receipts in the theaters. Many of the situations in the new comedy require expensive sets and mechanical aids that have taxed the ingenuity of Vitagraph's technical staff. The comedy, it is promised, will be a revelation in this respect.

Hollywood Bookum

JAN. 25, 1919

NEWS

MORE NEWS

Here and There

There was an explosion of films in the vaults of the District Film Corporation at 912 South Olive street Tuesday, January 8, resulting in a fire that caused considerable damage. The explosion is said to have occurred while film examiners were holding the celluloid. No one was injured.

Earl McInroy, who claims to have brought a well known actress, Gloria Ray, from England to star in his productions, this week filed suit for damages in the superior courts of Los Angeles against the Pekin Feature Film Corporation. He sued for \$30,000.

Hallam Burr, known in the films as Hal Cooley, is a married man. He became a benedict on December 24, or the day before Christmas. The bride is Miss Elizabeth Bates, of Columbus, Ga. Burr is playing a leading juvenile role in Mary Pickford's production, "Daddy Long Legs."

Pauline Frederick, one of the Goldwyn stars, arrived in Los Angeles the latter part of last week, and will almost immediately begin production on a new picture under the direction of Hobart Henley. It will be her second subject for the Goldwyn company. Mr. Henley arrived Tuesday, and he began preparations immediately for filming the new Frederick production. The nature of the play, except that it will be a strong dramatic subject, has not been announced.

Mabel Normand, who is back at work at the Goldwyn studios after a siege of influenza, will complete production of "Sis Hopkins" at a very early date, it is announced.

Continuously sunny.
Hob. Henley's in town.
Pauline Fredericks is coming west.

Bill Hart is back from Folsom prison.

Wally Reid is now wearing Sunkist hair.

Charley Chaplin made another scene this week.

Assistant M.P.D.A. have headquarters at the Hayward Hotel.

George Melford was heard directing at the Lasky studio this week.

Bill Russell was seen in town Tuesday evening from Santa Barbara.

Bill Keefe threatens to desert New York and return to Los Angeles.

Julius Stern came with his golf clubs Monday, and 'lows to play golf.

Billie Ritchie fell down fourteen steps in a hotel scene and broke—a pair of cigars.

M.P.D.A. are still considering the date for their annual ball—maybe the Fourth of July.

Charley Christie, looking through a 1919 periscope, sees a great future for the film industry.

Anita Stewart stepped into the limelight at Tally's this week and made her first Los Angeles public appearance.

Dick Willis has issued his fourteen unit program for 1919 acclaiming peace on earth, and more service for his clients.

Billy West came near drowning in an attic at the Bull's Eye studios when the flow from a three-inch hose hit him square in the mouth.

Doug. Fairbanks is working again after five scenario writers hashed him up a story. It starts in New York and ends in the West.

A buyer for an eastern museum mistook W. Lawson Butt's gasoline bus for a mastodon Cootie, and was about to make a purchase when he discovered his mistake.

Lee Moran AND WIFE, and the God-parents, Eddie Lyons AND WIFE, attended the christening services of Mary Jane Moran, the same being January 4.

When a federal airplane was seen hovering over the Sunshine Comedy lot one day this week,

some competitive comedy directors were trying to get some new ideas.

Wedgwood Nowell has a corner on Princes. He did an Italian prince in "The Velvet Hand," a German prince in "Adele," and now is cast for a mythical prince in Alma Rubens' first picture, "Diana of the Green Swamp."

Jack Cunningham is going to sue a local sheet on two accounts. It is said he claimed he could write best on an empty stomach. Since Jack has not had an invitation to lunch, and furthermore he can prove Guy Price first heard the story at the bazaar of Bagdad 2,000 years B. C.

Optimistic Note: The Fox Studio Flu Club added a new member this week in the person of Henry Lehrmann. The other members are Winny Sheehan, Dave Morrissey, Ed LeSaint, Scotty Dunlap, Tom Mix, Gladys Brockwell, Friend Baker, and about everybody whose name appears on the payroll.

Henry Lehrman, while ill with the flu, conceived the idea of boosting Los Angeles and organizing a club known as the L. A. B., "B" being for boosters. Hereafter every member will say "L. A." instead of "Hello" or "hurrah" or "What the —," and therefore our neighboring city is to be advertised by the word of mouth, probably widely, owing to the mouth.

The warriors are coming home. Lieutenant Carl Robinson has come back to our midst. B. J. Ed Durling is again in his office at the Alexandria each evening. Pat Dowling has permitted Uncle Sam's name to drop a notch or two in quality, and Sam Comly has allowed the artillery to go to the dogs. The aviation branch of the service will shortly be represented by that daring young eagle, Ken. O'Hara, who is giving his home town in Brooklyn the O. O. before returning to his favorite haunts in the Western filmdom.

Our town is over-run with filmagnates, exhibitors from other than the tank towns, and hiel brow stuff concerning our industry is being purveyed every two meet. In fact, our town never saw the like before. "They

Fred Fishback made the claim say" and "I just heard," are favorite expressions, and all the rumors that formerly fitted between Forty-second street and 1600 Broadway have been brought out and turned loose among the flu germs of Los Angeles. Old Lady Rumor is working overtime, and is threatened with a nervous collapse.

When such film magnates as compose the First National, and A. Zukor, J. Brandt, S. Goldfish, Goldwyn, Walt. Rothacker, Harry Warner, Hi. Abrams and Ben Schulberg choose to meet in our town, or even come here at the same time, due notice should be given through the public press in advance that one of our almost daily peanut or prune parades could be staged in fitting manner, but now that they are here, they'll find our citizens ready to put on the gala attire and bid them hearty welcome. The western spirit cannot be downed, for as to hospitality it is more than Southern.

Notes of the trip:
H. Blank, of Des Moines, found a wonderful site for a theatre on the main street of Lammy Junction, New Mexico, after spending twenty-four hours there.

Harry Schwalbe came on in front of the gang to pave the way for a good meeting.

As pinochle players, Nate Asher, Bob Leiber, A. Jones and Walt Hays won all the medals en route, J. H. Junskey being umpire, while Wat Rothacker and Dave Howells scratched the surface of the industry by building a half dozen new laboratories and promoting an even dozen new fillum companies.

E. Hulse, of Dallas; Claude Jensen, Seattle; Fred Dahnken, Frisco, and J. D. Williams are among the guests of our city, and Tom Tally, as host, is busier than that old hen with one chick.

J. D. Williams gave a Navajo blanket party at Albuquerque. Walt Hays would have staged a pow wow en route, using regular Indians, had it not been that the Indians refused to work, it being the Sabbath. He therefore discovered some light houses in the mountains that served as beacon lights for straying cowboys.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., MOTION PICTURE NEWS.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address STUDIO, MOTION PICTURE NEWS.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address WISCONSIN, MOTION PICTURE NEWS. H. J. BRACKENDOR, 209 South Central Avenue, Marshfield, Wis.

PHOTOGRAPHER—Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the start and chance to learn. Address MONTREAL, MOTION PICTURE NEWS.

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., MOTION PICTURE NEWS.

CAMERAMAN—Just completed six months' work with Marines Aviation Corps in France and Belgium. Formerly connected with Pathe, Goldwyn, Metro. Over twenty years in photographic business. Address B. J. MITCHELL, MOTION PICTURE NEWS.

SOLDIERS' SERVICE

Your Want Ad. Inserted Free

THIS week marks the inauguration of Motion Picture News' Classified Ad Department for returned soldiers in search of positions. Men in khaki seeking places are invited to let us publish their ads without charge.

Producers, exhibitors and others needing men will find the ones they want here.



Mary MacLaren and Jack Mulhall, Presented in the Universal Feature, "Creaking Stairs"

Carl Laemmle Answers Critic

"Large Sum of Money Does Not Insure Good Stories"—Cites "Birth of Nation" and "The Heart of Humanity" as Examples

A PROMINENT New York editor recently criticized the picture producers for buying mediocre stories and refusing to pay good authors a good price for their wares. Carl Laemmle, president of Universal Film, in answer to the critic's statement that "if producers would pay enough for stories they would be able to get the best writers to give them more manuscripts," said: "Most assuredly you know whereof you write, but the big point of it is that mere spending of large sums of money does not necessarily insure good stories.

"Universal is scouring the world for good stories all of the time. We have asked the very best authors to write especially for the screen. We have indicated our complete willingness to pay the price; but the results have not always been good.

"Our greatest trouble lies not in being asked too much money by good authors for good stories, but rather in being asked too much money for mediocre stories. The mere fact that we might tack a big author's name to a mediocre story does not interest us at all. You as an experienced critic would be first to tear to pieces some of the stories that have been submitted to us at high prices just because they bore the name of a famous writer. For a long time we have attempted to concentrate, first, on the story. We have not cared where the story came from, whether from known or unknown writers. In fact, some of the best have come from writers we never heard of. We held fast to the policy that 'the play's the thing,' and we were laughed at for our pains.

"In theory I agree heartily with you, but in practice here is what happens: Let one company produce a rattling good story without a star and let a second company produce a poor story with a big star, and ninety out of a hundred critics will dismiss the first one with clever contempt and dwell for half a column or so on the picture containing the star, overlooking the poor quality of the story and helping the star to twinkle.

"As far as price is concerned, I do not believe Mr. Griffith had to pay a fortune for 'The Birth of a Nation,' and I am sure we did not for 'The Heart of Humanity,' yet I believe these are two of the best, if not the two very best, stories that were ever put on the screen."

Warner Joins Hampton

H. B. Warner returns to the screen world as the result of a contract signed with Jesse D. Hampton and will appear in a series of "strong man" features directed by Mr. Hampton in the Brunton studios.

Through an arrangement with Robertson-Cole, the Exhibitors' Mutual exchanges throughout the country will distribute the Warner pictures.

Mr. Warner withdrew from the stage play in New York, "Sleeping Partners," and his first screen production under Mr. Hampton's management will be "The Man Who Turned White."

Hopper Directs Kerrigan

J. Warren Kerrigan, the Jesse D. Hampton star, is now directed by E. Mason Hopper. "Come Again Smith," to be released February 10, is described as a light comedy with a touch of melodramatic spice.

W. W. Hodkinson Corporation handle the picture through Pathe exchanges.

Equipment Service

"WHAT DO YOU THINK"

about

PROJECTION ROOM
CONDITIONS?

MOTION PICTURE NEWS

is anxious to help better them.

Expressions of opinion by progressive projectionists will go a long way.

We are conducting an open forum for expressions of opinion.

COME NOW!

WHAT DO YOU THINK?

Projection
Music

Laboratory

Studio
Theatre

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Mazda Projection Lamps
36. Metal Ceilings
37. Motors
38. Mural Paintings
39. Musical Instruments
40. Paints
41. Perforating Machines
42. Printing Machines
43. Programs
44. Projection Booths
45. Projection Lenses
46. Projection Machines
47. Projection Machines (Home)
48. Reels
49. Rewinders
50. Safety Exit Locks
51. Screens
52. Slides
53. Stage Settings
54. Studio Lights
55. Ticket Selling Machines
56. Ticket Taking Machines
57. Uniforms
58. Ventilating and Fans
59. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above list.

Name.....

Theatre.....

City.....

State.....

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and

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Camera Department

of

Motion Picture News

Solve Your Problems

Submit your questions to the

EDITOR OF THE CAMERA DEPT.



- ¶ Alfred S. Cory passed away Saturday, January eleventh, after a short illness. He was thirty-four years of age, and is survived by his wife, father and sister.
- ¶ Mr. Cory, who was Technical Editor of Motion Picture News, was one of the leading authorities in the optical and projection branches of motion pictures. His one object in life was to place before the readers of Motion Picture News all the authentic information obtainable for the advancement of the motion picture industry and the better education of those engaged in it.
- ¶ His articles, while highly technical, were couched in such simple language that his meaning was always clear. He had no use for those who tried to make a secret of their information, always claiming that any improvement in mechanics and science should have the widest publicity. A careful review of his writings will show that no new process was left unexplained, no inquiry left unanswered in an intelligent and understandable manner.
- ¶ To those who had the privilege of his personal acquaintance, his loss will be sincerely felt. He numbered among his friends most of the greatest scientists and leaders in the photographic and optical world today.
- ¶ It is with the sincerest regret and deep personal sorrow that Motion Picture News chronicles the sad news of the loss of so valued a worker and so esteemed a colleague.

Equipment
Operating

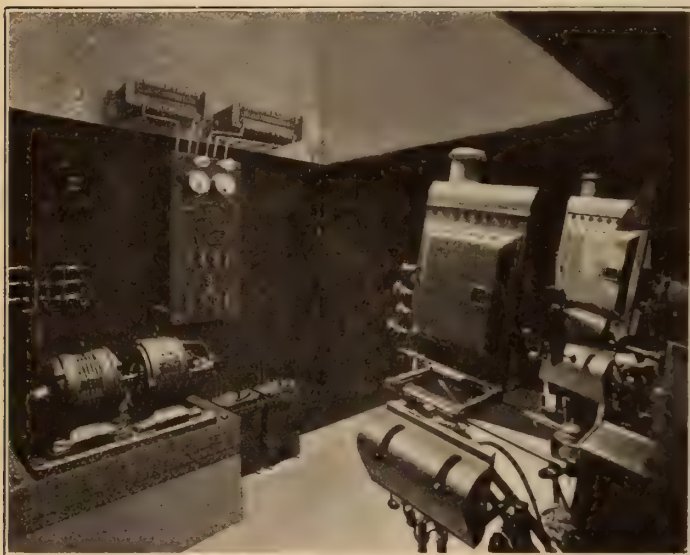
Projection

Questions
Answered

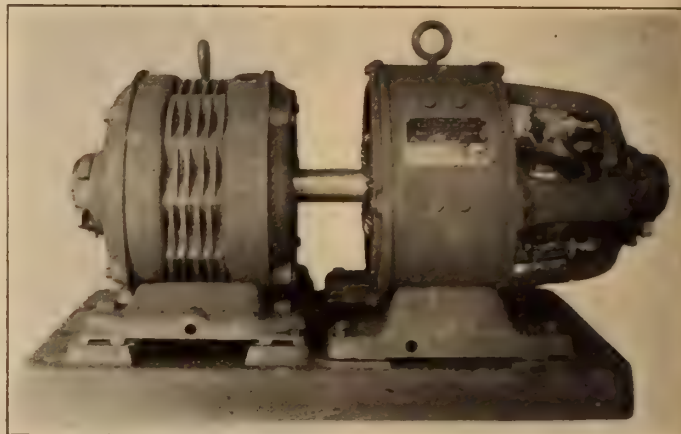
Motor Generators for Parallel Arc Operation

CONSTANT POTENTIAL SYSTEM

EVERY projectionist should know not only how to operate a motion picture machine, but he should be thoroughly familiar with the details of each piece of apparatus and the function thereof, which comprises the equipment which intimately deals with the final result on the screen. It is a well-known fact that unless



Typical Illustration of a Westinghouse Motor-Generator Set in a Motion Picture Booth, Showing Foundation for Motor Generator

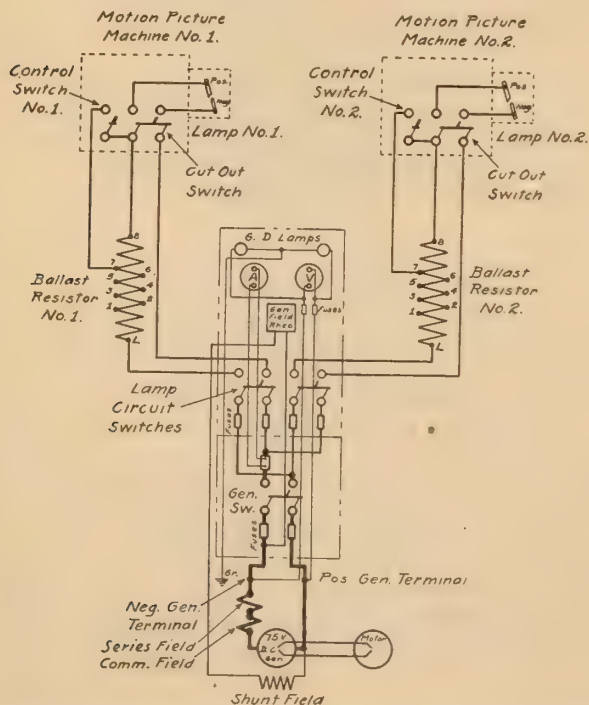


Westinghouse Motor Generator Set

any piece of apparatus is properly installed and properly taken care of, the results intended by the designer and by the manufacturer will not be obtained. In other words, unless proper care is exercised in installing and caring for equipment, a new installation is purely a waste of money and it is very often these conditions which result in owners refusing to buy and projectionists refusing to recommend the consideration of installation of equipment which will give better results and at less operating costs.

When a new equipment is purchased there are several pointers that the man in charge of the installation will do well to observe. It will mean better service at once, and a longer life for the equipment and less repairing in the long run.

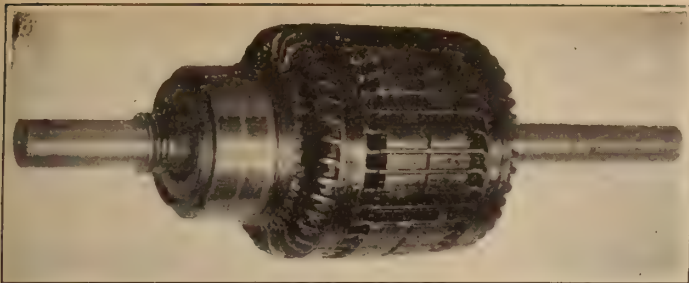
Care should be taken in unpacking to protect the various units from damage. The blocking between the generator and motor should not be removed until the set is finally mounted. The booth should be dry, clean, well ventilated, and of liberal dimensions,



Schematic Connections for Two-Light Motion Picture Equipment



Westinghouse SK Generator Frame with Field Windings Complete



Westinghouse SK Armature

and all equipment should be located so as to facilitate inspection and cleaning and operating.

The foundation for the motor-generator set should receive careful attention. The bed-plate should preferably be elevated above the floor and to prevent vibration being transmitted to the supports of the floor or the walls the upper part of the base should be constructed of sound and vibration absorbing material (see Fig. 3). The top platform should be level.

If the motor-generator and accessories cannot be installed in the booth itself (which is highly desirable) they should be placed as near as possible to the booth.

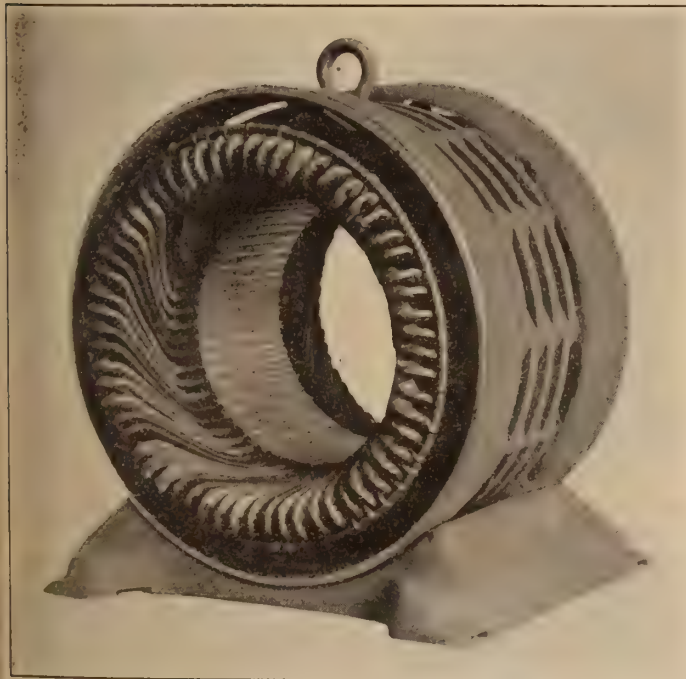
The accompanying Fig. 1, furnished by the Westinghouse Electric & Manufacturing Company, presents an excellent guide for the schematic diagram of connections of their motor-generator equipment for motion picture service.

The method of wiring and connecting motor-generator sets depends upon the type of motor installed. Complete detailed directions are available in instruction books supplied with the equipment.

Fuses in the starting circuit should carry four or five times full load current. If fuses are used in the running circuit they should carry current in excess of current indicated on the name-plate. Circuit-breakers, when used in the running circuit, should be adjusted to open the circuit with provision for overload capacities.

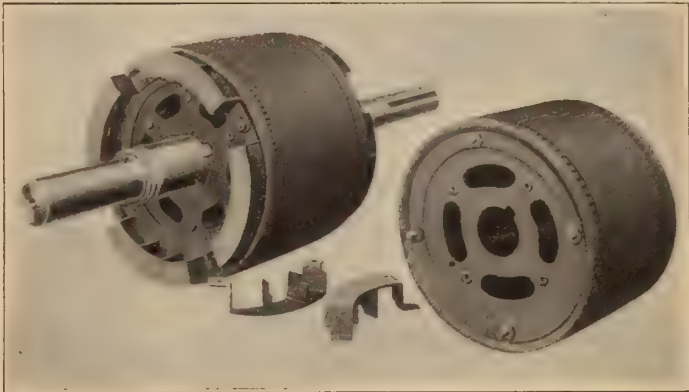
The wiring for the circuit of each direct-current or alternating-current motor should be of such a capacity that the speed of the motor will not be appreciably affected by the line voltage drop at any load which the motor may be called upon to develop.

Although it is desirable for many reasons to have the motor-generator and accessories installed in or near the booth, in many instances, the motor-generator has been mounted in the basement of the theatre at a considerable distance from the booth. Under these circumstances a long run of cable is required to connect the



Westinghouse Type CS Motor Frame, Showing Windings

generator to the circuits in the booth for the projecting machines. When only one machine is in operation this cable will conduct the current for one arc only, say 50 amperes. During the change-over period two arcs will be in operation at one time, and therefore this cable will be subjected to a double load, namely, 100 amperes. If the cable size is too small, an excessive drop in voltage will be produced when the second arc is started and operated. This drop in voltage will be indicated by a sudden decrease in



Rotor for Westinghouse Polyphase Type, CS Motor

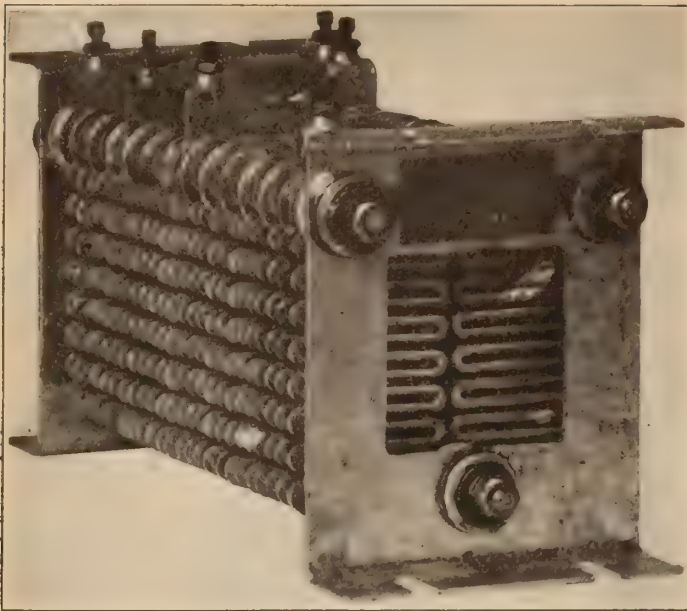
illumination from the other arc, thereby producing a less brilliant picture on the screen. To keep this undesirable effect at a reasonable minimum it is necessary to use sufficiently large cable for the main circuit, which must conduct the current for both projection machines. The size of cable required depends upon the length and the current required by each arc. The following table No. 1 gives this data in concrete form.

TABLE No. 1

Length, in feet, of circuit which must carry current for both arc lamps.	Size of wire required, B. and S. Gauge or Circular Mills.			
	Rating of Generator in Amperes			
	36.7 or 40	55	70 or 72	90
10.....	No. 6	No. 3	No. 3	No. 2
20.....	6	5	3	2
30.....	6	4	3	2
40.....	5	3	2	1
50.....	4	2	1	0
60.....	3	1	1	00
70.....	2	2	1	00
80.....	2	0	00	00
90.....	1	0	00	000
100.....	1	00	000	0000
110.....	0	00	000	0000
120.....	0	000	0000	250000 CM
130.....	00	000	0000	250000
140.....	00	000	0000	300000
150.....	00	0000	250000 CM	300000
160.....	000	0000	250000	300000
170.....	000	0000	300000	350000
180.....	000	0000	300000	305000
190.....	000	250000 CM	300000	400000
200.....	0000	250000	300000	400000
210.....	0000	250000	250000	400000
220.....	0000	300000	350000	450000
230.....	0000	300000	350000	450000
240.....	0000	300000	400000	450000
250.....	250000 CM	300000	400000	500000
260.....	250000	350000	400000	500000
270.....	250000	350000	450000	550000
280.....	250000	350000	450000	550000
290.....	250000	350000	450000	550000
300.....	250000	350000	450000	550000

The column headed "Length in feet of circuit which must carry current for both arc lights" represents the distance from the generator terminals to the generator switch, or to the point where the circuit, which must carry current for both lamps, branches or divides into separate circuits, one for each lamp. The distance must be measured along the route of the wiring or conduit.

The cable connecting each projecting machine to the main circuit



Ballast Resistor

need only be of sufficient capacity to conduct the current required by the arc, regardless of the voltage drop up to 20 volts in this cable because it is necessary to have about 25 volts drop between the main current and each arc. This necessary drop is usually obtained by a grid resistance known as a ballast resistor. Therefore, if the cable voltage drop for the lamp circuit is appreciable, a portion of the ballast resistor may be cut out of the circuit to compensate.

With these facts in mind and by perusal of Table 1, it is obvious that if the motor-generator must be mounted a great distance from the booth it will be less expensive in many instances to make the main circuit not over 30 feet long, and then branch into two independent circuits one for each projection machine. In every instance each ballast resistor should be mounted reasonably near its corresponding projection machine because it is necessary to run two cables or wires from the resistor to the machine.

If an alternating current is used for an emergency service all wiring and switches, which are used for carrying this current to each lamp, should be made of sufficient capacity to carry the alternating current, bearing in mind the fact that, in order to produce the same volume, or candle-power, of light, the alternating current (measured in amperes) must be approximately three times as great as the direct current ordinarily used.

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Bet. 8th & 9th Aves.

Compensarcs in Multiple

Question—We are informed that we can take our two Compensarcs (both identical) and hook them up in multiple, thereby getting from them double the output of one singly. In other words, by wiring them in multiple, putting the switches on each, on say, the 40 Amp. mark—we will get from them 80 Amps.

Is this correct? If so, is it practical? Is this too much amperage to use for a throw of 95 ft. to give a good clear picture about 13 x 16 ft.

What effect would this increased heat have on the usual condensers? What size carbons would be best to use—all this—on A.C. 110V. 60 cycles.

Answer—In answer to your letter of January 1 relative to multiple operation of 110 volt, 60 cycle A.C. Compensarc, the operation is as follows:

In cases where more than 60 amperes of current is desirable in connection with your picture projection, two A.C. Compensarcs connected as shown in the attached sketch can be used to give entirely satisfactory service. Two standard A.C. Compensarcs connected in this manner can be used to give a maximum of 120 amperes at the lamp. Eight values of current ranging between 30 and 120 amperes inclusive can be secured by this connection.

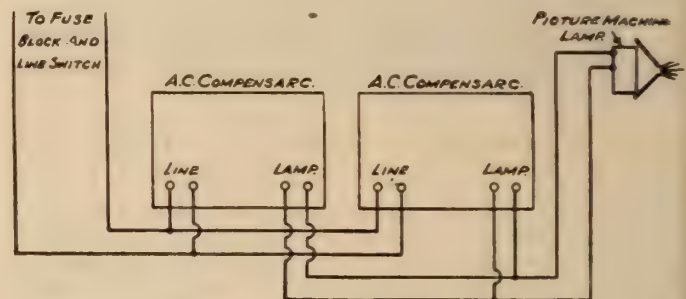


DIAGRAM OF CONNECTIONS FOR USE OF TWO
 A. C. COMPENSARCS IN MULTIPLE

You will find, however, that it is quite difficult to control the A.C. Arc in your projection machine when you exceed 90 amperes, as the noise is quite excessive and the heat intense. The increased heat of the 90 ampere arc over that of your 60 ampere arc should not be great enough to crack your condensers unless the carbons are placed extremely close, and for this operation we would recommend a $\frac{1}{8}$ " lower carbon, and $\frac{3}{4}$ " upper carbon.

You should be able to obtain sufficient light for all practical purposes by using about 80 amperes.

PERFECTED PROJECTION

THE countries leading theatres are using the DeVry Portable Projector for pre-viewing film, and reaping the reward of their foresight by increasing patronage.



Let us show you how you, too, can profit by its use—no obligations—write to

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Chicago, Ill.



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 GEN. MGR.



C. D. Struble, manager of Yale Theatre Supply Co. in Kansas City, Mo.

New Simplex Distributor in Kansas City

IN the Yale Theatre Supply Company, second floor Scheidley Building, Kansas City, Mo., the Simplex Company, 317 East Thirty-fourth street, New York, N. Y., has added to its list of distributors a concern which is expected to greatly increase the present large sale of its machines in Kansas, Western Missouri, Northern Arkansas and Oklahoma.

The Yale Company has unusual facilities for the disposal of Simplex products in that territory, and is under the management of C. D. Struble, who is well known and recognized as one of the most capable men in the film circles of the Middle West. He has been engaged in the film and machine business in the Kansas City territory continuously since April, 1907. For three years, from 1908-1911, he was the manager of the Monarch Film Exchange in Oklahoma City; for two years, the branch manager of the General Film Company in Kansas City, and during the year of 1917, in charge of the Triangle Exchange, Kansas City.

The Yale Company will carry a large stock of Simplex projectors and parts for replacements, and has added a projection room for the convenience of film manufacturers in screening their pictures for the benefit of local exhibitors.

An extensive advertising and publicity campaign will be conducted by the Simplex office at New York in conjunction with the Yale Theatre Supply Company, and it is expected that the inauguration of a new and effective sales plan will be productive of unusual results in that territory.

"As Mr. Struble is personally known to nearly all of the exhibitors in his territory and has made a close study of local conditions," says E. M. Porter, general manager of the Simplex Company, "it is safe to predict that the Yale Theatre Supply Company will do a business of large proportions."



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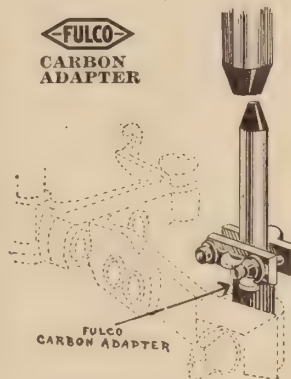
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Musical Editor,
"Motion Picture News,"
729 Seventh Avenue,
New York City.

Dear Sir:

Will you kindly send to me a list of music publishers whose music can be played in my theatre without my having to obtain a music license from the Society of Music Authors, Composers and Publishers?

An early reply will be greatly appreciated.

Respectfully yours,
CHAS. A. REITMEYER,
Mgr. Plaza theatre,
Freeport, L. I.

In reply to our correspondent's inquiry, and as there may be other exhibitors who are also seeking the same information, we herewith append a complete list in alphabetical form of those publishers who are not members of the American Society and whose music for that reason can be performed free of the tax now being collected by the American Society of Authors, Composers and Publishers.

Belwin, Inc., 701 Seventh Ave., New York City; S. M. Berg, 47th St. and Broadway, New York City; Carrie Jacobs Bond, Chicago, Ill.; Boston Music Co., 26 West St., Boston, Mass.; Boosey & Co., 9 East 17th St., New York City; Cinema Music Co., Columbia Theatre Bldg., New York City; Craig & Co., 145 North Clark St., Chicago, Ill.; Church, Paxson & Co., 1369 Broadway, New York City; Oliver, Ditson, 150 Tremont St., Boston, Mass.; Carl Fischer, Cooper Square, New York City; Sam Fox Publishing Co., The Arcade, Cleveland, Ohio; Bernard Granville, 145 W. 45th St., New York City; Inter-City Music Co., 663 Coney Island Ave., Brooklyn, N. Y.; Walter Jacobs, 8 Bosworth St., Boston, Mass.; Ross Jungnickle, 171 W. 78th St., New York City; Kendis & Brockman, 145 W. 45th St., New York City; Joseph

Morris, 145 W. 45th St., New York City; McCarty & Fischer, 140 W. 45th St., New York City; McKinley Music Co., 145 W. 45th St., New York City; Al. Piantadosi, 1531 Broadway, New York City; Penn Music Co., 145 W. 45th St., New York City; J. K. Remick, 219 W. 46th St., New York City; Maurice Richmond, 145 W. 45th St., New York City; Will Rossiter, Chicago, Ill.; George Rosey, 24 E. 21st St., New York City; G. Schirmer, 3 E. 43d St., New York City; Ed Schuberth, 11 E. 22d St., New York City; Southern California Music Co., 332 S. Broadway, Los Angeles, Cal.; Harry Von Tilzer, 226 W. 46th St., New York City.

The American Society is a body of musicians, publishers and composers who claim the copyright privilege of restricting the public performance of their compositions, but to those who wish to publicly perform their copyrights they demand a tax or fee. To the motion picture industry this is based upon the seating capacity of the theatre.

To those exhibitors who believe that this tax is oppressive, and in order to keep free of legal action, it is essential that the selection of music performed in their theatres are restricted to the above mentioned catalogues, because these publishers are not members of the American Society of Authors, Composers and Publishers, and they further believe that when they receive payment for the copies of their music that the privilege of free public performance goes with it.

To those of our readers who are not paying the tax of the American Society, we would advise them that ignorance of the law is no protection or defense from breaking of same. It is, therefore, suggested that a manager or his musician have it clearly stated when purchasing music, even from these publishers, that the rights of public performance are not restricted and prohibited.

THE EDITORS.

Review of Latest Musical Compositions

1—The following hits from "Oh Look" the famous musical comedy success by Carroll and McCarthy are now published and obtainable from McCarthy and Fischer, Inc., 148 W. 45th St., New York City.

- 1—I'm Always Chasing Rainbows, Fox Trot.
- 2—Typical, Topical Tunes, Fox Trot.
- 3—A Kiss for Cinderella, Fox Trot.

2—"U. S. Field Artillery March"—J. P. Sousa. A fit companion to "Stars and Stripes Forever," the best Military March published in years. (Carl Fischer Edition.)

3—"The Volunteers March"—J. P. Sousa. The great "Ship Building" March Played at the New York Hippodrome with a Band of 300, directed by Lieut. J. P. Sousa. (Carl Fischer edition.)

4—"Furioso for 'Storm' Scenes," by Sol. P. Levy. A Furioso lasting for 5½ minutes without repeats. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

5—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol, written in true patrol style, played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox Edition.)

6—"Dear Kiss Waltz," by Ager. A very melodious and popular Waltz and a most valuable addition to the library of any musician. (Leo Feist Edition.)

7—The following extracts from "Sinbad," the Winter Garden's latest extravaganza, are now ready for orchestra, and published by G. Schirmer.

- 1—Fox Trot introducing the Rag Lady of Bagdad and Bagdad.
- 2—Fox Trot, introducing Badalumbo and A Thousand and One Arabian Nights.
- 3—One Step, introducing I Hail from Cairo and Our Ancestors.
- 4—Selection.

Stern Makes a Special Offer

MUSICIANS' particular attention is drawn to the very special and interesting offer made by the well-known house of Jos. W. Stern & Co., through Belwin, Inc., 701 Seventh Ave., City.

Amongst the many listed will be found "Indianola," the song and fox-trot by S. R. Henry (composer of By Heck) and D. Onivas which is making a sweeping national hit. This number, together with "Gypsy Pep," is offered for 25c.

The music of the extraordinarily successful play "Chu, Chin Chow" is also listed in this special offer. The selection consists of all the song hits of the play. They are beautifully arranged so that any one number can be separately played or the selection performed as a whole.

A jury of noted musical authorities has pronounced a sentence of life-long success on "Kentucky Dream" Waltz by S. R. Henry and D. Onivas.

These numbers together with the rest mentioned would be very welcome additions to the library of motion picture pianists and musical directors.

The editor of these columns is informed by Messrs. Stern & Co. that this offer is only for a limited time.

Berlin Resigns from Waterson, Berlin & Snyder

IRVING BERLIN, the popular and famous composer of production and musical song numbers, severed his connections with the music publishing firm of Waterson, Berlin & Snyder, after being associated with them for nearly twelve years.

Mr. Berlin's first well-known hit was "Alexander's Ragtime Band," and to him is attributed such popular hits as "Yacki, Hula, Hicka, Dula," "When I Lost You," "My Bird of Paradise." Among his later numbers are "Good-bye, France," "Tell that to the Marines," "I Can Always Find a Little Sunshine in the Y. M. C. A." etc.

During the war Mr. Berlin enlisted in the army, and while in camp wrote the dialog, lyrics and music of "Yip, Yip, Yaphank," the biggest musical comedy hit of Broadway this season. Among the several song hits, one that took the country by storm is "Oh, How I Hate to Get Up in the Morning." "Mandy," "Send a Lot of Jazz Bands Over There," "Ragtime Razor Brigade," "Ding Dong" and "Dream on Little Soldier Boy" are among the rest of the excellent numbers in the show.

Mr. Berlin will devote his time to free lancing, and it is rumored that for the present he will arrange to place his production numbers with T. B. Harms & Co., New York City.

LATEST MUSIC CUES

"FIVE THOUSAND AN HOUR"

(Bert Lytell-Metro)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Birds and Butterflies" (Characteristic Capricious

Moderato), by Vely

- 1—Theme (3 minutes), at Screening.
- 2—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until—T: "Ashley Loring, his attorney."
- 3—"Sachem" (Characteristic Allegro Moderato), by Rosey (3 minutes and 15 seconds), until—T: "Jim Callaton." (Auto effects.)
- 4—"Comedy Allegro" (Characteristic), by Berg (45 seconds), until—S: At the races. (Race track scene.)
- 5—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "Mrs. Polly Parsons, wealthy."
- 6—Theme (1 minute), until—T: "Who is the American beauty?"
- 7—"Hurry No. 33," Minot (1 minute and 15 seconds), until—S: When Johnnie takes dog. (Bugle call.)
- 8—"A La Mode" (French-American One Step), by Rosey (2 minutes and 30 seconds), until—S: At end of race.
- 9—Theme (45 seconds), until—T: "I have just decided, Miss."
- 10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 30 seconds), until—T: "All right, an option."
- 11—"Joy of Youth" (Characteristic Intermezzo), by Raymond (2 minutes and 30 seconds), until—T: "Don't forget the fireworks."
- 12—Theme (1 minute and 30 seconds), until—T: "Mr. John I. Gamble." (Visiting card.)
- 13—"Hunkatin" (Popular Half-Tone One Step), by Levy (2 minutes), until—T: "You promised to keep tally."
- 14—"Sparklets" (Characteristic Allegretto Intermezzo), by Miles (3 minutes), until—T: "I'll raise the money for you."
- 15—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes), until—T: "Not sufficient funds."
- 16—"Petals" (Moderato Intermezzo), by Raymond (3 minutes and 15 seconds), until—T: "How much was that check?" (Telephone effects.)
- 17—"Suzanne" (Moderato Ballet Mezzo), by Rolfe (3 minutes and 45 seconds), until—T: "I just bet you five hundred."
- 18—Theme (2 minutes), until—S: Cupid at switchboard.
- 19—"Basket of Roses" (Allegretto Intermezzo), by Albers (3 minutes and 15 seconds), until—T: "Mr. Boyce, you and Johnny."
- 20—"A Garden Dance" (Moderato Allegretto), by Vargas (2 minutes and 15 seconds), until—T: "And you thought I was that?"
- 21—Theme (1 minute and 30 seconds), until—T: "Aw, what's the use, she does." (Telephone-bell.)
- 22—"Cupid's Frolic" (Characteristic Bright Intermezzo), by Miles (1 minute), until—T: "Gresham, the cost of living."
- 23—"Hurry No. 3" (Half-Reel Hurry), by Levy (3 minutes), until—T: "Elemental decency and a desire."
- 24—"Au Fait" (Allegretto Moderato), by Ewing (1 minute and 39 seconds), until—T: "Come to papa, my long lost."
- 25—Theme (1 minute and 30 seconds), until—S: As office scene fades—until * * * * * END.

"THE HIDDEN TRUTH"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Because You Say Goodbye" (a Farewell Ballad),

by Sol P. Levy

- 1—"Western Moderato," by Redla (1 minute and 25 seconds), until—S: Interior of barroom.
- 2—"Savannah" (Popular One Step), by Rosey (3 minutes and 15 seconds), until—T: "A strange figure."
- 3—Theme (1 minute and 30 seconds), until—T: "When I get through fixing."
- Note—To be produced as vocal solo with piano accompaniment.
- 4—"A La Mode" (Popular One Step), by Rosey (1 minute and 10 seconds), until—T: "In New York."
- 5—"Love Song" (Moderato), by Puerner (3 minutes and 10 seconds), until—T: "To catch the Eastern."
- 6—"Forest Whispers" (Characteristic Intermezzo), by Losey (1 minute and 35 seconds), until—T: "Taylor's aunt, who."
- 7—"Sleeping Rose" (Valse Lento), by Borch (1 minute and 5 seconds), until—T: "The easy mark from."
- 8—Theme (20 seconds), until—S: Crowd applauding.
- Note—To be played as vocal solo with piano accompaniment.
- 9—"Hunkatin" (Half Tone One Step), by Levy (55 seconds), until—T: "The Eastern mining bird."
- Note—To be played as piano solo.
- 10—"Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Helen's heart goes out."
- 11—"Sorrow Theme," by Roberts (1 minute and 30 seconds), until—T: "None o' that baby stuff."
- 12—"Dramatic Agitato," by Hough (1 minute and 45 seconds), until—T: "Who did this?"
- Note—Watch shot.
- 13—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "Myrtle's spirit lingering."
- 14—Continue pp (55 seconds), until—T: "With a glowing first report."
- 15—"Melody" (Moderato), by Huerter (2 minutes and 55 seconds), until—T: "They will keep her."
- 16—Theme (1 minute and 20 seconds), until—T: "Reed's cunningly."
- Note—To be played as vocal solo with piano accompaniment.
- 17—"Among the Roses" (Melody Moderato), by Lake (50 seconds), until—T: "Taking destiny into."
- 18—Continue to action (2 minutes and 15 seconds), until—S: Mr. Taylor reading letter.
- 19—"Dramatic Narrative," by Pement (4 minutes and 20 seconds), until—T: "What will be."
- 20—"Birds and Butterflies" (Intermezzo Capricoso), by Vely (1 minute and 45 seconds), until—T: "The magic beauty."
- 21—Theme (40 seconds), until—S: Guests applauding.
- Note—To be played as vocal solo with piano accompaniment.
- 22—"Ballerina's Vision" (Valse Lente), by Braham (1 minute and 55 seconds), until—T: "And in the silent hours."
- 23—"After Sunset" (Dramatic Moderato), by Pryor (2 minutes and 25 seconds), until—T: "Elated at the first."
- 24—Continue pp (40 seconds), until—T: "The risk of losing."
- 25—Theme (1 minute and 25 seconds), until—T: "Reed returns with facts."
- 26—"Dramatic Fantasia," by Bach (2 minutes and 30 seconds), until—T: "Next morning."
- 27—"Prelude" (Dramatic), by Rachmaninoff (3 minutes and 50 seconds), until—T: "Playing the game safe."
- 28—"Dreams of Devotion" (Dramatic), by Langey (2 minutes and 35 seconds), until—T: "The horrible revelation."
- 29—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 30 seconds), until—T: "The purchase of the mine."
- 30—"Agitato Appassionato," by Borch (1 minute and 50 seconds), until—T: "I want you to forgive me."
- 31—Theme (1 minute and 35 seconds), until * * * * * END.

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"THE INDESTRUCTIBLE WIFE"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Capricious Intermezzo), by Paul Vely

- 1—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 40 seconds), until—T: "Miss Julia Keith."
- 2—"The Vampire" (Dramatic), by Levy (2 minutes and 25 seconds), until—T: "She's coming."
- 3—"Comedy Allegro," by Berg (3 minutes), until—T: "Three lively horses."
- 4—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes and 30 seconds), until—T: "Jim Ordway."
- 5—"Pathetic Andante," by Levy (1 minute and 55 seconds), until—S: Interior of ladies' dressing room.
- 6—Theme (1 minute and 35 seconds), until—T: "Meanwhile Charlotte."
- 7—Continue to action (2 minutes and 15 seconds), until—T: "Have the polo ponies ready."
- 8—"Galop No. 7," by Minot, to action pp or ff (2 minutes and 15 seconds), until—T: "I've ripped the bottom off."
- 9—"Sweet Jasmine" (Allegretto), by Bendix (3 minutes and 5 seconds), until—T: "You will have to come often."
- 10—Continue pp (35 seconds), until—T: "Two o'clock."
- 11—"Scherzetto" (from Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "Five o'clock."
- 12—"Les Sylphes" (Impromptu Valse), by Bachman (2 minutes and 20 seconds), until—S: Interior of room.
- 13—Theme (3 minutes), until—T: "A week passed."
- 14—"Gavotte and Musette" (Allegro), by Raff (3 minutes and 15 seconds), until—T: "You're the first woman."
- 15—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "You don't play fair."
- 16—"Dramatic Recitative," by Levy (4 minutes and 10 seconds), until—T: "Thank heavens, I have you."
- 17—"Aragonesa" from "Le Cid" (Allegro), by Massenet (3 minutes and 20 seconds), until—T: "The cook and the butler."
- 18—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 30 seconds), until—T: "Jim is going to kidnap you."
- 19—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 40 seconds), until—T: "You two run along."
- 20—"Illusion Intermezzo" (Allegretto Moderato), by Bustanoby (1 minute and 35 seconds), until—T: "Shakespeare with modern."
- 21—Continue pp (1 minute and 5 seconds), until—T: "As usual, Charlotte had."
- 22—"Reve D'Amour" (Allegretto), by Zamecnik (4 minutes and 5 seconds), until—T: "Oh, Toots, I believe."
- 23—"Allegro Agitato No. 1," by Kiefert (2 minutes and 35 seconds), until—T: "Oh, Jim! Jim! don't you ever."
- 24—Theme ff (2 minutes and 5 seconds), until * * * * END.

"THE ZERO HOUR"

(June Elvidge-World)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Love Theme" (Melodious Moderato), by Abbott Lee

Theme B: "The Crafty Spy" (Original Descriptive Myste-
rioso), by Borch

- 1—Theme A (2 minutes and 45 seconds), at Screening.
- 2—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (3 minutes and 15 seconds), until—T: "In the city Micah Parrish."
- 3—"The Golden Youth" (Valse Lento), by Rosey (3 minutes and 30 seconds), until—T: "You know you couldn't afford."
- 4—Theme B (3 minutes), until—T: "Brand's den of mysticism."
- 5—"Forest Whispers" (Morceau Characteristic), by Losey (2 minutes and 30 seconds), until—T: "This fifty dollars I have lost." (Letter.)
- 6—"A Summer Dream" (Morceau Characteristic), by Flath (3 minutes and 15 seconds), until—T: "I know a wonderful man who." (Telephone-bell.)
- 7—"In Cupid's Net" (Andantino Amoroso), by Armand (3 minutes), until—T: "My dear lady, your husband has."
- 8—"Kathleen" (Valse Lento), by Berg (3 minutes and 45 seconds), until—T: "You are always croaking about."
- 9—Theme B (2 minutes), until—S: When Bruce sees Brand's card.
- 10—"Agitato No. 49," by Shepherd (2 minutes), until—S: When police enter.
- 11—"Spring Flowers" (Allegretto Intermezzo), by Wood (2 minutes and 30 seconds), until—S: When girls return home.
- 12—"Bowl of Pansies" (Allegretto Intermezzo), by Reynard (4 minutes), until—T: "Several days later."
- 13—"Divine Waltz" (Valse Moderato), by Rosey (2 minutes and 30 seconds), until—T: "You are a wonderful soul."
- 14—Theme A (2 minutes and 15 seconds), until—T: "On the following morning."
- 15—"Chanson Sans Paroles" (Allegretto Grazioso), by Tschai-kowsky (3 minutes), until—S: As scene fades to Evelyn.
- 16—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "I fell for you hard the first."
- 17—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—T: "Inside information."
- 18—Theme A (2 minutes and 30 seconds), until—T: "It's all right, boys."
- 19—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes), until—T: "Having discovered Fanny's."
- 20—"Hurry No. 33," by Minot (30 seconds), until—T: "On the way to the church." (Automobile effects.)
- 21—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "With the passing days."
- 22—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "It's jail for your father."
- 23—Theme B (4 minutes), until—S: When Evelyn appears to Bruce.
- 24—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 15 seconds), until—T: "Darling, I love you more now."
- 25—Theme A (45 seconds), until—S: When Brand and chauffeur leave—until * * * * END.

"THE BELLE OF NEW YORK"

(Marion Davies-Select)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Teach Me How to Kiss" (Song)

Salvation Army Theme: "They All Follow Me" (Song)

Note—Both themes are extracts from the original music written for the play "The Belle of New York," by G. Kerker.

1—Love Theme (35 seconds), until—T: "In the humble home of."
2—Continue to action (45 seconds), until—T: "The treasure of his heart."

3—"May Dreams" (Moderato Romance), by Borch (1 minute and 10 seconds), until—T: "In the Bronson home."

4—"Serenade" (4/4 Dramatic Moderato), by Widor (1 minute and 10 seconds), until—S: Flashback to Marion and her father.

5—Continue to action (1 minute and 5 seconds), until—S: Marion playing piano.

6—Love Theme (45 seconds), until—T: "The master of big business."

Note—To be played "Andante Sentimento" as vocal solo with piano accompaniment.

7—"Lento Allegro" (from Symphonette Suite), by Berge (4 minutes and 15 seconds), until—T: "I hope you'll do better."

8—Love Theme (1 minute and 50 seconds), until—T: "Bronson protects his ruthlessness."

9—"Dramatic Tension No. 9," by Andino (50 seconds), until—T: "Meanwhile in New York."

10—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 25 seconds), until—S: Flashback to Bronson's office.

11—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Father is grateful."

12—Repeat "Impish Elves" (35 seconds), until—S: Flashback to Bronson's office.

13—"Tragic Theme," by Vely (1 minute and 40 seconds), until—T: "Remembering her beloved."

14—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 50 seconds), until—T: "At the Club the experts."

15—"She is the Belle of New York" (Song from the original show), by Kerker (50 seconds), until—T: "The world of tinsel."

16—"We'll Dance in the Moonlight" (2/4 Allegretto Song from the original show), by G. Kerker (2 minutes and 25 seconds), until—S: End of song.

17—Tacet (45 seconds), until—S: Second number of show.

18—"La Belle Parisienne" (6/8 Moderato, from the original show), by G. Kerker (2 minutes and 50 seconds), until—S: Third number of show.

19—"Hunkatin" (Half-Tone One Step), by Levy (35 seconds),

(Continued in next column)

(Continued from preceding column)

until—S: Exterior near house.

20—Love Theme (40 seconds), until—T: "Violet is frequently."

21—Continue to action (1 minute and 35 seconds), until—T: "Bronson sends his attorney."

22—Tacet (35 seconds), until—T: "Jack is ambitious."

23—"A Simple Little Girl" (4/4 Moderato, from the original show), by G. Kerker (50 seconds), until—T: "At the fashionable Art Club."

24—"Pizzicato" (Petite Ballet), by Berge (1 minute and 20 seconds), until—T: "Our guest of honor."

25—Love Theme (15 seconds), until—S: Violet singing.

26—Continue to action (20 seconds), until—S: Violet finishes her song.

27—Repeat "Pizzicato," by Berge (1 minute), until—T: "Let us drink to our host."

28—Open with Tympany Roll, ff, followed by Love Theme (1 minute and 35 seconds), until—T: "I won't let you go."

29—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "I don't know what."

30—Continue pp (20 seconds), until—S: Interior of Salvation Army Hall.

31—Salvation Army Theme (55 seconds), until—T: "Deceived in friendship."

32—Continue to action (1 minute and 20 seconds), until—T: "Unable to find Violet."

33—"Dramatic Suspense," by Winkler (3 minutes and 5 seconds), until—T: "The underworld."

34—"Sinister Theme," by Vely (2 minutes and 45 seconds), until—T: "Let us sing the hymn."

35—Salvation Army Theme (1 minute and 40 seconds), until—T: "Let me thank you."

Note—To be played as an organ solo.

36—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 5 seconds), until—S: Interior of barroom.

37—Repeat Sinister Theme (1 minute and 40 seconds), until—S: The fight.

38—Continue ff (15 seconds), until—T: "He's jest drunk."

39—Love Theme (1 minute and 35 seconds), until—T: "Violet tenderly guides."

40—"A La Ballorina" (Valse Lente), by Brahms (1 minute and 5 seconds), until—T: "My poor father's life."

41—"Dramatic Narrative," by Pement (1 minute and 35 seconds), until—T: "Harding makes his report."

42—"To Spring" (6/4 Dramatic), by Grieg (1 minute and 10 seconds), until—T: "Love is so strange."

43—Continue pp (30 seconds), until—S: Father entering room.

44—Tympany Roll, ff, followed by

45—Tacet (about 10 seconds), until—T: "A damn fine mess."

46—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "Jack, there is no passion."

47—Love Theme (1 minute and 40 seconds), until—T: "I love you, Jill."

48—Continue ff (15 seconds), until * * * * * END.

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"THE BELOVED IMPOSTER"

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Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Borch

- 1—Theme (1 minute and 30 seconds), at Screening.
- 2—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "Dick Mentor, an idealist."
- 3—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: When Dick leaves cottage. (Auto effects.)
- 4—"Furioso No. 11," by Kiefert (45 seconds), until—S: When Dick fires shot. (Train effects, shot.)
- 5—"Dramatic Narrative," by Pement (1 minute), until—T: "And I can't stand this."
- 6—Theme (2 minutes), until—T: "Hugh was just one of the—"
- 7—"Joy of Youth" (Moderato Intermezzo), by Raymond (3 minutes and 30 seconds), until—T: "Mammy, you're getting so."
- 8—"Indianola" (Characteristic Fox Trot), by Henry & Onivas (3 minutes), until—T: "I have never seen him, auntie."
- 9—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 45 seconds), until—T: "The next day Betty made a trip."
- 10—"Kentucky Dreams" (Valse Moderato), by Henry & Onivas (3 minutes), until—T: "Dick Mentor, all unsuspecting."
- 11—Theme (3 minutes), until—T: "That's the first time I have."
- 12—"Hunkatin" (Half-Tone One Step), by Levy (2 minutes and 30 seconds), until—T: "Coquetry must be born in."
- 13—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes), until—T: "As the days slipped by, Dick."
- 14—"Those Draftin' Blue" (Characteristic Fox-trot), (2 minutes and 30 seconds), until—T: "Na-a-a you think yourself."
- 15—Theme (2 minutes and 30 seconds), until—T: "All's fair in war and bets."
- 16—"Au Fait" (Allegretto), by Ewing (3 minutes), until—T: "There it is and it looks just."
- 17—"The Black Rose" (Allegretto Brilliant), by Thomas (3 minutes), until—T: "And on the trip home Betty."
- 18—Theme (2 minutes), until—T: "You've been a lovely little."
- 19—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "We just saw Hugh."
- 20—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—S: When Dick sees Betty.
- 21—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes and 15 seconds), until—T: "And I'll sit behind as your."
- 22—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "Before you leave this room."
- 23—Theme (2 minutes), until—T: "Oh, no, I have played and jested"—until * * * * * END.

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Pictures Reviewed in Advance

[In addition to *Advance Reviews*—covering pictures shown too early to be included in *The Complete Plan Book*—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Bringing the Boys Home"

(Educational Films Corp. Released Jan. 31—2 Reels)

THIS picture has been produced by the Motion Picture Department of the Y. M. C. A. National War Work Council, with the purpose of showing what that organization is doing for the shipworkers in the yards, and how it is turning some derelicts into useful men. These activities of theirs are interwoven with many scenes of the Hog Island Ship Yards, such as the mile and a half shipways with some fifty-odd ships under construction, that are to bring the boys home from overseas; the police and fire protection; the housing and caring of the workers and their families, and many incidents of their daily lives.

The scenes are so placed as to form a simple narrative; the heroine of the story is Miss Mineta Timayo, a member of the Women's Auxiliary of the Y. M. C. A. The different incidents appear as she saw them in a personal visit to the yards. It is an interesting and instructive picture. Those of you who may contract to run it will receive the full support of your local Y. M. C. A. —P. S. Harrison.

"Photoplay Magazine Screen Supplement"

(Educational Films Corporation. Jan. 15.—One Reel)

THIS picture has been produced by James R. Quirk, publisher of the *Photoplay Magazine*, and deals exclusively with stars and their activities at the studios. It is the purpose of Mr. Quirk to produce one a month to be released through the Educational Films Corporation the 15th of each month. This number contains incidents of the American Studios in Santa Barbara, California, showing Mary Miles Minter and her former director, James Kirkwood; the Drews at work in their Long Island home; the million dollar smile of Douglas Fairbanks; Montagu Love and some other screen celebrities. At the tail end of the reel a cartoon is attached.

"The Law of Nature"

(Fischer Productions—Screen time, 2 hours)

THE great trouble with this offering is its lack of unity of thought. The reading matter at the start makes the spectator believe that it is a picture based on an anti-drink theme; considerable part of the first reel is allegorical, tending to strengthen such theory; but shortly after the main story is introduced, it wanders away from the main idea and becomes a vice subject; after a while, it picks up the threads of an interrupted love affair, introduced at the beginning, resulting in the marriage of the hero to the heroine; immediately after the wedding, again it switches

into a bona-fide melodrama, with its murders and deaths and "flames" and joy-rides, and all that go with pictures of such type.

As the picture now stands, it is more a vice melodrama than an anti-liquor. In fact, it is a combination of several stories, hardly any one of them predominating, least of all the crusade against drink; and whatever scenes have been interposed to drive home the results of the drink evil to the spectator, they are forced and appear to have been put there arbitrarily.

Had the author stuck to the idea first conceived, perhaps he would have produced a picture suitable for propaganda against drink; it would have undoubtedly been suitable for private showings in halls, with the co-operation of the different temperance societies; as it now stands, it is hardly fit for either such purpose, or to be shown in theatres catering to steady patronage.—P. S. Harrison.

"Wanted—\$5,000"

(Rolin-Pathe—One Reel)

HAROLD LLOYD again. This time in a version of the old accident policy comedy in which the young enthusiast tries to inflict bodily harm on himself that he may collect the premium and marry the girl. The plot is familiar in all its windings and, while it fails to measure up to the best of Lloyd's work, rest assured that it is not devoid of laughs.

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AUTHORS

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PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Building Los Angeles, Cal.

"THE DIVORCEE"—METRO

Ethel Barrymore in a Brilliant Screen Achievement

WE never really enjoyed Ethel Barrymore on the screen before her appearance in "The Divorcee." She seemed to be mis-cast and her beautiful voice was missed. Here, however, she appears to splendid advantage in an adaptation of Somerset Maugham's play, "Lady Frederick," and in a part to which she brings all exacted requirements.

"The Divorcee" is a picture that deals with the lives of people high in English society, and it mirrors these lives faithfully. We hesitate to think of the burlesque which many producers would have made of it. But Herbert Blache's direction, Miss Barrymore's performance and those contributed by H. E. Herbert, E. J. Ratcliffe, Naomi Childers, Joseph Kilgour, Maud Turner Gordon and Eugene Strong have made it the polite, high comedy-drama that it is.

Here, indeed, is a picture that is brilliant. It will bear exhibition before an audience of the highest intelligence and will be appreciated by all. The subtitles are delightfully witty, Miss Barrymore is superb and the plot is so clever in conception and development that each succeeding scene lays further stress on the picture's merit.—Length, 5 reels.—Released Jan. 20.—Peter Milne.

THE CAST

Lady Frederick Berolles.....Ethel Barrymore
Lord Frederick Berolles.....E. J. Ratcliffe
Sir Paradine Fuldes.....H. E. Herbert
Kitty Beresford.....Naomi Childers
Horace Beresford.....John Goldsworthy
Robert Montgomery.....Joseph Kilgour
Lady Mereston.....Maud Turner Gordon
Lord Mereston.....Harold Entwistle
Young Lord Mereston.....Eugene Strong
Madam Claude.....Ricca Allen

From W. Somerset Maugham's play, "Lady Frederick."
Scenario by June Mathis and Katharine Kavanaugh.

Directed by Herbert Blache.
Photographed by George Hollister.
Supervision of Maxwell Karger.

CATCH LINES

A high drama of English society—one in which Ethel Barrymore, surrounded by a splendid cast, appears to exquisite advantage. If you like wit and subtlety and real acting all set in a play that is downright clever from beginning to end then you'll like "The Divorcee."

She sacrificed her reputation to save her sister's and ever afterwards, it seemed, she was to have this act thrown in her face by people who did not understand. "The Divorcee" is a story of a noble and clever woman to whom happiness only came after many trials.

Here indeed is the real Ethel Barrymore—the delightful actress of the speaking stage equally as delightful in the silent drama—and the play, one of Somerset Maugham's, provides a setting as delightful as the star.

AD TALK

"The Divorcee," a Metro picture starring Ethel Barrymore, will be the piece de resistance of the theatre's bill on _____ of _____ week. This is by all odds one of the most brilliant and clever society dramas that the management has ever offered. Taken from W. Somerset Maugham's play, "Lady Frederick," it deals with this lady's cleverness in solving the love affair of a man much younger than she, the affair happening to be his love for her. This constitutes the body of the action, although there are many other situations of a force and subtlety that everyone will appreciate.

"The Divorcee" is one of those high society dramas that once were in great vogue on the stage. They deal with clever people, people who use brains in act and speech and are, consequently, the most fascinating form of dramatic fare. Under the skillful direction of Herbert Blache the Maugham play was converted into a picture that matches itself creditably beside the original.

As for Miss Barrymore, it may safely be said that never before has she appeared to such exquisite advantage on the stage. The part of Lady Frederick she carries with all the ease and grace with which her career on the stage has equipped her. In support appear E. J. Ratcliffe, H. E. Herbert, Naomi Childers, Joseph Kilgour, Eugene Strong and John Goldsworthy, all players of exceptional ability and well suited to carry the important roles of the Maugham play.

THE STORY

Lady Frederick Berolles, the former Betsy O'Hara, married Lord Berolles to help her impoverished family. Lord Berolles turns out to be a brute and on one occasion publicly insults her when Sir Paradine Fuldes, Lady Frederick's one-time suitor, is seen in company with her. That same night Lady Frederick receives word from her sister, Kitty Beresford, that she has been obliged to visit the rooms of Robert Montgomery, possessor of secrets of Kitty's indiscreet past that she does not wish to reach her husband, Horace Beresford. Lady Frederick goes to the rescue, and as luck would have it, Horace also calls. There is a tell-tale scarf lying on a chair that he recognizes as his wife's. But Lady Frederick appears and claims it as hers. Thus does she sacrifice her own reputation for her sister's. A divorce soon follows.

A number of years later Lady Frederick is at Monte Carlo in rather reduced circumstances but still making the best of it. The young Lord Mereston is seen much with her and finally his mother sends for her brother, none other than Sir Paradine, to settle matters. So, to Monte Carlo comes Lady Frederick's old suitor, to learn the truth of the situation. He soon discovers that Lady Frederick does not love the young lord and he also discovers that he himself is again in love with her. Lady Mereston insults Lady Frederick and she is about to produce letters to show what sort of a fellow her "sainted" husband was when Lord Mereston declares his high regard and admiration for his late father. Again Lady Frederick sacrifices herself and soon after disillusion Lord Mereston by permitting him to watch her "make up." Lord Mereston straightway realizes the difference in ages and though his infatuation for Lady Frederick takes flight his admiration for her increases. But Lady Frederick becomes his aunt, for Sir Paradine finds he can't live alone any longer.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored. These include star photographs and production scenes. Title and synopsis cards are also provided to complete this display.

CUTS AND MATS:—Star cuts of Miss Barrymore are provided in one-half and one-column sizes, the one-column being reproduced on this page. These cuts are so designed that they may be used in either press stories or advertisements.

SLIDE AND MUSIC CUE SHEET among other accessories provided at all Metro exchanges.

SUGGESTIONS

Here is a picture that gives you a wonderful chance to appeal to the better class of picture-goers. You have a well-known play, "Lady Frederick," on which the picture is based, by a well-known author and featuring one of the renowned stars of the stage today. Use dignified phrasing in your advertising. State facts and let it go at that. You can safely call the picture brilliant and witty and clever, but, personally, we wouldn't go into any further description for audiences of the better class. Just state the facts, the star, the author and the play and mention some of the support, as the cast embraces a number of well-known names.

If you have played previous pictures featuring Miss Barrymore do not hesitate about calling this her best. It is head and shoulders above anything else she has done. The part fits her and the play fits her. Metro has also given you a good title, believing that its advertising possibilities are greater than those contained in the original title. This is correct, but while you cater to the better class patrons be sure to carry a sub-line in all advertising calling attention to the original title along with the name of the author.



ETHEL BARRYMORE

One-column star cut

"THE LIGHT"—FOX

Star Has Best Story in a Good While; of Vampire Type

THE story of this picture is much better than any furnished the star for sometime. It is interesting and, though of the vampire sort, is clean.

Although some parts of it are improbable, and some of the situations awkward, still Theda Bara fans should be pleased with it, as the story appeals to the emotions. It wins sympathy because the heroine is shown as trying to do good—serve her country.

The role given the heroine is that of a notorious Parisian vampire, whose beauty and heartlessness has sent many a man to the grave; but she becomes tired of that life, her only wish being to become a Red Cross Nurse and thus serve France. Her past, however, is a bar to her ambitions! She is rejected each time she applies.

Toward the end of the story she redeems herself by nursing a blinded soldier, once a famous artist who had sought her for his model. The real light of love now shines in her heart and she marries the soldier.—Released Jan. 12.—Length, 5 reels.—P. S. Harrison.

THE CAST

Blanchette Dumonde.....Theda Bara
Chabin.....Eugene Ormonde
Etienne Desechette.....Robert Walker
Auchat.....George Renevant
Jeanette.....Florence Martin

By Arthur Reed and Bret Page.
Scenario by Adrian Johnson and Charles Kenyon.
Direction J. Gordon Edwards.

CATCH LINES

Theda Bara as the siren of Paris—a woman wicked amid a city that sacrifices its all in the cause of right—a woman regenerated through the medium of the World War—without doubt her greatest picture.

"The Light" came to Blanchette Dumonde, known as "the wickedest woman in Paris" through self-sacrifice and suffering in the time of the world's great hour of trial.

A role in which Theda Bara appears resplendent—known as the wickedest woman in Paris, a simple request from a strange man awakes within the breast of Blanchette Dumonde a desire to serve others and her country.

"The Light" is a production of illimitable candlepower. To see it is to see one of the season's brilliant offerings. And Theda Bara is the brightest ray in the entire production.

AD TALK

Theda Bara, the inimitable Fox star, will be seen at the theatre on _____ of _____ week in her latest super-production entitled "The Light." Her newest picture finds her as Blanchette Dumonde, known as the wickedest woman in all Paris, because she continues to play while all others concentrate their efforts in prosecuting the war to a successful finish. How the real soul in her is awakened and how she brings others to see the light as well as herself forms a photoplay of absorbing interest.

Nothing just like "The Light" has ever been done before on the screen. It is by no means a war story, but a story in which several persons find a regeneration through the medium of the great conflict. Miss Bara appears to splendid advantage as the woman of the world. It is a part which fits her peculiar style of playing admirably well and the transition she undergoes is brought out with sincerity on the part of the actress. Eugene Ormonde, Robert Walker, George Renevant and Florence Martin give of their best in the star's support.

"The Light" was written for Miss Bara by Arthur Reed and Bret Page, while J. Gordon Edwards, Miss Bara's director on all her recent pictures, was in charge of the production of this one also.

THE STORY

Blanchette Dumonde, who continues on a life of riotous gayety while all Paris bends its efforts to winning the war, is known as the wickedest woman in the city. As the consort of Chabin she is a familiar sight in all the cafes. One day

Etienne, a sculptor, who has long watched her from afar, asks her to pose for his Madonna. Something about her haunts him, he says. Chabin, in a rage, refuses in her behalf. But this appeal to Blanchette has awakened a latent virtue. She goes to a hospital and seeks to enlist as a nurse. But when the authorities learn her name she is ordered out of the place.

So Blanchette plunges again in a riot of self-pleasure. She throws over Chabin for Auchat, an Apache dancer. They flee from Chabin's wrath together and plan to live in a cottage a short way from the city. But at the railroad station Blanchette sees a trainload of returning soldiers and among them Etienne, now blinded. She deserts Auchat and takes charge of the man who first awakened within her a true feeling. When Etienne passes his hand over Blanchette's face he realizes her identity and asks her to pose for him again. This time she consents.

Auchat in a jealous rage comes to the cottage with the purpose of killing Etienne. Blanchette, defending Etienne, kills Auchat. Chabin also appears on purposes of revenge. He takes in the situation at a glance and then a change comes over him. The war and personal sacrifice that he

sees all around him have their effect. He leaves Blanchette with the man she loves and goes out into the world, taking the blame for the murder of Auchat on his own shoulders.

SUGGESTIONS

Bring out in all advertising and publicity that this is a story in which a siren is regenerated through personal sacrifice in the great war. Any argument written on these lines, together with the fact that Theda Bara is the star of the production, should bring good returns. Whether or not the exhibitor is in the habit of using the ad cuts supplied by manufacturers it would be a good idea to secure the press book on this production. The illustrated advertising cuts are particularly good and even if you prefer to write your own copy, some valuable suggestions will be found in this book.

The title offers ample opportunity for a clever play on words and for appropriate advertising. The fact that the woman is brought "into the light" or "to see the light" through the events of the story gives a suggestion in itself.

(Continued on page 609)



Two-column scene cut

"DAY DREAMS"—GOLDWYN

One of the REAL Artistic Offerings; Cast Excellent

AS an artistic piece of work, "Day Dreams" has few equals. Beautiful outdoor scenery, splendid interior settings, fine photography, good cast, excellent acting, consistent directing, and other features have been successfully interwoven in a light story; and as all these factors are combined with the charms of Miss Kennedy, they make a delightful picture.

The plot is a combination half fairy tale and half modern story. The heroine is introduced as a goose girl, possessing great imaginative powers. She thinks that a large male goose of her flock is a former Knight, and that some day he will come and seek her. A concrete engineer falls in love with her, but she will not have him because she is waiting for her Knight. He hires a young man to impersonate the Knight, so that, by disillusioning her later, to make her marry him. His plans miscarry, as, after the disillusionment, she marries the fictitious Knight.

Released Jan. 12.—Length, 4,560 feet.—P. S. Harrison.

THE CAST

Primrose.....Madge Kennedy
Dan O'Hara.....John Bowers
George Graham.....Jere Austin
Grandfather Burn.....Alec B. Francis
Grandmother Burn.....Grace Henderson
Housekeeper.....Marcia Harris
Rumplestilzen.....Himself

By Cosmo Hamilton.

Directed by Clarence G. Badger.

Photographed by Marcel Le Picard.

CATCH LINES

Every girl has her day dreams. The one that Primrose gloried in most was the one that brought a handsome White Knight before her. He would lift her to his saddle and ride off to his castle in the hills, there to make her his Princess! And the dream of Primrose came true—a disgruntled suitor brought it about!

"Day Dreams" is a story of when dreams come true—it was written specially for Miss Kennedy by Cosmo Hamilton and it is a romance ideal from first to last. It's a modern story, but it has its White Knight and the maiden who tended the ducks and the geese—the girl who dreamed and dreamed.

A romance as thrilling as any ever told in the Arabian Nights—a romance laid in a modern setting, but possessing all the poetry of a story of olden days. Madge Kennedy in "Day Dreams" is a real treat.

"Day Dreams," a picture that is different, written specially for Miss Kennedy by Cosmo Hamilton, author of "The Blindness of Virtue" and other well known stories.

AD TALK

Madge Kennedy, the irresistible Goldwyn star, will be seen in her latest picture entitled "Day Dreams" at the _____ theatre on _____ week. This is an entirely new type of photoplay, quite apart from the farce comedies in which the star has generally been seen heretofore and provides her with the role of Primrose, a young girl who spends her time dreaming of a White Knight who will come some day and carry her off to his castle across the sea. How Primrose's dreams are realized forms the basis of the picture. There is a plot instituted by one Graham, who covets her, which takes shape when he employs an author, Dan O'Hara, to pose as the knight. It is his plan to encourage the love affair between the two and then shock the girl into a revulsion of feeling by introducing a dark and not at all appealing past into Dan O'Hara's career.

Romance deftly plied by Cupid prevents the culmination of this plot and all ends happily for the lovers. Graham discovers to his anger that he has only succeeded in finding Primrose a husband, other than himself. This unique story was written specially for Miss Kennedy by Cosmo Hamilton, the well known fiction writer. It is quite apart also from Mr. Hamilton's usual line of work. In fact it is something apart from the usual cut-and-dried type of photoplay and with Miss Kennedy's delightful presence its success is well assured.

John Bowers appears in support of the star, while others who appear are Alec Francis, Jere Austin, Grace Henderson and Marcia Harris. The picture was produced under the direction of Clarence Badger.

ADVERTISING AIDS

PAPER:—There are one-sheets, threes, a six and a twenty-four provided on this production, as well as a rotogravure one-sheet of an unusual quality.

LOBBY DISPLAY:—Photographs are provided in three sizes: 8x10, 11x14, and 22x28.

PRODUCTION CUTS:—Two two-column; three one-column. All but one of the singles denote the romantic character of the production. The two double columns show star with John Bowers.

ADVERTISING CUTS:—Two two-column; two one-column. These are gotten up in the usual attractive Goldwyn style and all but the shallow one-column show star with John Bowers. One of the two-column cuts is reproduced on this page, the other is considerably deeper.

The Goldwinner, the company's house organ, also gives proof of a special three-column advertisement prepared for this production.

SLIDE AND MUSIC CUE SHEET.

THE STORY

Primrose tends the ducks and geese on her grandparents' farm, but her heart is never exactly in accord with this more or less prosaic existence. Primrose is a dreamer and her thoughts are always drifting afar conjuring unto her a white knight who some day will come and make her his princess and carry her back to his castle. Of course a matter-of-fact man such as George Graham couldn't be expected to have any sympathy with Primrose's idea, particularly as he is in love with her, but he sees the only way to win Primrose is to endeavor to make her dream come true.

In the village lives an author, also a dreamer, over whom Graham possesses a certain power because his brother once worked for him and embezzled certain funds. So Dan O'Hara, the dreamer of the town, is forced into playing a

white knight with the alternative that his brother be cast in jail. Reluctantly at first Dan takes up this mission, but when he sees Primrose he instantly falls in love. To Primrose, his white robes and spirited charger are the realization of her dreams and she, too, falls in love with him.

Graham forces Dan to bring Primrose to his estate a little way off, an estate that he has converted into a veritable fairyland castle. It is his plan to foster the love of Primrose and Dan until such time as he shall see fit to introduce a bogus vampire, one who will claim relationship with Dan and so disillusion the girl for all time. But Primrose learns this plan accidentally. Her fairy castle comes near toppling down over her ears. But after all, hasn't Dan proved himself a white knight in reality? Such is Primrose's line of reasoning and Graham finds that he has lost the girl, for all his plot.

SUGGESTIONS

You have a star that is particularly popular with women in this picture, so be sure to see that all your regular patrons are circularized. "Day Dreams" is also a picture that will appeal specially to the women in your audience. Address your advertising firstly to them. In all copy bring out the romantic quality of the picture in catch-lines or arguments. This is the dominating note in the picture and one that should sell it.

Pay particular attention to your music with respect to this picture. Sentimental love songs should make up the musical program and include among these "Day Dreams." You might have a soloist sing this previous to the showing of the picture.

John Bowers is quite popular as a leading man, having appeared in World pictures for the last year, while he has played opposite Mary Pickford and other well known stars.



Two-column ad cut with space left for additional subjects on the bill. Name of theatre goes at top of the cut

"THE SECRET GARDEN"—PARAMOUNT

Plenty of Action, But Not the Happy Type for Star

THIS picture is an improvement over "Such a Little Pirate," Lila Lee's last contribution, but it cannot yet be said that it hits the right spot. There is plenty of action in the plot, while the outdoor scenery is beautiful and the photography good; but all these merits can hardly make up for the lack of heart interest. Some of the main incidents of the story, on the other hand, will prove anything but entertaining to a great many picturegoers.

For instance, shortly after the opening, cholera is shown as having broken out; the father and the mother of the heroine die of the epidemic. Even the removing of a covered body is shown, apparently for realism. Of course the story calls for an orphaned heroine, but the means chosen to make her such are repelling, especially during these days.

Again, one of the important characters is a cripple. The spectator, of course, in the course of the story learns that he is not one, the character having been made to think so by his scheming uncle; but the effect on the audience is the same as if he were one. In books or in real life, such sufferers seldom fail to awaken sympathy; but in pictures they usually have a depressing effect.

Excepting at the close of the picture, there is hardly a happy situation shown—the uncle even tries to kill his nephew by putting deadly germs into the nephew's medicine; but whatever little happiness is shown there, it is hardly able to offset depression and bring cheer.—Released Jan. 12.—Length, 5 reels.

—P. S. Harrison.

THE CAST

Mary Lenox.....Lila Lee
Archibald Craven.....Spottiswoode Aitken
Dr. Warren Craven, his brother.....Clarence Geldart
Colin Craven.....Dick Rossen
Mrs. Medlock.....Fay Holderness
Martha Sowerby.....Ann Malone
Dickon Sowerby.....Paul Willis
Mrs. Sowerby.....Lucille Ward
Colin Craven's Nurse.....Mae Wilson
Ben Weatherstaff.....James Neill
Surgeon Harding.....Seymour Hastings
Mrs. Lenox.....Mlle. Dion
Captain Lenox.....Larry Steers
Indian Servant.....Forrest Seabury
Ayah.....Miss Guwha
From the novel by Frances Hodgson Burnett.
Scenario by Marion Fairfax.
Directed by G. Butler Clonbaugh.
Photographed by Henry Kotani.

AD TALK

Lila Lee, Paramount's youngest star, will be seen again on the screen of the theatre on _____ of _____ week in her third photograph done for this company, entitled "The Secret Garden." This is an adaptation of a novel by that popular writer, Frances Hodgson Burnett, best remembered as the creator of "Little Lord Fauntleroy." With respect to "The Secret Garden" Mrs. Burnett has created one of her most lovable characters in the person of Mary Lenox, the orphaned little girl from India, who, in the English home of old Archibald Craven, manages to institute happiness and love where once reigned hate and intrigue. It is this role which Lila Lee portrays and it is probably the superior of her two previous picture characterizations.

This young star's ability was not to be lightly considered even before her advent into pictures. Many patrons still remember her as "Cuddles" of vaudeville fame. It was in the varieties that Jesse L. Lasky discovered her and immediately saw that she possessed that ready talent and mobility of expression that help to make stars of the screen. As a consequence her name soon decorated a Paramount contract and soon after followed "The Cruise of the Make-Believes" and "Such a Little Pirate." Now in "The Secret Garden," the new star seems fairly to cap her short but still-growing career with a performance as appealing as any could wish.

G. Butler Clonbaugh, long time a stage director, makes his bow as a picture director on "The Secret Garden." His work shows a mastery of technique that immediately places him with the best of his brother artists.

THE STORY

Mary Lenox, daughter of a British army officer in India, is left an orphan and friendless when a plague sweeps the country. She is sent to England to live with her appointed guardian, Archibald Craven, a crabbed old gentleman who has soured on the world since the death of his wife. His son, Colin, a weakling, is constantly made the weaker by Dr. Warren Craven, his uncle. The doctor insists that his nephew wear

a heavy brace to straighten his back, when in reality it saps his vitality. The doctor's brutal actions are motivated by a desire to get rid of Colin that he may secure the Craven fortune. One night Mary hears Colin groaning and, going to his room, she removes the brace. He then sleeps quietly. She is severely reprimanded by the doctor and the housekeeper for her action.

Back of the Craven home lies a garden surrounded by a wall. It has remained locked to all since the death of Craven's wife. Martha, a maid and Mary's only friend, tells her this story. One day Mary braves the wrath of the entire Craven household and gives the gardener instructions to make the place beautiful again. In time, Colin grows to trust Mary and at her suggestion he casts off the brace and finds that he can walk perfectly well without it. The doctor sees that he is losing ground in his plot and decides to get rid of Colin quickly. He poisons his drinking water but is seen by both Mary and his intended victim. Mary, realizing the seriousness of the situation, goes across a vast bog for help. She is sucked into the mud but Colin arrives in time to save her.

Then Archibald Craven, who had been away, returns and learns the whole story. The doctor sees his game is up and beats a hasty retreat. Colin is now healthy and his father's faith in humanity is restored. Three years later Mary is the bride of Colin—a lieutenant in the British army.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. A one, a three and the six contain interesting scenes from the production, particularly well reproduced. The other pieces of paper are portraits of star.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; and 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. All are light scenes or poses of star suffice to bring out the character of the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. The three-column has some good "suspense" wording, while the others contain pictures and arguments in lighter vein, better bringing out the dominating note of the production.

SLIDE AND MUSIC CUE SHEET also provided. Press book contains variety of stories and exploitation ideas for the exhibitor.

CATCH LINES

Lila Lee, Paramount's youngest star, in her third picture for this company—in it she creates a charming character that you will long remember.

By Frances Hodgson Burnett, author of many fiction successes including "Little Lord Fauntleroy." In Mary Lenox, Mrs. Burnett has shaped

a human, sweet and appealing character, one whose insistent optimism turns the tide in a home where intrigue and hate seemed to have the upper hand.

"The Secret Garden" is quite worthy to be termed the "Little Lord Fauntleroy" of the screen. By the same author, Frances Hodgson Burnett, it possesses all the grace of appeal and the wholesome sentiment of this popular work of fiction. Seeing is believing—so see.

SUGGESTIONS

It would seem that the best way to advertise Lila Lee is as the "youngest Paramount star" or "the youngest star playing romantic roles." These lines, with reference to her career as "Cuddles," should serve to stamp her as a distinct personality.

In advertising "The Secret Garden" don't fail to mention that it is an adaptation of Mrs. Burnett's novel and that she is the author of "Little Lord Fauntleroy." This early book of (Continued on page 605)



JESSE L. LASKY PRESENTS

LILA LEE

in

"THE SECRET GARDEN"

A Paramount Picture

One-column ad cut

"WHO CARES?"—SELECT

Story of Light, Pleasing Sort; Should Be Enjoyed by All

YOUR patrons ought to enjoy this picture in spite of the fact that, in places, it may tax their imagination heavily. It will do so particularly at the close of the picture, where a jealous rival has lured the heroine into his apartments, and, pointing a gun at her, threatens to shoot, unless she agrees to marry him. Brain fever is resorted to, causing the villain to collapse, thus avoiding a calamity.

The story is of the light, pleasing variety; it is a romantic drama; although the heroine is shown as playing with fire, nobody gets burned. It at no time goes far enough to cause any objections even by the most discriminating picture goer.

Miss Talmadge's charms are in evidence throughout; which, combined with her acting, help decidedly to pull over the weak story.

The usual artistry marks also this contribution, while the interior settings, outdoor scenery and the photography are of the usual excellence.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Joan Ludlow.....Constance Talmadge
Mrs. Ludlow.....California Truman
Mr. Ludlow.....Spottiswoode Aitken
Martin Grey.....Harrison Ford
Gilbert Palgrave.....Donald MacDonald
Alice Palgrave.....Beverly Randolph
Toodles.....Claire Anderson
Mrs. Hosack.....Gerard Alexander
Howard Oldershaw.....J. Morris Foster
Harry Oldershaw.....J. Parks Jones
Irene.....Dorothy Haggart
Butler.....Tom Bates

By Cosmo Hamilton.

Scenario by Julia Crawford Ivers.

Directed by Walter Edwards.

Photographed by James C. Van Trees.

ADVERTISING AIDS

PAPER:—Two one-sheets (scene of production and star special for this production); two three-sheets (scenes); one six-sheet (scene); one 24-sheet (scene).

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats" colored scenes; one 22x28 colored star portrait (stock).

CUTS (ELECTROS):—Two one-column (production); two two-column (production); one three-column (production); one half-column (star); one one-column (star); one two-column (star).

SLIDE AND MUSIC CUE SHEET.

AD TALK

Constance Talmadge, who has been seen at the theatre in so many enjoyable light comedies of late returns on of week in a picture somewhat different in character and one which gives this charming young actress full opportunity to display that versatility which has caused her rapid rise to stardom during the past year. "Who Cares?" is the name of the picture and it is an adaptation of a novel which ran recently in the Green Book Magazine. Cosmo Hamilton is its author. Probably more than any other writer Mr. Hamilton fairly revels in portraying New York's high life, its general shallowness as compared with the virtue of a few of its inmates. In "Who Cares?" he has evolved a story of startling originality, of a daring quality and of a spirited treatment that sets the picture distinctly in a class by itself.

Miss Talmadge in the role of the young wife who adopts as her motto "Who Cares?" and who totally disregards her husband only to seek him when in trouble and find him driven into the arms of another woman through her neglect, creates a character that is real in every act. Harrison Ford again appears as the star's leading man and contributes a most effective performance, while the support is of a high order from first to last.

Julia Crawford Ivers prepared the scenes from the Hamilton novel while it was produced under the direction of Walter Edwards, a man equally at home in handling comedy or drama, as this latest of his efforts well exemplifies.

THE STORY

Joan Ludlow lives with her grandparents in the country and has rather a bad time of it, inasmuch as the old folks can't tolerate anyone young and happy about the place. She meets Martin Grey who comes to live next door and the two develop a lively interest in each other. When her grandparents discover this they forbid Joan to see any more of him. This is the last straw and Joan per-

suades Martin to take her to her friend's home in the city. But by a chance the friend is away and Joan finds herself obliged to trust in Martin. Martin takes up this trust by marrying the young lady, although Joan has not the slightest idea of the obligations of a wife.

Some time later we find that Joan has adopted as her slogan "Who Cares?" and she continues to live up to it with a vengeance. She enters into the social whirl and forgets all about Martin. Days often pass and she sees none of him. And Martin turns elsewhere for the attention he craves, finding it in the person of Toodles, a chorus girl. So Joan falls an easy victim to the by no means wholesome attention of Gilbert Palgrave, who happens to be the husband of her best friend.

When Joan's grandmother asks her to return for a visit she readily accepts. In the evening she decides to look at Martin's house and is thoroughly shocked when she discovers him in Toodles' arms. So back she goes to the city and, heartbroken, decides to play the game to the limit. It is Martin himself who comes to her rescue when Palgrave is threatening her with a revolver because she resents his advances. This near-catastrophe brings husband and wife together again and all ends happily.

CATCH LINES

Joan adopted as her motto "Who Cares?" and plunged into the social world without regard or thought for her husband. Then when, in her hour of need, she went to him and found him with Toodles, a chorus girl, the full enormity

of her neglect dawned upon her. But what was she to do? The answer forms the startling climax to "Who Cares?" now on view at the theatre.

Constance Talmadge, the charming young star of "A Lady's Name," "A Pair of Silk Stockings" and other Select comedies plays a totally different type of role in this adaptation of Cosmo Hamilton's latest novel.

She lived according to the slogan "Who Cares?"—but she found that her actions boomeranged back at her and she, after all, was the first to care. But when she cared she found that her husband did not.

Joan thought that she could bully her way through life, but found to her sorrow that life was a bigger bully than she. "Who Cares?" is a spirited drama of New York society life written by the ever-skillful Cosmo Hamilton.

SUGGESTIONS

Play up the name of the star as big as you can, for her past Select productions have certainly skyrocketed her to stardom. Mention some of her latter work that you have shown at your house and then draw a comparison between them and the present picture. Her former pictures have been wholly comedy—this is a drama of New York society life. Bring this out as extravagantly as possible in all advertising.



SELECT PICTURES

Two-column scene cut

"WHY GERMANY MUST PAY"—SCREEN CLASSICS

German Atrocities Again, with a Good Romantic Interest

IF anyone is in doubt as to the various reasons why Germany must pay such doubt must vanish after a thorough look at this picture. Once again are rape and pillage paraded forth on the screen, once again is Edith Cavell the center of an episode (this time quite a different series of events causes her death than in "The Great Victory") and once again is there a hero who well avenges the wrongs done to his own family.

This time the hero is an Alsatian, forced into the German army. His heart is with France, however, and his escape to America, his romance with Congressman Gordon's daughter and his second entrance into the conflict as an American soldier form a series of interesting events.

If the exhibitor finds his public still eager for the war picture then "Why Germany Must Pay," well made and bold in every way as it is, should fill the bill.

Creighton Hale, Helen Ferguson and Florence Billings have the principal roles and play them with a sincerity that is impressive to say the least.—Length, 5 reels.—*Peter Milne.*

THE CAST

Conrad Le Brett.....Creighton Hale
Vilma, his sister.....Florence Billings
Paul Le Brett.....E. J. Connelly
Amy Gordon.....Helen Ferguson
William Gordon, her father.....Frank Currier
Edith Cavell.....Margaret McWade
General von Bissing.....Joseph Kilgour
Lieutenant Ober.....Earl Schenck
Elaine, a Belgian woman.....Florence Short
By Maxwell Karger.
Scenario by June Mathis and A. S. Le Veno.
Directed by Charles Miller.
Photographed by George K. Hollister.
Supervision of Maxwell Karger.

ADVERTISING AIDS

PAPER:—Three one-sheets; three three-sheets; three six-sheets; one twenty-four-sheet; special lithograph window card. Most of the paper accentuates, either by direct scenes or by suggestion, the brutality of the Hun.

PRODUCTION CUTS:—Four two-column; four single-column. Like the paper, the majority of these cuts serve to bring out the brutality of the enemy. Two contain scenes of love and peace.

ADVERTISING CUTS:—Two two-column; one three-column; one four-column. These cuts are gotten up on the same style as "The Great Victory" advertising cuts. Three of them show a girl ravaged. Title of picture is featured in all cases with telling arguments.

LOBBY DISPLAY:—The lobby display furnished on this production is hand colored as on all Screen Classic productions. Photographs are furnished in large and small size and title and synopsis card are provided with each set.

Other accessories provided on this production are novel slides, special heralds and music cue sheet.

AD TALK

A striking arraignment of autocratic Germany is given in the Screen Classics production, "Why Germany Must Pay," which will be shown at the _____ theatre on _____ of _____ week. To drive home and make effective their argument the producers have told the story of the Le Bretts, a peaceful family of Alsace-Lorraine on whom the Prussian hand falls heavily. Conrad, forced into the German army, returns after witnessing a year of horror, determined to take his father and sister into neutral country and from there flee to America where he has friends. The spectacle that greets him on his return, however, puts such a plan to rout. His father has been murdered and his sister lies dying, ravaged by a German officer.

Eventually Conrad reaches the United States where he works in the Secret Service and is of great value to the government. When the war starts he is enabled to enter the army through political friends and to his satisfaction he has the opportunity of meeting the self-same German officer who caused his sister's death, on the battlefield. The war done, he returns to America and to the girl he loves.

Creighton Hale, Helen Ferguson, Florence Billings, Frank Currier, Margaret McWade and Earl Schenck are the principal players in this dramatic narrative of the war. Patriotism must not end with the war and it is the duty of all true patriots to see "Why Germany Must Pay."

THE STORY

Conrad Le Brett, an Alsatian, returns from his period of enforced service in the German army, bitter against the military power that has torn his native state from France. He is enthusiastically greeted by Vilma, his sister, and his father. They, too, loathe the yoke of Prussianism to which Alsace-Lorraine is subjected. Conrad gaily casts his uniform aside, but his joy is short-lived, for soon after comes the great war and the young Alsatian is summoned to his German regiment.

A year of fighting, of witnessing the brutality of his masters and his companions in arms has turned Conrad completely against Germany. If ever he entertained the slightest regard for the nation it vanishes when he sees his officers herd young women together and paw over them as if they were cattle, when he sees churches desecrated and babies torn from their mother's arms and murdered. Once he attempts to protect a woman with a child in her arms. She can not understand it when she looks at the uniform he wears and cowers away from him. Her young son sees this through the window and shoots, severely wounding him.

He is taken to a hospital on Belgium soil where Edith Cavell is in charge and where friend and foe are treated alike. Conrad meets Amy Gordon, an American nurse, and the two fall in love. She tells him if he but can escape to the United States, her father, Congressman Gordon, will help him. This Conrad determines to do. When he leaves the hospital he is sent home on leave. There a tragedy awaits him. His sister has been ravaged by Lieutenant Ober of the German army, his father murdered. Vilma soon dies and leaves Conrad alone.

His escape to America is a success and later we find him working for the American Secret Service and making love to Amy, who has returned. When the United States enters the war, President Wilson grants Conrad citizenship that he may fight, and in one of the first American battles Conrad has the satisfaction of coming face to face with Lieutenant Ober, whom he makes short work of. Soon after the war ends and Conrad returns to an eager Amy.

SUGGESTIONS

Display the title prominently in all advertising. Say in your copy that it is a striking arraignment of Germany's crimes in the war and told graphically through the medium of a personal story regarding an Alsatian family who loved France. All posters, cuts, etc. supplied on this production designate the character of the production, without room for doubt. This sort of story will appeal to a great many people at this date, so use this paper plentifully and follow up this display with a liberal use of the cuts provided.

Look over the cast. You will probably find therein a number of names with which your audiences are acquainted. Don't neglect these names for, after all, a big title often needs to be backed by a few familiar faces.

CATCH LINES

To see it is to see why Germany Must Pay!

An indictment of Germany's crimes that will sound throughout the ages.

Have you ever seen a wild beast—a beast gone mad with blood lust? If you have not you do not know what the armies in France saved this country from. "Why Germany Must Pay" will help you to realize this in a manner that leaves no room for argument.

Conrad Le Brett was an Alsatian and therefore forced into the German army at the outbreak of the war. But his soul revolted at the degeneracy of the Hun leaders. He returned home on leave and found his father dead, his sister dying in unspeakable horror. Finally he managed to reach American shores and in the army of the United States he made one man pay—see his adventures and you'll see "Why Germany Must Pay."

Creighton Hall, Helen Ferguson, Florence Billings, Frank Currier, Margaret McWade, Earl Schenck and Joseph Kilgour are the principals in the great cast that enacts the roles of "Why Germany Must Pay."

"THE SECRET GARDEN"

(Continued from page 603)

hers had an immense circulation and the mere mention of the name will recall it to your public. You might term this picture the "Little Lord Fauntleroy" of the screen if you desire to tie up this success with the present picture.

Copies of "The Secret Garden" might be secured and arranged in one of the deep lobby frames. One or two of these opened to interesting pages would attract attention. Use the stills, provided liberally, as they are pretty and serve to bring out the character of the production to an excellent degree.



WHY GERMANY MUST PAY

Scene cut

"THE GAME IS UP"—BLUEBIRD

Pictures in This Class Are Rarity These Days

GOOD pictures, as this one is, are at premium nowadays; and it takes, I presume, a great deal of hunting on your part to find them. If this one chances to fall to your lot, it should please you greatly.

"The Game Is Up" is full of clean and wholesome entertainment from start to finish; and what is more, it is suitable for any theatre, whether catering to the high or to the low brows. All the picture requires is a patron with ability to laugh; it will do the rest.

This attraction belongs to the farce class, where the complicated situations, when intelligently arranged and directed, seldom, if ever, fail to prove a source of enjoyment.

The plot is built around a heroine who pretends to her friend she is wealthy and owns an automobile and knows the best people of the town; how she is able to meet the situation and prove her word has been treated extensively in advance review published on page 447 of issue Jan. 18.—Released Jan. 20.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Peter Neyland.....Al. Ray
Constance Elliott.....Ruth Clifford
Winnie Colburn.....Mildred Lee
McQuade.....Harry Holden
Mrs. Hyland.....Margaret Cullington
Ted Latham.....Clifford Gray
P. Van Ressler Neyland.....John Cossar
By Gladys E. Johnson.
Scenario by Catherine Carr.
Directed by Elsie Jane Wilson.

CATCH LINES

She thought him a chauffeur, when in reality he was a millionaire. But he hired himself and his car for the day because she was the prettiest girl he had ever seen. And then she asked him for his apartment! And he handed that over to her and two other ladies! Rather obliging of him, wasn't it? There is a barrel full of fun in "The Game Is Up," and that barrel has your name on it.

A Bluebird comedy in which a girl mistakes a millionaire for a chauffeur and—he lets her get away with it! There are complications galore in this farce—complications that keep you guessing and laughing up to the last moment.

She had to make good her bluff before the home town folks. She had said she was a successful artist and owned an automobile—but where was she to get the auto? She would hire one! The trouble and the fun and the romance started when she hired one from a millionaire and took him along as chauffeur! It's all shown in "The Game Is Up," at the _____ theatre, a farce you can not afford to miss.

AD TALK

"The Game Is Up," a sprightly little farce comedy bearing the Bluebird trademark and featuring Ruth Clifford, will be the attraction at the _____ theatre on _____ of _____ week. This story has as its central character, one Constance Elliott, a girl from the country who came to the city with ambitions to take the world of art by storm. Like so many other country girls, she fell down rather hard and when her friend, Winnie, came to town she was having a difficult time making both ends meet. And the trouble was that in all her letters home she had told Winnie and the rest of her friends what a wonderful success she was! She was a bluffer and now had to make good her bluff.

So she decided that she must have a car and a chauffeur, and thereon hangs the tale. She approached Peter Neyland, who happened to have a million in the bank and who happened to be sitting idly in his car at the moment. Constance thought him a public chauffeur and his car for hire! And Peter accepted it all in good fun because Constance was pretty. From here on the humorous complications in "The Game Is Up" run thick and fast. The author, Gladys Johnson, has developed her story with not a little originality and skill and as a result the spectator is kept in a state of laughter and suspense from beginning to end.

Miss Clifford appears radiant in the principal part, while Al. Ray, Mildred Lee, Harry Holden, Clifford Gray, Margaret Cullington and John Cossar are in support. The film was produced under the direction of Elsie Jane Wilson.

THE STORY

It all started when Constance thought Peter Neyland, a chauffeur, and his automobile for public hire. Peter entered into the game enthusiastically for Connie was pretty and he didn't let on at all that he had a million in the bank. Connie wanted the car to put through a bluff on her friend, Winnie, from the home town. Connie, with artistic ambitions, had come to the city to sell her paintings but found that the art market didn't sit up and take notice in the manner she expected. However, her letters back home had told of her success, for Connie was quite proud, and before Winnie the bluff had to be put through.

So Peter posed as a chauffeur and gladly loaned his car and his services. However, toward the end of the day they met Mrs. Hyland, also from the home town, who persuaded Winnie to stay on a few days—at Connie's house. Connie not having any house, it was rather a difficult proposition for her to face but Peter came to the rescue again with his bachelor apartments. McQuade, his valet, was dispatched for Connie's clothes and a hurried excursion on Peter's part put pipes and tobacco and other tell-tale things to cover.

Then Mrs. Hyland demanded to meet celebrities and McQuade was again pressed into service as a polo player. Ted Latham, Peter's friend, joined in the game and fell in love with Winnie. What was more likely to happen than a dual wedding? Nothing; and truth to tell, that's what did happen after Connie's game was up.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A variety of stills from the production and star photographs in the various standard sizes are furnished on this production. Title and synopsis card are provided with each set to complete display.

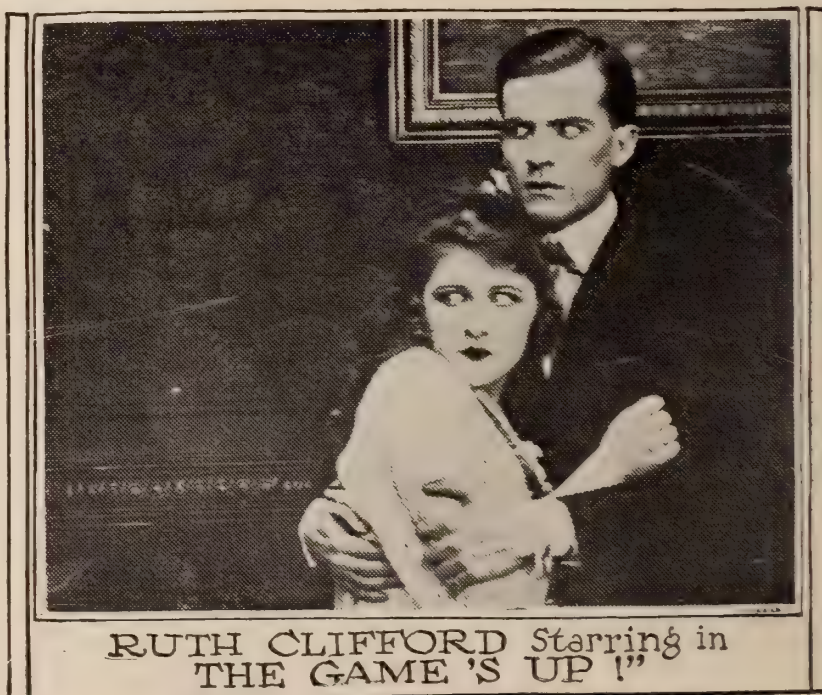
CUTS AND MATS:—Stock one and two-column cuts of Miss Clifford are available with which to advertise this production. Scene cuts are also furnished in two-column size while an ad mat (two-column) is also provided.

SLIDE AND MUSIC CUE SHEET included in list of other accessories.

SUGGESTIONS

Bring out all the comedy note in all advertising on this production. Make your ad copy bright and snappy, relate the start of the story and stop at a point that will arouse the curiosity. Look over the catch lines on this page. Some of them may be suitable for such use. Feature Ruth Clifford prominently and use her pictures in your ad copy. She is a good looking star and has gained considerable popularity by her frequent appearances in Bluebird pictures.

All the people connected with the production of this picture, that is, author, scenarist and director, were women. You might be able to get some additional publicity out of that fact.



RUTH CLIFFORD Starring in
"THE GAME IS UP!"

Two-column cut furnished at all Bluebird exchanges

"THE DUB"—PARAMOUNT

Well Produced and Entertaining Farce of Crook Sort

"**T**HE DUB" is a thoroughly enjoyable picture. Both from a production point of view as well as from an entertaining, it is by far the best Wallace Reid feature released for a long time. It belong to the farce type rather than to comedy; and as it has been handled intelligently, you should not be afraid to advertise it strong.

The story is of the high class crook sort, in which the hero, the heroine and one other character are the only honest persons.

The opening of the picture is novel and attracts the interest. It shows three partners in a quarrel, exchanging "cuss words." The cause of the quarrel is the fact that the two partners who have the brains and the experience attempt to take advantage of their third member, who has furnished the money.

One hero is brought into the story by being hired by the attorney of the one crook partner to recover an option unjustly taken away by the other crook member, after the dissolution of the partnership. The house is guarded closely, but he succeeds in getting into and taking away the paper. Incidentally he saves the heroine who is kept there as a prisoner for the purpose of being robbed of her estate.

The picture is clean and should delight any audience.—Released Jan. 19.—Length, 5 reels.—P. S. Harrison.

THE CAST

John Craig, "the Dub".....Wallace Reid
George Markham, a Broker.....Charles Ogle
Frederick Blatch, his Partner.....Ralph Lewis
Phineas Driggs, a Lawyer.....Raymond Hatton
Burley Hadden, an Attorney.....Winter Hall
Enid Drayton, Markham's Ward.....Nina Byron
Robbins, a Butler.....Guy Oliver
James.....H. M. O'Connor
Bill, a Burglar.....Billy Elmer
By Edgar Franklin.
Scenario by Will M. Ritchey.
Directed by James Cruze.

CATCH LINES

Pop! It was only a little boy bursting a paper bag but John Craig thought it was dynamite and that it had blown his business office to the skies. He started running and landed plump in the arms of adventure and romance. Some mystery, too! See it all in "The Dub," now at the theatre.

You'll find comedy, romance and adventure and mystery in "The Dub." It is the most thoroughly enjoyable picture in which Wallace Reid has appeared.

They thought him a dub and the right man to do dub's job. But he proved a man of brains. The crooks were the dubs, after all, for they flew to cover when the supposed dub got started. Wallace Reid's latest picture, "The Dub," is one of exciting adventure, mystery and romance.

Written by Edgar Franklin, one of the foremost writers of the day.

AD TALK

A comedy-drama in which romance, adventure and mystery are the dominating elements is presented in "The Dub," starring Wallace Reid, which will be shown at the theatre on _____ of _____ week. Mr. Reid is equally at home while portraying a role in either comedy or melodrama and he has been seen in some excellent pictures of both kinds. It remains for "The Dub" to give him the ideal role, however. In it he appears as John Craig, a young contractor who is in dire need of eight hundred dollars in order to finish a job. Chance directs him to an unscrupulous attorney who is looking for a "dub." Just why he wants a dub is a secret only disclosed on the _____ screen. Suffice it to say here that he mistakes our hero for this sort of a person and it is a big mistake to make, for Craig unravels a long mystery, shows the lawyer and his partner up as the criminals they are and wins for himself a wife—and money—besides.

"The Dub" was written by Edgar Franklin, one of the best of contemporary writers. His stories often appear in the Saturday Evening Post and other popular fiction magazines. Will M. Ritchey supplied the scenario for "The Dub," while James Cruze, who has made a wonderful record in the pictures as a character man, directed.

Nina Byron, Charles Ogle, Raymond Hatton, Winter Hall, Guy Oliver and Billy Elmer appear in support of the star, portraying the various difficult roles with an individual ability that is of an unusually high order.

THE STORY

John Craig, the head of a small construction company, takes a stroll in the park. He is worried about several things, among them how to get eight hundred dollars that he may finish a job and also by the fact that he left a box of dynamite on his office desk. Suppose this box should fall to the floor. Where would his construction company be then? Then pop, went a paper bag between a boy's hands! It was only a little bang but John Craig had visions of his office sailing skyward. He started running and landed plump in the arms of Burley Haddon, an attorney without a conscience and not a very good judge of human nature either.

Haddon took the panting youth as a dub and immediately saw in him the man he was looking for. In the home of George Markham lay an option on a mine that Haddon wanted to put up a bluff at trying to get. Believing Craig a dub and believing also that he would be thrown out of the Markham home if he requested admittance, he promised him a thousand dollars and sent him forth. The thousand looked good to Craig and the job looked easy.

But beyond the doors of the Markham house lay adventure of which Craig never dreamed. To begin with, there was a very pretty girl, Enid Drayton, Haddon's ward, virtually kept a prisoner by the man and periodically swindled. Craig smelled a rat as soon as he entered and did not give up the job the way Haddon had confidently expected. In fact, he did not give up until he had proved that both Haddon and Markham were crooked and that Enid needed a new guardian in the person of a husband—John Craig.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet. Paper brings out the mystery quality of the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The one, two and three-column advertising layouts available on all Paramount pictures are supplied on this production.

SLIDE AND MUSIC CUE SHEET are among other accessories provided.

SUGGESTIONS

The star and the mysterious, adventurous character of the story are apparently the strong points to bring out in all advertising done on this production. Reid has attained real popularity as a star and should be well featured. The story has some good points which you can play up and so get the mysterious note into your advertising.

Edgar Franklin is one of the most popular authors of the day while many of his works have been put on the screen and with success. Use his name in all advertising. James Cruze, the director, gained a reputation as a Lasky character actor previous to his debut as a director and no doubt his name will be remembered by many.



Maybe he did look like one. But — this same dub of a kid rescues a girl's fortune from two "shark" brokers, a crooked lawyer and a full-grown burglar. Come and see *all* the excitement!

JESSE L. LASKY
presents

Wallace
Reid
IN
"THE DUB"

A Paramount Picture

By Edgar Franklin
Scenario by Will Ritchey
Directed by James Cruze

One-column ad cut

"THE ENCHANTED BARN"—VITAGRAPH

Has All Good Points Necessary to Interesting Picture

YOU will not have to hide your face from your patrons while playing this picture. If, in the future, every Bessie Love contribution measures up with this one in quality, you should have no kick coming.

"The Enchanted Barn" possesses such merits as are necessary to a good picture. Besides being heart appealing, it offers some thrills; the interest, on the other hand, is held well from the beginning to the end.

The heroine wins your sympathy right from the start. She is a young stenographer, who thinks the world of her mother and little brothers. Her one desire is to get a home in the country, where her sick mother can have plenty of fresh air. She rents a barn which, with her little savings, she transforms into a nice little home.

In the course of the story, she gets acquainted with the son of the millionaire owner of the barn. Feeling grateful for the reasonable rent he charges her, she loses no time in notifying him of a scheme which some sharks were hatching to defraud his father of a large sum of money. In the end, they become engaged, with the consent of her lover's father.

The picture is clean and should please any audience.—Released Jan. 27.—Length, 5 reels.—P. S. Harrison.

THE CAST

Shirley Hollister.....Bessie Love
Sidney Graham.....J. Frank Glendon
John Barnard.....Joe Singleton
Walter Graham.....William T. Horne
George Hollister.....Frank Butterworth
Mrs. Hollister.....Ella Wolbert
Harley Hollister.....Darbey A. Walker
Mrs. Walter Graham.....Jene Hathaway
By Grace H. Lutz.
Directed by David Smith.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 black and white photos and title card; 8 x 10 photographs of star.

The star photographs are provided for use in the making of special lobby displays or special cuts. A selection of 5 x 7 black and white scene stills are also furnished for this purpose. CUTS:—There is a two-column scene cut, reproduced on this page, and a one-column of star in character. One and two-column line cuts of star are also procurable at all Vitagraph exchanges.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Mention some of Bessie Love's previous pictures in connection with the advertising of this feature. Accentuate the fact that it is a romance and also tell that there are kiddies in the story. Miss Love made her Fine Arts reputation by appearing in pictures with the famous group of Fine Arts kiddies. Let them know that this feature is kin to the former subjects in which she achieved such great success.

AD TALK

Bessie Love, the young Vitagraph star, will be seen at the _____ theatre on _____ of _____ week in her latest photoplay, "The Enchanted Barn." This story is the work of Grace H. Lutz, an author well equipped to provide the plot setting for Miss Love's charming talents as the picture here presented well indicates. It tells the story of a little stenographer who managed to eke out a living for her mother and young brothers and sisters in the city. It is her ambition, however, to move her charges to the country where the kiddies may romp in the open and with the view of finding a place, she goes out to the suburbs.

Here she finds an empty barn, much to her liking, and seeks out the owner, determined to rent it. The owner proves to be a young man of wealth and high social standing who immediately takes an interest in the girl and not only rents her the place (cheaply) but fixes it up with all modern improvements. The romance which is introduced at this stage of the story is one of the prettiest ever seen on the films, while it is brought to a close with a climax of sudden and thrilling power.

Surrounding Miss Love in this production are J. Frank Glendon, Joe Singleton, William T. Horne, Frank Butterworth, Darbey A. Walker and Jean Hathaway. Other productions on the bill of the _____ theatre for the same dates are _____.

THE STORY

Shirley Hollister, a private secretary, manages to make both ends meet for her mother and younger brothers and sisters—and herself. Her ambition is to be able to rent a cottage in the suburbs so that the kiddies may have the opportunity to play out of doors. One day she makes an excursion to the country and finds a large stone barn that has never been occupied and seems to be standing there awaiting a house to be erected along side of it. Shirley hunts up the owner of the place, Sidney Graham, a young man of wealth and asks him to rent it to her. She eagerly tells him her reasons for wanting it and Sidney immediately takes an interest in her.

As a result, he lets her have the barn but on the day she and her family move in she discovers that it has been fitted up like a little bungalow inside with all the comforts that she never thought she could have. Quite naturally, her gratitude toward Sidney takes the form of love.

Later, Shirley overhears crooks plotting to swindle her employer and Sidney's father. By taking a few short-hand notes she manages to prevent the catastrophe from taking place. Then

the elder Graham becomes interested in the little girl also. But Shirley believes she can never meet Sidney on the same plane. Little incidents occur all the while which firmly stamp this opinion on her mind. At length, however, when Shirley is kidnapped by government enemies while she carries important papers to her employer, and when she is rescued by Sidney she forms an altogether different opinion—with the assistance of Sidney himself.

CATCH LINES

She lived in a barn and a Prince Charming was her landlord—one of the prettiest romances of the screen set forth in "The Enchanted Barn," now running at the _____ theatre.

This particular barn had hot water, steam heat, telephone connections—all modern improvements, as they say in the real estate field—and in this barn Shirley Hollister found that the owner had also installed a bit of love which he expected his tenant to care for—you'll find a thoroughly pleasing romance in "The Enchanted Barn."



BESSIE LOVE
in Vitagraph Blue Ribbon Feature
"THE ENCHANTED BARN"
Two-column scene cut

"THE GREAT ROMANCE"—SCREEN CLASSICS

Romance and Adventure Story Laid in Beautiful Setting

THIS is one of those mythical kingdom stories that is brought well up to the minute when the hero throws his title to the four winds and declares for a democracy. With the late Harold Lockwood as star and Ruby de Remer appearing in the opposite role—a delightful pair of leads—the romantic qualities of the plot have been excellently realized and of romantic qualities the story has an abundance that furnishes it with a sure appeal particularly before a young audience.

Finis Fox, the author, has paid more attention to his love story than to plot development and at times there is an absence of a real sustaining interest. However, the whole is done after such a pretty fashion—the backgrounds remind one of another mythical land, so beautiful are they and so exquisitely photographed—that every foot of film is enjoyable.

The acting of the leads is meritorious, while the support furnished is of an entirely acceptable order. —Length, 6 reels.—*Peter Milne.*

THE CAST

Rupert Danza.....Harold Lockwood
Althea Hanway.....Ruby de Remer
Prince Boris.....Joseph Granby
King Rudolph.....Frank Currier
John P. Hanway.....Franklyn Hanna
Mrs. Hanway.....Clare Grenville
Olga Marie.....Helen Lindroth
By Finis Fox.
Directed by Henry Otto.
Photographed by Rudolph Bergquist.
Supervised by Edwin Carewe.
Produced by Yerke Film Corporation.

CATCH LINES

A romance of a mythical kingdom that becomes up-to-date and turns into a democracy—a wonderful love story with ample thrilling adventure and scenes of an exquisitely beautiful character.

Rupert Danza believed—and gloried in his belief—that he was a citizen of the United States. So one day when he was told that he was revolutionary leader of the kingdom of Rugaria he suffered something of a shock. But it was his duty to go and settle Rugaria's destinies—and as he was a man with advanced ideas, he turned it into a democracy. See this lively story of adventure and romance at the theatre.

Harold Lockwood with Ruby de Remer as his leading lady! A wonderful romantic team in a wonderful romantic story. See "The Great Romance" and be transported away from a prosaic existence for an hour and a quarter.

Rugaria isn't on the European map but it's in "The Great Romance," which is more to the point. Furthermore, Rugaria throws its king out the back door and takes a President in through the front entrance. It is a wonderful story of romance, adventure and thrills with Harold Lockwood and Ruby de Remer, a delightful team, as the lovers.

AD TALK

"The Great Romance," a Screen Classics production featuring Harold Lockwood, will be the attraction at the theatre on _____ of _____ week. Written by Finis Fox, the story of this picture is laid, for the most part, in one of those mythical European kingdoms, ideal localities for romance. And be sure that this six-reeler contains a romance of the most romantic type. It is a romance between Boris Danza, a young man reared in the United States and believing himself a citizen thereof, who suddenly finds the leadership of a band of revolutionists in the kingdom of Rugaria thrust upon him, and Althea Hanway, the pretty daughter of an American millionaire whose mother is desirous of marrying her to Prince Boris, a worthless weakling who is heir apparent to the throne of Rugaria.

Given these three characters at the outset, Mr. Fox has plotted them through a story of adventure, thrills and romance that takes us back to the days when McGrath and McCutcheon were in their prime in writing this sort of fiction. Mr. Lockwood and his charming leading lady, Ruby de Remer, make an ideal pair of lovers, while Joseph Granby is sufficiently villainous as the Prince. The picture has been laid in gardens and rural spots of the most delightful sort. The setting fits the story to a degree that only goes to enhance the romantic and adventurous qualities of the plot.

The picture was produced under the direction of Henry Otto, while Frank Currier, Franklyn Hanna, Clare Grenville and Helen Lindroth lend the principals adequate support.

THE STORY

Rupert Danza, student at Columbia University, is one day approached by a gentleman of title, calling upon him to return to his native kingdom of Rugaria and settle its political destinies. The idea doesn't appeal to Rupert in the least for he is a staunch believer in the principles of freedom and democracy as embodied in the United States. However, when he learns that the only girl, Althea Hanway, has been kidnapped by her mother and father and conveyed Rugaria-wards in order to marry a title—the title being Prince Boris—he sits up and takes notice and, to make the story short, arrives in Rugaria on the very next steamer.

Arrived there, he learns that his mission is to lead a band of revolutionists against King Rudolph, a monarch who, like many others of his time, has proven a rank failure at operating a government. This makes it all particularly interesting when Rupert considers that Althea is being pushed off on the king's son by her very vain parents. However, Althea's heart is with Rupert altogether and when Rupert gets in touch with her—oscillating touch, to be correct—she again vows that she will never marry Prince Boris and that she is Rupert's and only his. Rupert is far from being displeased.

Then things happen. An anarchist takes a shot at the king and brings him to his bed as a result. A countless makes the confession that Rupert is the real heir to the throne, having been kidnapped when a child, by the revolutionists, and sent to America to absorb democracy. So, King Rudolph dies and Rupert quite naturally—renounces the throne, although he does permit the people to elect him President, while he elects Althea as his wife.

ADVERTISING AIDS

PAPER:—Three one-sheets; three three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—There are 8x10 scene photos and 22x28 star photos in colors; 11x14 black and whites are also furnished. Title and synopsis card are provided with each display.

PRODUCTION CUTS:—There are four one-column and four two-column scene cuts available on this production, all giving idea of romantic, adventurous character of production.

ADVERTISING CUTS:—One one-column; two two-column; one three-column and one four-column.

Other advertising accessories on this production include special lithograph window cards, special heralds and plain heralds, slides and music cue sheet.

SUGGESTIONS

Refrain from mentioning Harold Lockwood's death in any advertising. It would be crude to make capital of such a thing, and furthermore, you wouldn't make capital. The suggestion of such a thing would tend to keep people away from the theatre. Play up the picture as an up-to-date romance of a mythical European kingdom and bring out its up-to-dateness by adding that the kingdom turns into a democracy before the picture is over.

Stress the beauty of the various exteriors in the production and bring out the abundant romantic qualities of the story, mentioning the star and Ruby de Remer as being an ideal team to portray people of this sort. Some good advertisements could be gotten up with reference to the fact that one live American administered the right dope to a decaying European kingdom so that it sat up and became a democracy.

"THE LIGHT"

(Continued from page 601)

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one 24-sheet.

LOBBY DISPLAY:—Ten 8x10 black and white photos; ten 11x14 black and white; three 22x28 colored.

CUTS ON PRODUCTION:—Seven two-column; four one-column. These cuts bring out both the "wicked" and the "virtuous" side of the production, with Miss Bara prominent in an array of striking poses.

STOCK CUTS OF STAR:—Cuts of Miss Bara in stock at Fox exchanges include one and two-column poses.

ADVERTISING CUTS:—Five two-column; four one-column. These all contain scenes in which star is prominent, together with convincing word arguments regarding the story and production.

SPECIAL CUTS AND MATS:—The stories provided in the press sheet on this production are illustrated with special one-column line cuts (most of them in humorous style). Mats of these can be obtained and will help considerably to liven up a photoplay page.

SLIDE AND MUSIC CUE SHEET.



HAROLD LOCKWOOD in
"THE GREAT ROMANCE"

One-column scene cut. Cuts also furnished in two-column size

"FOR THE FREEDOM OF THE EAST"—GOLDWYN

Has Features to Exploit That Should Put It Over

AS an entertainment, this is only an average program offering; but it possesses certain features which, if properly exploited, may help those of you who expect to play it to draw the crowds. Its Chinese atmosphere is one of them; the Chinese leading woman, the only such star on the screen just now, is another; the fact that Americans and Chinamen join hands in defeating the German plans that were to cause China to side with Germany is still another.

The heroine of the story is a Chinese Princess, head of a secret organization whose purpose is to make China a Republic. It is opposed to German "kultur"; the hero, an American, head of the Embassy's secret service department. The heroine helps the hero secure evidence of the German intrigue.

The "wronged girl" stuff, which, in the past, has been one of the main features in this sort of stories, has been left out of this one. The story holds the interest well.—Length, 6 reels.—P. S. Harrison.

THE CAST

The Girl Who Saved Civilization... Lady Tsen Mei
The Viceroy Who Loved German Gold... Lai Mon Kim
The Spider of Berlin... Herbert Horton Pattee
The American Whom Tsu Min Loved... Robert Elliott
The Prince Whose Sacrifice Won... Benj. Hendricks, Jr.
The American Anchor in China... Neil Moran
Conceived and Directed by Ira M. Lowry.
Photographed by David Calcagni.

SUGGESTIONS

Your strong advertising point with regard to this production would seem to be the fact that it features a Chinese star for the first time. If you lay stress on her acting ability, calling attention to her success in vaudeville and on the concert stage you will attract attention with this announcement.

Siberia and Allied activities there are coming greatly into prominence these days. You can find newspaper stories almost every day regarding the army operations in this country, where the war still goes on. Cash in on this publicity. Lift a number of the stories and place them in your lobby frames along with the stills. They will attract considerable attention.

"For the Freedom of the East" is a picture that lends itself well to special house settings and lobby decorations. The exhibitor knows himself to what extent he may go in lobby decorations. If the picture is kept on for a run of any length of time get a Chinese atmosphere into your lobby display and your stage settings. Chinese costumes on ushers or performers; the burning of incense, etc., are among the various ways in which the theatre could be "dressed" for the occasion.

AD TALK

Unusual in every respect is "For the Freedom of the East," which will be shown at the theatre on _____ of _____ week. Produced by the Betzwood Film Company and released through Goldwyn Pictures Corporation, this picture has as its star Lady Tsen Mei, a Chinese artist noted in this country both on the concert and vaudeville stages. The offering in which she appears is a picture dealing with German intrigue in China and the manner in which it was thwarted through the activities of Princess Tsu (Lady Mei) and a representative of the American Secret Service.

Outside of the novelty of seeing a Chinese star on the screen patrons will be well rewarded by the contents of the plot itself. Ira M. Lowry, who conceived and directed the production, built a particularly strong story around the activities of the spies who sought an alliance with China that the Hun campaign in Siberia might be a success. The plot is frustrated by the loyal Chinese girl and the American only after the severest ordeals. The principals at one time leave China, on the same boat, arriving later in Washington, where the battle of wits continues until at last the cause of right is triumphant.

The star receives adequate support from a cast in which appear a large number of Orientals as well as some actors of the American stage.

ADVERTISING AIDS

PAPER—There are one, three and six sheets on this production, as well as a striking twenty-four, containing portraits of the five leading characters of the play. An autograph sheet is also provided.

LOBBY DISPLAY:—8x10, 11x14 and 23x28, colored photographs are available in this production.

PRODUCTION CUTS:—Two two-column; three one-column. All cuts have Chinese star in prominence.

ADVERTISING CUTS:—Two two-column; two one-column. These are dressed in the usual effective Goldwyn style. The exhibitor may obtain a deep or shallow cut in either of the sizes.

SLIDE AND MUSIC CUE SHEET among other accessories provided at all Goldwyn exchanges.

THE STORY

Princess Tsu, in whom surge the principles of democracy, is leader of a secret Chinese clique to combat the Hun propaganda in her native land. Franz von Richtman, head of the enemy spy system, plots with Princess Tsu's uncle, the Viceroy, to the effect that if the latter organize a Chinese army to join forces with the Huns in Siberia, he will be made ruler of all China. A written agreement passes between the two. Princess Tsu overhears this plot and informs Robert Kenyon, head of the American Secret Service in China, of its existence. Through her services he procures the agreement long enough to have it photographed, purposing to send a copy on to the authorities at Washington.

Princess Tsu grows to love Kenyon through her constant association with him. Prince Kang, who has been betrothed to the Princess since infancy, is jealous of the American and tells the Princess that he is engaged to marry an American girl. Her pride hurt, Princess Tsu determines to turn against Kenyon and as a result she informs Von Richtman that he has a photograph of the agreement. As Von Richtman is about to make use of the information, however, Princess Tsu's love of country triumphs over her personal feelings and she saves the day for Kenyon.

Kenyon leaves for Washington and Von Richtman books passage on the same steamer. Princess Tsu also goes along disguised as a servant. In Washington the Secretary of State is absent, so Von Richtman plans a daring coup. He sends word that the Secretary has returned and is ready to see Kenyon. Kenyon goes to his office and there is surprised by Von Richtman's henchman. Through the quick wit of Princess Tsu, however, the Germans are again put to rout and when the Secretary appears he congratulates the Chinese girl on her pluck and daring. The plot finally foiled, Princess Tsu returns to her native land, there to join hands in marriage with Prince Kang.

CATCH LINES

Featuring Lady Tsen Mei, the first and only Chinese star in motion pictures.

Showing the manner in which German intrigue in China and Siberia was frustrated through the patriotic activities of a Chinese Princess and a member of the American Secret Service.

Conceived and directed by Ira M. Lowry, of the Betzwood Film Corporation, producers of "For the Freedom of the World."

A thrilling incident of the wresting of Siberia from the grasp of the Huns and their tools.

In which the Americans foil the German plot to use Chinese soldiers for their own vicious purposes in Siberia.

The East—China—had to combat German intrigue much as did the West. "For the Freedom of the East" is a picture fraught with intense action in which a Chinese Princess proves the savior of her country in its hour of need.



Two-column ad cut with mortise for list of other pictures

"OUT OF THE SHADOW"—PARAMOUNT

Pauline Frederick Strikes Good One After Several Months

IT should be a pleasure to those of you who hold a contract for the Pauline Frederick series to know that, after several weak releases, one will at last reach you that shows a possibility of pleasing the majority of your patrons. To begin with, "Out of the Shadow" is a clean picture; and in spite of some slips in the handling, it should satisfy, because of the interesting story. It is a strong melodrama, with all gruesome features, such as usually go with this type of photoplays, entirely eliminated.

The heroine is ushered on the screen as being tried for the murder of her husband. Unwilling to convict a woman, the jury acquits her, in spite of the circumstantial evidence. But she is not satisfied with the acquittal, because the people still consider her guilty, although she is innocent; so her one aim in life is to clear her name.

In the course of the story she finds the real murderer; he is a young protege of hers, who was brooding over the mistreatment the heroine received the hands of her husband. He killed him while his mind was affected during the first stages of a severe illness.

Eventually, she marries a philanthropist who took an interest in her, and who believed in her innocence.—Released Jan. 5.—Length, 5 reels.—P. S. Harrison.

THE CAST

Ruth Minchin.....Pauline Frederick
Richard Steel.....Wyndham Standing
Edward Langholm.....Ronald Byram
Rev. Woodgate.....William Gross
Mrs. Woodgate.....Emma Campbell
Mrs. Vanables.....Nancy Hathaway
Richard Steel's Aunt.....Agnes Wakefield
Gabriel Minchin.....Jack W. Johnson
Severino.....Syn De Conde
District Attorney.....Henry Heaton
Lawyer.....William T. Hayes
Ruth's Maid.....Catherine Thomas
Chief Detective.....W. Harcourt
Abel, a Tramp.....Harry Kosher
From "The Shadow of the Rope," by E. W. Hornung.
Scenario by Eve Unsell.
Directed by Emile Chautard.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. The six-sheet is the most sensational of all the paper on this production. The rest contains poses and scenes from production which designates no particular type of drama.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS ON STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Pauline Frederick, the superlative emotional actress will be seen at the theatre on _____ of _____ week in her latest Paramount photoplay success entitled "Out of the Shadow." This picture offers Miss Frederick a role in which her exceptional ability as a dramatic actress is offered full play. Critics who have seen the picture already, are unanimous in acclaiming it the best of her recent pictures, both in regard to her performance and the intense dramatic story that it sets forth on the celluloid.

"Out of the Shadow" is based on E. W. Hornung's novel, "The Shadow of the Rope," and is one of the most sustaining plots that this prolific English author has ever created. Miss Frederick is seen as Ruth Minchin, the wife of a man who becomes more like an animal than a human being when under the influence of liquor. A man whom Minchin insults, murders him one night while he lies in a drunken stupor, and because of a recent quarrel with her husband, Ruth is suspected of the deed. But she is not convicted, owing to a lack of evidence.

How the real murderer is found, forms the basis of the rest of the action of this story and gives rise to a number of dramatic situations of the utmost force and intensity. Miss Frederick is surrounded by a distinguished cast of screen players, including Wyndham Standing, Ronald Byram, William J. Gross, Jack Johnson and Syn De Conde. The picture was adapted for the screen by Eve Unsell and produced under the direction of Emile Chautard.

THE STORY

Ruth is wedded to her dead father's business partner and leads a very unhappy life, inasmuch as he is addicted to drink and is exceedingly brutal at times. In the same apartment house lives Paolo Severino, a pianist, who finds it hard to get along. Minchin, Ruth's husband, though he has not the slightest ground on which to base his suspicions, accuses his wife of an affair with this man and, in a fit of temper, strikes her to the floor. Ruth resolves to leave her husband, and taking her things, departs. Severino returns to the Minchin apartment and finds the master of the house in a drunken stupor. He awakens him. Pistols are produced and duly fired and Minchin lies dead.

The police get on the trail and believe Ruth guilty. At the trial she is acquitted, owing to lack of evidence against her. Steel, a city official and Langholm, a reporter, believe her innocent and determine to find the guilty party. Steel sends her to the country in charge of the Woodgates, where, under an assumed name, she lives a life free from disagreeable publicity. In time, Ruth and Steel grow to love each other. A tramp that comes through the village recognizes Steel as a man who committed murder in Australia. Because Minchin came from there Langholm believes that Steel murdered Minchin. Steel is arrested and brought to trial. Minchin refuses to defend himself.

Then Ruth suddenly remembers Severino and seeking him out plies him with questions. He breaks down and confesses to the murder. Steel is liberated and when Ruth begs his forgiveness he takes her in his arms.

SUGGESTIONS

Play up the author of this production besides the name of the star. He is a well-known writer of fiction and if you mention the "Raffles" stories you will surely recall him to your public. "Out of the Shadow" is, in every sense, a serious subject and your advertising had best be dignified and in keeping with the character of the production. If you are in the habit of following out the suggestion of the title in your advertising copy you have a good opportunity to do so with respect to this production.

CATCH LINES

By E. W. Hornung, famous as the author of "Raffles" and the "Stingaree" series. In "Out of the Shadow" he has furnished the star a vehicle in which her varied capabilities are allowed full play.

Ruth lived an unhappy life with her husband and his violent death relieved her from bondage more than it caused her sorrow. But in time, a true love came to her and then she grew to suspect the man she adored, of the murder of her husband! Could this be true? The answer is revealed in "Out of the Shadow."

Pauline Frederick's latest screen triumph—a drama in which her emotional ability is taxed to the utmost and in which she rises to the demands of every situation with a firmness and conviction of purpose that makes every scene a dramatic climax.



ADOLPH ZUKOR presents

PAULINE FREDERICK IN "OUT OF THE SHADOW"

A Paramount Picture

Founded on
"The Shadow of the Rope"
By Edward A. Hornung
Scenario by Eve Unsell
Directed by Emile Chautard

HERE is one of those great love-dramas which move you to your very heart—the tragedy of the girl who married for protection, not love, and afterwards found she needed protection from her husband. And through it all flits the romantic figure of a pale musician who murders for love's sake.

One-column ad cut. Cuts dressed similarly furnished in two and three-column sizes

"HEART OF GOLD"—WORLD

Romance with Comedy Touches and Plenty of Suspense

HERE is a romance with plenty of comedy thrown in, with an original story handled in expert fashion so that the fullest amount of suspense is derived from it. "Heart of Gold," written by Lucy Sarver and scenarioized by Clara Beranger, tells the story of a girl who designed a gown and all but had her just profits stolen from her by a modiste who is designing in other directions.

The picture is possessed of a strong feminine interest, and well it might be considering its source, but the comedy in it and the love story furnish it with an appeal that is well nigh universal. Louise Huff is particularly attractive as the girl, while Johnny Hines on the opposite end of the romance injects plenty of his inimitable brand of comedy.

The picture was furnished with a realistic production and the support is good. A few flashes show some of the latest gowns on pretty models and while more or less apart from the story proper, they can easily stand on their own merits.—Length, 5 reels.—Released Feb. 10.—Peter Milne.

THE CAST

Annie Wilkes.....Louise Huff
May Weatherbee.....Grace Barton
Madame Estelle.....Marion Barney
Mike Monahan.....John Hines
Jack Levinsky.....Robert Fischer
Collins.....Anthony Merlo
Madame Estelle's husband.....William Williams
Fleurette of the Follies.....Peggy Vaughan
Don Dargent.....Louis Rheinhardt

Story by Lucy Sarver.
Scenario by Clara S. Beranger.
Directed by Travers Vale.
Photographed by Philip Hatkin.

SUGGESTIONS

There is a good team to play up in advertising this production, namely, Louise Huff and Johnny Hines. The former is well known and Hines' comedy deserves him a position of co-star in the billing.

You can interest your women patrons in this feature by telling them that a contest for a war-gown is part of the action. Bring out that several models appear wearing the latest styles.

If you care for the often-advised co-operative advertising you might have a modiste display some of the stills from the production in the window.

AD TALK

"Heart of Gold" is the title of the World picture to be shown at the _____ theatre on _____ of _____ week. In this offering Louise Huff is starred, supported by the ever-humorous Johnny Hines, and from advance reports patrons of the _____ theatre may justly expect a real treat in this picture. It is quite different from the usual story of the screen, having as its leading character a messenger girl in a modiste's shop. A well developed sense of the artistic leads her to compete for a prize of five thousand dollars offered for the best gown to be worn by women during war time. But as luck would have it she sends in her design on her employer's note paper and without signing her name. When the prize is awarded to her design therefore she is prevented from reaping her just profits by the grasping Madame Estelle who claims the design as her own.

How this tangle is straightened out and how the girl comes into her own, forms a series of very interesting events in which Miss Huff and Mr. Hines appear to attractive advantage. Miss Huff has never appeared in such a winsome and appealing light while the comedy injected by Mr. Hines, a natural comedian, if there ever was one, gives the film an additional interest that is invaluable.

"Heart of Gold" was written by Lucy Sarver and scenarioized by Clara S. Beranger. This has proven a combination well equipped indeed to produce a picture possessing an unusual interest before feminine patrons. We are certain that they all will enjoy this five-reeler—so will everyone, for that matter. It is unusual and it is human—a combination of two elements hard to beat on the modern screen.

THE STORY

Annie Wilkes, messenger girl in the dress-making establishment of Madame Estelle, has a well developed artistic sense which leads her to enter a contest for the best gown to be worn by women during the war. A prize of five thousand dollars is offered. Annie submits her design on Madame Estelle's note paper without attaching her name thereto. As a consequence when her design is adjudged the best Madame Estelle takes all the credit. Annie is obliged to sit by and watch her reap the golden harvest that comes as a result of her effort. But finally unable to bear it longer she goes to her employer and tells her her story. Furious, Madame Estelle discharges her.

Annie then gives her original copy of the design to Mike Monahan, her sweetheart, who takes it to a lawyer, in whom he places explicit confidence. The lawyer, however, proves a double-crosser, for he takes the design to Madame Estelle and by the use of a little gentle blackmail gets taken into partnership with the costumer. The lawyer succeeds in keeping the lovers apart with promises to each that everything will come out all right.

Annie then gets a position with Collins, another designer. To him she tells her story and he attempts to set things right for her. But her inability to produce the design coupled with the smartness of Madame Estelle's lawyer produce failure. Finally utterly exasperated Annie goes to Madame Estelle and attempts to steal her check. The police are called and Annie goes to jail—under an assumed name. But now Mike Monahan wakes up and before long he has proven the crookedness of Madame Estelle and her lawyer. All that needs to be done is to locate Annie, and this is shortly accomplished. Final proof is then offered as to Madame Estelle's duplicity and Annie at last comes into her own.

CATCH LINES

"Heart of Gold" was the design that won the five thousand dollar prize offered for the best costume for women during war-time. But the award went to the grasping Madame Estelle and not the rightful owner, Annie Wilkes. See her struggles to gain recognition against almost overwhelming forces.

Pretty hard lines to design a costume that wins a five thousand dollar prize and then see another walk away with it, isn't it? Annie Wilkes had this experience. Her employer, Madame Estelle, refused her recognition and gobbled all the publicity herself. How Annie finally won out forms a series of highly sustaining and interesting events.

Louise Huff is there to provide the element of heart interest—Johnny Hines is there to provide the element of comedy (and it's some comedy, too, and original), and the two together provide the romantic interest. Where are they? At the _____ theatre in "The Heart of Gold"; it's a corker.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored; eight 8 x 10 black and white.

CUTS AND MATS:—There are the usual one and two-column ad cuts, one of which is reproduced on this page. World exchanges also have on hand two three-column and one double-column scene cuts illustrative of the story to a good degree.



World-Pictures
presents
Louise Huff
in
"HEART OF GOLD"
WITH JOHNNY HINES
Directed by
Travers Vale
Story by
Lucy Sarver

Two-column cut on hand at all World Film Exchanges

"IN FOR THIRTY DAYS"—METRO

An Obvious Comedy, But One Which Gets the Laughs

LUTHER REED, author of "In For Thirty Days," dug up an old town law which permitted the hire of convicts to citizens at twenty cents a day and based a comedy upon it. The convict is Helen Corning, a young woman who delights in speeding and who lands in jail as a result. The employer in this instance is an author. The humorous complications which follow can be imagined.

The very premise on which the author builds his structure gives its entire content away at the start and there is little sustaining quality about the picture as a result. However, the comedy situations that rise from the peculiar relationship of the leads are manifold, originally handled and, supported as they are by humorous subtitles, manage to keep the laughs coming in regular order.

A well developed sense of humor runs throughout the picture and unless we miss a guess it belongs to Tom Geraghty, one of the adaptors. This sense is to be found in the subtitles and in the various ridiculous gags of the action.

May Allison is attractive as the star. Robert Ellis is a likeable hero and Bull Montana a curious convict.—Length, 5 reels.—Released Jan. 27.—*Peter Milne.*

THE CAST

Helen Corning.....May Allison
Brett Page.....Robert Ellis
Mrs. Corning.....Maym Kelso
Count Dronsky.....Rex Cherryman
Judge Carroll.....Jay Dwiggin
Homer Brown.....George Berrell
"Hot Stove" Kelly.....Bull Montana
By Lieut. Luther A. Reed.
Scenario by Tom J. Geraghty and George D. Baker.
Directed by Webster Cullison.
Photographed by William E. Fieldew.
Supervision of George D. Baker.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8 x 10 sepia, 11 x 14 sepia and 22 x 28 colored. These include a selection of scenes from the production as well as photographs of star. A title and synopsis card are provided with each set to complete the display.

CUTS AND MATS:—One-half and one-column star cuts of Miss Allison are obtainable with which to advertise this production. These are made so that they may be employed in dressing advertisements or for the text columns of a newspaper.

The silhouette cuts of Miss Allison are also available at all Metro exchanges.

SLIDE AND MUSIC CUE SHEET.

AD TALK

One of the sprightliest little comedies of the season will be shown at the _____ theatre on _____ of _____ week in "In for Thirty Days," a Metro picture in which May Allison is starred. "In for Thirty Days" was written by Lieutenant Luther Reed, who took as the basis of his story a long-forgotten law of an old southern town which permits the hiring of convicts out to citizens at the rate of twenty cents a day. There is, to be sure, nothing so funny about that law at first glance, but hearken. Helen Corning, rich, pretty and with a will all her own upsets the judge of the county seat while she is speeding about in her roadster. The judge is wrathful, particularly because during the up-setting process a few dozen eggs were scrambled all over his countenance. So into the cooler she goes for thirty days.

Then comes along Brett Page, an author with a sense of humor. Helen had previously upset him while he was wandering comfortably along the road in his flivver. Now, perhaps, the comedy begins to dawn! Yes, Brett Page hires Helen at twenty cents a day and forces her to go to work for him in his kitchen! The rest of this story can best be imagined, or better yet, seen on the screen of the _____ theatre. Miss Allison is thoroughly delightful in the principal role while Robert Ellis, in the opposite part, gives a pleasing performance.

The picture was made under the direction of Webster Cullison while Maym Kelso, Rex Cherryman, Jay Dwiggin, George Berrell and Bull Montana complete the cast.

THE STORY

Helen Corning, the pretty daughter of a rich widow, delights in speeding about the roads of a little sleepy southern town. At one time she upsets a young author, Brett Page, who is crawling peacefully along in his flivver and then again she clips off a wheel of Judge Carroll's buckboard and scrambles eggs all over his face as a result. Now Judge Carroll has very strict ideas about the proper places to scramble eggs. And his bearded countenance is not included in this list. Very wrathful indeed is the judge and he casts Helen in jail for thirty days and refuses to grant bail to her frantic mother and her suitor, Count Dronsky.

In this little southern town there is a law to the effect that a citizen may hire out a convict at the rate of twenty cents a day. So when Brett Page comes along the next morning, he remembers his flivver episode and hires Helen. Helen resists, but to no avail. And, ensconced in Brett Page's kitchen, she breaks various pieces of crockery but also to no avail. She must work if she eats and eat she must. But as each of the thirty days passes Helen reaches a better frame of mind. Brett Page is quite nice, after all and, to tell the truth, he thinks the same about her. So Helen looks with disfavor on her mother's continued efforts to release her.

Eventually "Hot Stove" Kelly is employed to kidnap her and take her into another state. "Hot Stove" decides to kidnap her himself and hold her for ransom but Mr. Page comes to the rescue in the nick of time. He arranges for a hasty wedding but Mrs. Corning again interferes. They are pursued and nothing remains for the lovers to do but get married in the flivver while Mrs. Corning and Count Dronsky vainly trail behind them.

CATCH LINES

Helen Corning was an heiress, yet she was placed in a position where she was forced to work for Brett Page at a salary of twenty cents a day! And Helen was a girl of high temper! Yes indeed, Mr. Page lost some of his best crockery but after all he won a wife! Who was she? That's the secret that only the conclusion of "In for Thirty Days" will reveal!

Judge Carroll would have forgiven Helen if she had only knocked off the wheel of his buckboard, but by a peculiar trick of fate a basket of eggs landed on his countenance, and thoroughly scrambled themselves there! That was unforgivable, so Helen, heiress that she was, went to jail for thirty days—and found romance!

May Allison was never so delightful than in "In for Thirty Days." She appears as an heiress, Helen Corning, and peculiar circumstances bring Brett Page, an author, into a position to hire her as servant girl for thirty days. But before the time is up he decides that he needs a wife more than a servant and Helen helps in the decision. See this charming, romantic comedy at the _____ theatre.

SUGGESTIONS

Here is a comedy that will stand a lot of comedy advertising. Quote the law on which the author has based his story and follow it up with the humorous consequences derived from it in the picture. Look over the catch lines. They were written on this basis. But anything that suggests the original and humorous character of the production will suffice.

You might feature the author's name prominently. He is not well known, to be sure, although his name has appeared on several Metro productions. But you will arouse some interest in that he is a lieutenant. At the same time the title prevents anyone from thinking that his work is in any way a war picture.

If in the stills you can find a good head of the star, one of Robert Ellis, one of Jay Dwiggin and one of Bull Montana, you could arrange these in the four corners of an advertisement with appropriately humorous captions. All are distinct types and with the two last mentioned you would create a comedy interest that would be quite unusual.



MAY ALLISON

One-column cut at Metro exchanges. Silhouette star cuts are also provided

"THE HEART OF HUMANITY"—JEWEL

A War Subject That Should Draw Larger Crowds Each Day

DON'T be afraid to book this picture, whatever your personal opinion of war subjects may be; if you miss it, you will lose a good bet. If there ever was a picture made that would come near pleasing 100 per cent. of the audiences, this is surely the one. It is a picture which, like "The Birth of a Nation," should live forever; it should give as good a satisfaction ten years from now as it will to-day, because of the tremendous power it exerts upon the human sympathies. While an exhibitor, I have known people to attend one performance every day when "The Birth of a Nation" was shown, return engagements included; many a picturegoer will undoubtedly do the same thing on "The Heart of Humanity."

Love of mother and sons, wife and husband, woman and orphaned children, love of country, and almost every element of the better side of human life that is known to exist and that appeals to the deeper emotions, has been interwoven in the plot.

Being a Canadian story, it should find excellent reception in Great Britain and all her possessions. In view of the agitation that has been aroused by some overardent Canadian patriots right now, the prints that are to be sent there have been so edited as to exclude any possibility of any objection whatever.

On account of the falling low in quality of the regular program offerings, this attraction should be welcomed by every one of you; but it deserves longer runs, as the longer it is played, the larger the crowds will grow. It is one of those that will make people go out of their way to praise it; it also offers a chance for raising the prices. For extensive review see page 295, issue of Jan. 11.—Length, 9 reels.—P. S. Harrison.

THE CAST

Nanette.....Dorothy Phillips
John Patricia.....William Stowell
Paul Patricia.....Robert Anderson
Jules Patricia.....Lloyd Hughes
Maurice Patricia.....Frank Braidwood
Louis Patricia.....George Hackathorn
The Widow Patricia.....Margaret Mann
Father Michael.....Walt Whitman
Clancy, an Irish-American.....Pat O'Malley
Lieut. von Eberhard.....Erich von Stroheim
Also 3,000 Soldiers, Marines, Refugees, Civilians, etc.
By Allen Holubar and Olga Scholl.
Production by Allen Holubar.

AD TALK

What many critics consider the greatest picture of the war, entitled "The Heart of Humanity," will be shown at the theatre next week and the manner in which the public has taken to this subject in other cities augurs well for its extended run here. Allen Holubar wrote and produced this masterpiece, while Dorothy Phillips, one of the noted emotional actresses on the screen, appears in the part of most importance. The picture, unlike the majority of war subjects passed off on the public, has a deep under-current, a theme of absorbing interest, a theme well summed up in the title, "The Heart of Humanity."

To go into a description of all the details of the action would be making a futile attempt at painting the lily. "The Heart of Humanity" is so big and so real, it contains so many cross currents of human interest and human love that it fairly beggars description. One may, however, dwell on the individual performances and the art of the director briefly. Miss Phillips portrays the role of Nanette, a Canadian girl who follows her husband to the front as a Red Cross nurse, with all that marked ability which has brought her to the front rank of picture actresses. William Stowell, as the husband, gives another sterling performance, while Robert Anderson, one of the principal players in "Hearts of the World," Pat O'Malley, Margaret Mann, Walt Whitman, George Braidwood, George Hackathorn and Gloria Joy complete the cast of principals.

All the individual performances, however, are, in some respects, at least, directly traceable to Mr. Holubar for their merit. His is a work that will live for all time. In "The Heart of Humanity" he has proven himself a director of the highest order.

ADVERTISING AIDS

PAPER:—One twenty-four-sheet; three one-sheets; three three-sheets; one six-sheet. The twenty-four is particularly good, showing head of Dorothy Phillips in large heart over a wind-swept background of desolate battlefield. One of the one-sheets and the window cards are made from the same design. All paper is unusually strong, the "heart" of the title being used as a background in many instances.

LOBBY DISPLAY:—The same display available on all Jewel productions can be secured on this picture.

CUTS:—A large assortment of scene and advertising cuts are at present in work. A variety of each class is promised so that the exhibitor may get the most from this unusual production. A comprehensive music cue sheet by James C. Bradford is furnished.

THE STORY

The wedding of John and Nanette in a little town of the Canadian Rockies takes place the very day that war is declared and John, with his three brothers, are among the first to volunteer. Maurice and Jules, two of the brothers, are killed in the first offensive, but Patricia, the mother, finds some ray of light in her sorrow when Nanette's baby is born. Shortly afterwards Louis, John's youngest brother, goes to the front. John's letters always lay stress on the miserable condition of the orphaned children in France and Belgium and Nanette's heart goes out to them. When her own child has past his second year, she feels it her duty to leave him and join in the work on the battlefields and behind the lines.

In a convent in Flanders she takes charge of the nation's orphaned children in that district. In the meantime Paul and Louis, the widow Patricia's other sons, fall in battle. John, the aviator, is the only one left but the mother heart is comforted in that they died for humanity. The last German offensive begins and the Allied line is bent back. Strange, a Prussian officer leads his detachment through the town in which Nanette is serving. Without regard for her Red Cross uniform he brutally attacks her. She resists furiously, at length losing her mind but still retaining a superhuman strength to fight.

John, who has been taken prisoner, escapes from the German lines in the uniform of an enemy soldier. He arrives to save Nanette just as the Prussian has battered down the door of the room in which she has secluded herself. Killing the brute, he rushes in to save her but she, believing him an enemy, plunges a dagger in her bosom. But there is still life and under medical care, Nanette revives. She is persuaded to return to her home where she finds her boy and Patricia fondly awaiting her. And shortly afterwards, the war done, John returns, a famous hero of the air. Peace had come and the Heart of Humanity throbbed with a new Hope for Mankind.

SUGGESTIONS

To go into detailed suggestions as to the advertising of this production would be too extensive a proposition to do here. You will find a special insert on this production in the January 11 issue of MOTION PICTURE NEWS. This is complete and places before the exhibitor many valuable suggestions as well as "don'ts" for the picture's exploitation.

The point that we wish to bring out here is that "The Heart of Humanity," a war picture, if there ever was one, played to big business at the Broadway theatre, and still is playing, and all the public is acquainted with the fact that it is a war picture. This would seem to prove that a picture will get over on one condition—that it is

good. So don't be afraid of telling your public just what you've got. It's the MERIT of it that counts, not the CHARACTER of the contents.

CATCH LINES

If you do not know why mothers gave their sons willingly, why wives sent their men into battle with a blessing, why brave men met death with a smile, you will know after seeing "The Heart of Humanity."

The war was the chant of civilization, the victory the triumphant song of humanity. You will understand why after seeing this production.

"It is God who calls my sons to save humanity," said the Canadian mother, and four of them gave their lives. And yet her heart was glad because she knew that they still lived, that they had fallen on the battlefield, but that they lived forever in the Heart of Humanity.

You will know that there is a greater call in the world than self, mere glory, or even pride in country—it is the call of Humanity that moved the world's heart to battle and to Victory.



Dorothy Phillips, star of "The Heart of Humanity"

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to October 13, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6) JAN. 11
"Better than an average picture."—M. P. News.
 AFTER THE WAR (ARGOSY) CUNARD (JAN. 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.
 ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7
"Not only entertaining but is an excellent production."—M. P. News.
 ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.
 Exhibitor Comment—"Crackerjack. Big business." "Average picture."
 Consensus—"Fine picture with good drawing powers."
 ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1).....NOV. 30
 (Six Parts)
"Far below the regular William Russell standard."—M. P. News.
 Exhibitor Comment—"Only fair picture with average drawing powers."
"Big business."
 Consensus—"Satisfactory picture with average drawing powers."
 AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.
 ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8).....DEC. 28
"Fairbanks slips a cog, but production should please."—M. P. News.
 Exhibitor Comment—"Drew big for Christmas week. Good but not his best." "Big to average business." "Flu" masks on every one." "Great. Fairbanks' best picture." "We established a record for New Year's Day." "Big business." "Without a doubt the most satisfactory Fairbanks picture we have played in a long time."
 Consensus—"Excellent production with big drawing possibilities."
 BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.
 Exhibitor Comment—"Very heavy. Will require a good comedy to get this over." "This picture will not go over." "Average business."
 Consensus—"Heavy picture with average drawing power."
 BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16).....DEC. 21
"Light one with fine photography and good scenes."—M. P. News.
 BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14
 (Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.
 BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18
"An expose of society's seamy side that is thoroughly entertaining."—M. P. News.
 BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2
 (Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.
 Exhibitor Comment—"Very good picture. Big business." "Opened great in spite of 'Flu' restrictions of children under 18 and 2 hours shut down for ventilation." "Extra big business and big through week." "Great. Broke house records for three days."
 Consensus—"Excellent production with big drawing powers."
 BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.
 Exhibitor Comment—"Some Picture." "Very Good Hart." "Different from usual run of Hart pictures and made a big hit." "Hart made hit in new role. Some didn't like it a bit." "The public didn't like this at all."
 Consensus—"Excellent production with strong drawing powers."
 BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14
"Virginia Pearson in highly dramatic production."—M. P. News.
 Exhibitor Comment—"Average business." "Wonderful dramatic picture." "Picture just fair."
 Consensus—"Fine picture with very good drawing powers."
 CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30).....JAN. 4
"The title tells the whole story."—M. P. News.
 CALL OF THE SOUL, THE (FOX) BROCKWELL (JAN. 19) JAN. 18
"Wronged Girl" story with few moments that appeal.—M. P. News.
 CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6) JAN. 4
"Popular Alice Joyce in an average story."—M. P. News.
 CAUGHT IN THE ACT (FOX) HYLAND (DEC. 5).....DEC. 28
"Rather spare plot and not well treated."—M. P. News.
 CAVELL CASE, THE (SELECT) JULIA ARTHUR (NOV. 24).....
 Exhibitor Comment—"Very Good." "Poor business as 'flu' ban interfered."
 CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21
 (Six Parts)
"Outdoor scenery loves this. Plot built on revenge."—M. P. News.
 Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic."
 Consensus—"Satisfactory picture with average drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14
"Contains all elements necessary to pleasing entertainment."—M. P. News.
 Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."
 CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13) JAN. 18
"Holds suspense clear through. Staging well done."—M. P. News.
 CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15).....JAN. 4
"Critics may find fault with direction of this."—M. P. News.
 DANGER—GO SLOW (UNIV.-SPEC.) MAE MURRAY (DEC. 9).....DEC. 21
 (Six Parts)
"Heart interest and suspense plentiful here."—M. P. News.
 Exhibitor Comment—"Pleased big."
 DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18
"Melodrama sheds sensationalism, but little realism."—M. P. News.
 DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.
 Exhibitor Comment—"Not much of a picture." "Average business."
"Only fair picture to average business." "Weak production for Pauline Fredericks." "Very, very poor. If you value your Pauline Frederick business, skip this one sure." "Poor Pauline. This is just the kind audiences don't want."
 Consensus—"Just a fair picture with ordinary drawing powers."
 DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News.
 Exhibitor Comment—"Poor business."
 DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.
 EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18).....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
 Exhibitor Comment—"Good picture, big business two days. 'Pleasing picture, big business third day.' 'Average business.' 'Average business.' 'Will please any audience.' 'Pleasing program picture. Satisfied. Average business.' 'Good comments from my patrons.'"
 Consensus—"Excellent picture with very good drawing powers."
 EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
"Ace high for artistry and star is good."—M. P. News.
 Exhibitor Comment—"Big business four days." "One of the best money-makers on screen." "Big production. Did not draw as well as it should. First time we ever showed Nazimova." "Not as good as 'Revelation,' but good picture and drew well. Star drew here."
 Consensus—"Excellent production with big drawing powers."
 EVERY MOTHER'S SON (FOX) (DEC. 8).....JAN. 4
"Director strikes sincere human note even in war picture."—M. P. News.
 FAIR ENOUGH (AMERICAN) FISHER (DEC. 29).....JAN. 4
"This should get over with non-critical audiences."—M. P. News.
 Exhibitor Comment—"Very good. Big business." "Good."
 Consensus—"Good picture with good drawing powers."
 FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.
 Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office." "A crackerjack western with thrills galore. Kept everyone at a top pitch." "Mix a winner. Good."
 Consensus—"Excellent picture with strong drawing powers."
 FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.
 Exhibitor Comment—"Beautiful production and pleased. Did not draw as picture is suited for juvenile audiences. About one a year will do for these."
 FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5).....DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.
 Exhibitor Comment—"Just a fair picture to average business." "Just a good program picture."
 Consensus—"Fair picture with average drawing powers."
 FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29).....JAN. 11
 (Six Parts)
"Picture looks like good stories were scarce."—M. P. News.
 FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
"A clean offering that should appeal to all."—M. P. News.
 Exhibitor Comment—"Average business." "Very mediocre to poor business." "Only fair." "Fair production. Got by, but can't brag about it." "Average picture. Star well liked. Held up fairly well."
 Consensus—"Fair picture with fair drawing powers."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

GIRL OF MY DREAMS (ROB-COLE) RHODES (DEC. 15) DEC. 14

"Billie Rhodes registers to advantage."—M. P. News.
Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14) SEPT. 19

"A clean attraction that should have a wide appeal."—M. P. News.
GOLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18

"Star's cleverness and much foolishness makes continued laugh."—M. P. News.

GOOD-BYE BILL (PARAM'NT) MASON-TRUAX (DEC. 15) DEC. 21

"Laugh at the Kaiser's expense; film padded some."—M. P. News.
Exhibitor Comment—"Very 'poor' picture to poor business." "Worst ever. Patrons kicked about this one. Dodge it if you can."

Consensus—"Ordinary picture with fair drawing powers."

GREATEST THING IN LIFE (ARTCRAFT) L. GISH (DEC. 8) JAN. 8

"Griffith strikes human note again—characters all real."—M. P. News.
Exhibitor Comment—"A remarkably good feature. One of Griffith's very best. Wonderful war scenes." "Extra big business for seven days."

"Well liked by all. Play it if you can." "Bad weather, poor business."

Consensus—"Excellent production with tremendous drawing powers."

GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4

"Fact and fiction combined in a war history."—M. P. News.

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25).....NOV. 16

"Average entertainment with good stars and adequate settings."—M. P. News.
Exhibitor Comment—"Wonderful scenic effects." "Good program picture. Strong and unusual plot. Excellent photography and good sets. Drew very well for week before Christmas."

Consensus—"Good picture with good drawing powers."

GYPSEY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17) NOV. 2

"It will please but the star is somewhat lost."—M. P. News.
Exhibitor Comment—"Fair picture." "Very good." "Gypsy Trail" was played in stock in the city and was unsatisfactory as a play."

"Only fair." "Believe title hurt business."

Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCAL (OCT. 14) OCT. 12

"Good story based on popular book and star makes it excellent."—M. P. News.
Exhibitor Comment—"A 100 per cent production. Box office as well as patrons."

HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4

"The best Norma Talmadge yet."—M. P. News.
Exhibitor Comment—"Extra big business."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14

"Melodrama showing skillful treatment in every scene."—M. P. News.
Exhibitor Comment—"Good picture. In fact better than any of her previous attempts. 'Flu' kept attendance down." "Very Good."

"More like this and Farrar will head the list. It has a story. Business capacity." "Big business four days."

Consensus—"Good picture with good drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17) NOV. 2

"Human characters put this over for a hit."—M. P. News.
Exhibitor Comment—"Big to average business three days." "Average business."

Consensus—"Good picture with good drawing powers."

HER INSPIRATION (METRO) ALLISON (DEC. 30).....JAN. 18

"May Allison in average romantic drama."—M. P. News.
HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18) NOV. 23

"Average dramatic offering that depends on plot."—M. P. News.
Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9) DEC. 21

"Comedy near the end saves this picture."—M. P. News.
Exhibitor Comment—"Excellent picture. Pleased patrons. 'We never showed a picture that pleased more. A wonderful picture.'"

Consensus—"Excellent picture with strong drawing powers."

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2) NOV. 30

"Melodrama with unusually realistic underworld atmosphere."—M. P. News.
Exhibitor Comment—"An average program picture."

HOARDED ASSETS (VITA) MOREY-BLYTHE (DEC. 23) DEC. 28

"Morey will please in this one; diversified story."—M. P. News.
Exhibitor Comment—"Such pictures would put industry out of business in a short time."

HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29) JAN. 4

"A human little story that will please."—M. P. News.
HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18) OCT. 26

"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.
Exhibitor Comment—"Good picture. Business fair." "Poor business."

Consensus—"Satisfactory picture with fair drawing powers."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22) NOV. 16

"Walsh fans will like it but it contains no other appealing elements."—M. P. News.
Exhibitor Comment—"Average business." "Big business." "Cleaned up. Broke our house records."

Consensus—"Good picture with strong drawing powers."

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14

"Has good possibilities in Gaby's name."—M. P. News.
Exhibitor Comment—"Very fine. Delightful."

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KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17) OCT. 26

"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.
Exhibitor Comment—"Excellent production." "Big business." "Big business."

Consensus—"Excellent production with big drawing powers."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14

"Human touches make this interesting."—M. P. News.
KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14) NOV. 2

"A strong feature of great dramatic intensity."—M. P. News.
Exhibitor Comment—"Only fair." "Average business." "Average picture." "Good picture. The best one that Vitagraph has turned out in months."

Consensus—"Good picture with average drawing powers."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18) OCT. 19

"Thrills abound in this 'crook' play intelligently produced."—M. P. News.
Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star."

"Very good. Priscilla Dean is a comer. In fact, she is here." "Extra big business two days."

Consensus—"Excellent production with big drawing powers."

LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9).....DEC. 28

"Polite comedy of this popular star's type."—M. P. News.
Exhibitor Comment—"Pleased big."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN NOV. 23

"Perret production will no doubt have universal appeal."—M. P. News.
Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."

Consensus—"Good picture with fair drawing power."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5).....OCT. 26

"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18) OCT. 19

"Picture is not up to star's past performances. Story handicaps."—M. P. News.
Exhibitor Comment—"Nice kid. Average business."

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29) JAN. 4

"Miss Clark's charm in a pleasing setting."—M. P. News.
Exhibitor Comment—"Star well liked, but play only mildly interesting." "Poor business." "Not much." "Only fair. When will they give Marguerite Clark a decent story?" "Opened extra big, then to average and closed big on seventh day."

Consensus—"Fair picture with good drawing powers."

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts).....DEC. 21

"They don't make them more touching than this one."—M. P. News.
LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13) JAN. 11

"Nice romance against background of sane spy drama."—M. P. News.
LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30) DEC. 21

"Star in story of childhood and second childhood."—M. P. News.
LOVE'S PAY-DAY (Triangle) MORRISON-THEY (DEC. 1) DEC. 7

"Characters fail to win sympathy but production work is good."—M. P. News.
MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17) NOV. 9

"Fairly good picture with steady action and good scenes."—M. P. News.
Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture." "Splendid picture." "Fair." "Very good. Right kind of stuff. Very pleasing."

Consensus—"Satisfactory picture with average drawing powers."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21

"Another Stone picture presenting appealing story."—M. P. News.
Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu.'"

Consensus—"Good picture with average drawing powers."

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17) OCT. 12

"A good clean force that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic." "Poor business for comedies here."

Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14

"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business."

Consensus—"Fine picture with good drawing powers."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18) NOV. 16

"A good clean picture that holds the interest and entertains."—M. P. News.
MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13) OCT. 26

"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
Exhibitor Comment—"Very good picture." "Poor picture to poor business." "Fair picture. Star has little drawing power." "Not much force."

Consensus—"Fair picture with average drawing powers."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12) JAN. 11

"Powerful Western with Keenan in dual role."—M. P. News.
MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1) NOV. 23

"Diando's little star wanders through five reels of 'film.'"—M. P. News.
MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25) NOV. 9

"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business." "Entertaining picture. Clean. Nice picture. Average business." "Average business." "Big business three days."

Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25) NOV. 30

"Lacks heart appeal although plot action is steady."—M. P. News.
Exhibitor Comment—"Fair picture. Average business."

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MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....DEC. 7

"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories." "Awful picture. Very good business." "Advertised heavy but simply could not get them in. Pulled it off second day. Awful." "Disappointed." "Picture fair. Business terrible." "Glad he is only making one more." "Poor business." "Took it off second day. Another case of stage success, screen flier." "Average business seven days."
Consensus—"Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27) DEC. 7

"One for the imagination with lots of real entertainment."—M. P. News.
Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels."
Consensus—"Good picture with good drawing powers."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15) DEC. 7

"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6) JAN. 4

"Above the average—exterior delight to the eye."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29) DEC. 21

(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

ONE WOMAN, THE (SELECT) (NOV. 16) NOV. 29

(Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.

Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors." "Big business seven days."
Consensus—"Excellent production with good drawing powers."

PALS FIRST (SCR. CLA. METRO) LOCKWOOD (OCT. 13) OCT. 5

"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.

Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat." "Played two-day return to big business." "A very good picture, well liked. Did not draw. People will not stand for dead stars." "Fine picture, deserves a big crowd." "Average business." "Fine picture. Big business." "Wonderful. A great picture."

Consensus—"Most excellent production with wonderful drawing power."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8) DEC. 14

"Star blends the tear and the smile delightfully."—M. P. News.

Exhibitor Comment—"Big business solid week." "Excellent." "Well made picture, but star rather mis-cast. Madge does not look like a burlesque queen." "A delightful story. Give us more like this." "Extra big business."

Consensus—"Excellent picture with fine drawing powers."

PERFECT 36, A (GOLDWYN) MABEL NORMAND (NOV. 17) NOV. 29

Exhibitor Comment—"Censors spoiled this for Pennsylvania." "Average business." "Extra big to big business seven straight days." "Fair. Story weak." "Just the kind of a picture they want to see."

Mabel Normand in. Went over big to extra big business." "Big business; played with 'Shoulder Arms.' " "The poorest picture we ever screened. Took it off the first day." "One Goldwyn star we could do without."

Consensus—"Fair picture with good drawing powers."

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28) JAN. 4

"Two stars in a rather sluggish comedy-drama."—M. P. News.

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13) OCT. 26

"Star registers good in clean Western picture."—M. P. News.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13) OCT. 26

"Faithful treatment of a famous book should put this over."—M. P. News.

Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this." "Poor. Public doesn't seem to want war pictures after the war. Poor business seven days." "Peat scores here, but business wasn't big. Why? Just before Christmas." "Only fair. Director only fair. Peat not so good. War pictures not in demand."

Consensus—"Good production with good drawing powers."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22) DEC. 14

(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.

QUICKSAND (PARAMOUNT) DORO DALTON (DEC. 22) DEC. 28

"Reviewer thinks picture was wrecked at the start."—M. P. News.

Exhibitor Comment—"Fair picture." "Fairly good dramatic story. Held its interest and apparently satisfied."

Consensus—"Average picture with average drawing power."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT. 13) OCT. 5

(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.

Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production." "Average business." "Wonderful picture. Book it if you have to borrow money." "Well liked. Would have done more business but 'flu' hurt." "Fine. Drew big." "Good story. Well done. Business fair. Star holds his own." "Fine. Capacity for three days." "Fine picture. Needs these repeat scenes."

Consensus—"Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17) NOV. 2

"Snappy action to this tale of those familiar German spies."—M. P. News.

Exhibitor Comment—"Average business."

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) DEC. 21

"Moral question raised in story that looks worthy."—M. P. News.

Exhibitor Comment—"Big business." "Very good. Big business."

"Fairly good. Would have been better without war stuff." "Average business."

Consensus—"Good production with strong drawing powers."

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ROAD TO FRANCE, THE (WORLD) BLACKWELL (OCT. 14) OCT. 12

(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.

Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted." "Lacks interest, no story, ordinary. Patrons displeased."

Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) NOV. 2

"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.

Exhibitor Comment—"Extra big business seven days." "Fair picture. Did not go as well as 'Tarzan.'" "Flu' killed business." "Big business." "Big first three days, average three and finished big."

Consensus—"Excellent production with big drawing powers."

ROPE (UNIVERSAL SPECIAL) CAREY (JAN. 18) JAN. 4

(Six Parts)
"Star should please everybody in this production."—M. P. News.

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) OCT. 26

"Good dramatic story which should give splendid satisfaction."—M. P. News.

Exhibitor Comment—"Fine picture to big business." "Fine picture. Poor business. 'Flu' scare." "Give us lots more like this. It is a genuine treat."

Consensus—"Fine picture with good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17) OCT. 12

"Touching moments and excellent handling make this a winner."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30) DEC. 28

"Love story made sustaining by skillful handling."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16) NOV. 16

"Light romantic drama with lots of entertainment."—M. P. News.

Exhibitor Comment—"Average business." "Average."

Consensus—"Fair picture with average drawing powers."

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1) NOV. 9

(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

Exhibitor Comment—"Poorest Theda Bara picture yet." "Rotten direction made Bara silly. More like this and Bara will be dead."

Consensus—"Fair picture with good drawing powers."

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2) NOV. 16

"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20) NOV. 2

(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.

Exhibitor Comment—"Extra big business seven days." "Extra big business for one week." "Extra big business." "Extra big."

"Extra big business." "Record business." "Extra big business two weeks." "Best yet." "Not his best. Great drawing card. Got to hand it to Charlie. Business always poor before Christmas, but big with this." "Third run to capacity. Enough said."

Consensus—"Great picture with tremendous drawing powers."

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1) DEC. 14

"Roy Stewart returns and scores again."—M. P. News.

SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12) JAN. 18

"Melodrama that offers much chance for criticism."—M. P. News.

SPENDER, THE (METRO) BERT LYTELL (JAN. 6) JAN. 4

"Excellent comedy backed by wholesome philosophy."—M. P. News.

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1) SEPT. 28

(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.

Exhibitor Comment—"Very satisfactory." "Poor business." "Good."

Consensus—"Satisfactory picture with good drawing powers."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15) NOV. 16

(Six Parts)
"This should please and also draw very well."—M. P. News.

Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-round pictures we have ever played."

Consensus—"Excellent production with strong drawing powers."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8) OCT. 12

(Six Parts)
"A lengthy discussion on 'Free Love versus Marriage.'"—M. P. News.

Exhibitor Comment—"Very good production and entertainment." "Gladys Brockwell's best since 'The Devil's Wheel.' Pleased all patrons." "No pulling power, but best Brockwell picture for many months." "The best thing Brockwell has ever done. Big business."

"Great. Packed them. Star is wonderful in this. Everybody liked it."

Consensus—"Fine production with good drawing powers."

STRING BEANS (PARAMOUNT) RAY (DEC. 22) DEC. 21

"Ray fans will welcome this interesting one."—M. P. News.

Exhibitor Comment—"Ray in just the sort of role that suits him. Certainly pleased." "Fair. Story light. Direction saved it."

Consensus—"Satisfactory picture with good drawing powers."

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13) OCT. 19

"Story on old theme not suited for star."—M. P. News.

Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones." "Only fair picture, average business." "Nice picture but terrible business. No drawing power to it."

Consensus—"Just fair as a picture with fair drawing powers."

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16) DEC. 28

"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.

Exhibitor Comment—"Just an average picture. Pleasing. Big business." "Like all Metros. Pleased."

Consensus—"Fine picture with good drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17) NOV. 23

"If your patrons like the Lee Kids this one will please them."—M. P. News.

Exhibitor Comment—"Good for kids only." "A few children laughed. Lee kids do very little in this picture." "Extra big business." "Clever picture."

Consensus—"Fair picture with average drawing powers."

Gives You All Data on the Pictures

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TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13) .OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.

Exhibitor Comment—"Good picture, average business." "Everyone pleased." "One of his best. Splendid direction. Good locations. Very pleasing." "Good, very good. The Jap does excellent work in this picture." "Well liked. Would draw if conditions were right."
 Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (DEC. 2) DEC. 14
"A well built typical movie."—M. P. News.

Exhibitor Comment—"Best Allison has done." "Pleased. Big business."

Consensus—"Good picture with good drawing powers."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17) .OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all." "Tom Moore getting better all the time. Business held up big on one of worst days of the year." "A clean, classy picture, to extra big business." "Very pleasing. Big business." "Average business."

Consensus—"Excellent production with big drawing powers."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17) .NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

Exhibitor Comment—"Big business."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14) .OCT. 19
"A pleasing heart interest drama with star in dual role."—M. P. News.

Exhibitor Comment—"Average business." "Very good."

Consensus—"Good picture, with good drawing powers."

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2) .NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) MCINTYRE (DEC. 15) .DEC. 14
 (Six Parts)

"Nobody loves a fat man but they'll vote for this one."—M. P. News.

Exhibitor Comment—"Only fair. McIntyre not as good as 'Traveling Salesman.' War stuff dead."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8) .NOV. 16

"Too much talking and posing in this picture."—M. P. News.

Exhibitor Comment—"Average business." "Good picture. Average business." "Good." "Average business." "Opened extra big and closed extra big with big business during five intervening days."

Consensus—"Fair picture with average drawing powers."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16) .DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
 (Seven Parts)

"Improvement over previous Government pictures."—M. P. News.

Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play." "Best of the three U. S. films, but the weeklies have shown practically all of it. Business fair, but one of these is enough."

Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARCTRAFT) FERGUSON (DEC. 1) .NOV. 16

"This one does not come up to the talents of Miss Ferguson."—M. P. News.

Exhibitor Comment—"Good strong picture. Extra big business."

"Poor business three days." "Poor business." "Average business three days."

Consensus—"Good picture with average drawing powers."

UNDER THE TOP (ARCTRAFT) FRED STONE (JAN. 12) .JAN. 18
"Star's new Arctcraft stands up better than his first."—M. P. News.

Exhibitor Comment—"Fair picture. Average business."

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26) .JAN. 18
 (Four Parts)

"French-made picture shows padding. Titles need improving."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2) .NOV. 9
 (Six Parts)

"Scandals and intrigues. Will go different in various sections."—M. P. News.

Exhibitor Comment—"Great picture to big business." "Big business."

"Good production with strong drawing powers."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5) .JAN. 11
"Lavish production marks star's return to screen."—M. P. News.

Exhibitor Comment—"Extra big business seven days."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17) .NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) .JAN. 11

"Good example of the 'better story' we hear about."—M. P. News.

Exhibitor Comment—"Only fair."

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6) .JAN. 4
"Interesting with good comedy titles but not well balanced."—M. P. News.

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) .JAN. 11

"Rapid action Western is William Russell's latest."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13) .NOV. 9
"A pleasing little picture that is clean."—M. P. News.

Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one." "Average business." "Fine little picture. Star is 'there.' People came out." "Poor." "Not often with this class of offering." "Enid Bennett deserves better stories than this."

"Bad weather. Average business."

Consensus—"Ordinary picture with ordinary drawing powers."

WHY I WOULD NOT MARRY (FOX) NOV. 24 .DEC. 14
 (Six Parts)

"Very entertaining and not so spicy as title would lead you to think."—M. P. News.

Exhibitor Comment—"Great title. Good picture."

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29) .JAN. 11
"A good idea, but an ordinary picture."—M. P. News.

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22) .DEC. 21
 (Six Parts)

"A different sort of Western with a striking star."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15) .DEC. 14

"One of the star's best yet."—M. P. News.

Exhibitor Comment—"Average business." "Fine business. Weather bad."

Consensus—"Fine picture with very good drawing powers."

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13) .OCT. 26
 (Two-Reel Episodes)

"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3) .NOV. 23
 (Seven Parts)

"Surely artistic, but may be over their heads."—M. P. News.

Exhibitor Comment—"Very artistic and well liked by patrons."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17) .NOV. 16

"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

Exhibitor Comment—"A wild 'meller,' but at that the best picture Miss Nesbit has had. Got the business and satisfied public so no kick coming. Photography and settings fine." "She has big drawing power but the less said about her acting, the better."

Consensus—"Fair picture with strong drawing powers."

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business." "Very good." "Best business yet on Ethel Clayton." "Average picture." "Certainly brought them out. Good picture. Big opposition."

Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14) .SEPT. 28
 (Six Parts)

"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) NOV. 25) .SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23) .DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"The Hun Within"—"One of the best pictures I have ever run in my house."

"The Girl Who Came Back"—"Good detective story."

"The Eagles' Mate"—"Good for old picture."

"Friend Husband"—"Fair but people don't seem to take to this kind of picture."

"Law of the North"—"Good picture. Pleased everyone. Scenery good."

"Caprice"—"Very good for re-issue."

"Money Mad"—"Didn't take and mystery feature doesn't go as they get all they want."

"On the Quiet"—"Good picture. Pleased."

"Come On In"—"Didn't get the money but a good picture."

"The Cheat"—"Great picture. Third time run here."

"Marriage Ring"—"Average business."

"Peck's Bad Girl" (Goldwyn)—"Average."

"He Comes Up Smiling"—"Fairbanks still ace high."

"Bravest Way"—"Too many Japs in the picture. Almost spoiled it."

"For Husbands Only"—"Every time the title is used, run a line 'Every woman should see it.' Big average business for seven days."

"Secret Garden"—"Very good."

"Mrs. Leffingwell's Boots"—"Average business."

"Till I Come Back to You"—"Influenza masks on. Poor business seven days."

"The Great Love"—"Three-day run. Average business."

"Bears and Bad Men"—"Extra big business."

"With Neatness and Dispatch"—"Good picture. Bushman's drawing power is dead."

"Will You Mary Me?"—"An old picture to average business."

"Hearts of the Wild"—"Star don't seem to take with my audience. Very good picture."

"The Source"—"A very good picture with a strong cast. Also good story."

"The Man from Mexico"—"A clever comedy to big business."

"Panther Woman"—"Big business."

"Winning Grandma" (Pathe)—"Poor business."

"The Aryan" (Triangle)—"Hart repeat that pleased and drew well."

"Truthful Tulliver" (Triangle)—"Re-issue starring Hart. Pleased. Big business."

"True Blue" (Fox)—"Fine production. Pleased every one. Film O. K. Advertising and press matter good. Star Wm. Farnum."

"For the Freedom of the East" (Goldwyn)—"Very good. Big business."

"Winning Grandma" (Pathe)—"Poor business."

"Wolf Lowry" (Triangle)—"Big business."

"Revelation" (Metro)—"Repeat to extra big business."

"The Talk of the Town" (Jewel)—"Good picture but the best scenes badly cut by Penn. censors."

"Tempered Steel" (First Nat.)—"Pleased. Average business."

"Safety Curtain" (Select)—"Big business. Good drawing card. Business best since epidemic."

"Whirlpool" (Select)—"Pleased to big business."

"Just for Tonight" (Goldwyn)—"Tom Moore to extra big business."

"For Husbands Only" (Jewel)—"Extra big business augmented by 'Shoulder Arms.'"

"Western Blood" (Fox)—"Fair western."

"Scarlet Road" (Fox)—"Average business."

"Brave and Bold" (Fox)—"Big business; played it Saturday night."

"Raffles"—"Big business, pleased them all."

"Money Mad" (Goldwyn)—"Punk. Haven't had a good Goldwyn in weeks."

"Missing" (Paramount)—"Average picture."

"Less Than Kin" (Paramount)—"Average picture. Pleased."

"Zeppelin's Last Raid"—"Not a drawing card."

"Redemption"—"Average business."

"Savage Woman" (Select)—"Average business second run."

"High Tide" (Triangle)—"Poor business."

Features---Current and Coming

Bluebird Photoplays

Dec. 16. She Hired a Husband (Priscilla Dean).....	5
Dec. 23. The Sea Flower (Juanita Hansen)...	5
Dec. 30. The Cabaret Girl (Ruth Clifford)...	5
Jan. 6. The Nature Girl (Mersereau).....	5

Exhibitors' Mutual

Dec. 15. Martin Johnson's "Cannibals of the South Seas".....	5
Dec. 22. The Girl of My Dreams (Billie Rhodes).....	5
Dec. 29. And a Still, Small Voice (Walthall).....	5
Jan. 5. All of a Sudden Norma (Barriscale).....	5
Jan. 12. Life's a Funny Proposition (Wm. Desmond).....	5
Jan. 19. Bonds of Honor (Sessue Hayakawa).....	5

Famous Players-Lasky Corp.

Jan. 12. Under the Top (Stone-Artc.).....	
Jan. 12. The Silver King (Para-Artc.-Spec.).....	
Jan. 12. The Secret Garden (Lee-Para.).....	
Jan. 19. His Parisian Wife (Ferguson-Artc.).....	
Jan. 19. The Dub (Reid-Para.).....	
Jan. 19. Here Comes the Bride (J. Barrymore-Para.).....	
Jan. 26. The Romance of Happy Valley (D. W. Griffith-Artc.).....	
Jan. 28. Don't Change Your Husband (De Mille-Artc.).....	
Jan. 26. Venus in the East (Washburn-Para.).....	
Jan. 5. The Traveling Salesman (Special).....	
Jan. 12. The Sign of the Cross (Wm. Farnum).....	
Jan. 19. Captain Courtesy (Dustin Farnum).....	
Jan. 26. Dawn of a Tomorrow (Mary Pickford).....	

First National Exhibitors' Circuit.

Ambassador Gerard's "My Four Years in Germany".....	
"Italy's Flaming Front" (Italian Official War Pictures).....	
"Pershing's Crusaders".....	
"Shoulder Arms" (Charlie Chaplin).....	
"The Romance of Tarzan".....	
Nov. 25. "The Panther Woman" (Petrova).....	5
Jan. 5. Virtuous Wives (Stewart).....	5

Fox Film Corporation

FOX EXTRAVAGANZAS	
Nov. 17. Fan Fan.....	
Nov. 24. Ali Baba and the Forty Thieves.....	
TIMELY PICTURES	
Nov. 24. Why I Would Not Marry?.....	
Dec. 15. Every Mother's Son.....	
FOX STANDARD PICTURES	
Dec. 1. The She Devil (Theda Bara).....	
Dec. 15. I Want to Forget (Evelyn Nesbit).....	
Dec. 29. For Freedom (William Farnum).....	
Jan. 12. The Light (Theda Bara).....	
Jan. 26. Woman! Woman! (Evelyn Nesbit).....	
Feb. 9. The Man Hunter (William Farnum).....	
Feb. 23. The Siren's Song (Theda Bara).....	
PRODUCTIONS EXTRAORDINARY	
Theda Bara in "Cleopatra".....	
William Farnum in "Les Miserables".....	
Annette Kellerman in "A Daughter of the Gods".....	
VICTORY PICTURES	
Dec. 8. The Strange Woman (Gladys Brockwell).....	
Dec. 22. I'll Say So (George Walsh).....	
Jan. 5. Treat 'Em Rough (Tom Mix).....	
Jan. 19. The Call of the Soul (Brockwell).....	
Feb. 2. Luck and Pluck (Geo. Walsh).....	
Feb. 16. Hell Roarin' Reform (Tom Mix).....	
Mar. 2. The Forbidden Room (Brockwell).....	
Mar. 16. Never Say Quit (George Walsh).....	
EXCEL PICTURES	
Dec. 1. Virginia Pearson in "Buchanan's Wife".....	
Dec. 15. Caught in the Act (Peggy Hyland).....	
Dec. 29. The Danger Zone (Madlaina Traverse).....	
Jan. 26. The Girl with no Regrets (Peggy Hyland).....	
Feb. 9. The Love Auction (Virginia Pearson).....	
Feb. 23. Smiles (Jane and Katherine Lee).....	
THE GREAT NINE	
Dec. 29. William Farnum in "Fighting Blood".....	
Jan. 5. Theda Bara in "The Serpent".....	
Jan. 12. "The Regeneration".....	
Jan. 19. William Farnum in "The Broken Law".....	
Jan. 26. Theda Bara in "Under Two Flags".....	
Feb. 2. "Infidelity" (Dr. Rameau).....	
Feb. 9. Valeska Suratt in "The Soul of Broadway".....	
Feb. 16. Theda Bara in "The Darling of Paris".....	
Feb. 23. William Farnum in "Hoodman Blind".....	

General Film Company

AUTHORS' PHOTOPLAYS	
Her Moment (Anna Luther).....	7 D
HANOVER FILM COMPANY	
Camille (Helen Hesperia).....	6 D
The Marvelous Maciste.....	6 D
Monster of Fate.....	
DUPLEX FILMS, INC.	
Shame (Zena Keefe).....	7 D
COSMOFOTOFILM	
Hypocrites (Elizabeth Risdon).....	6 D
EXPORT AND IMPORT FILM CO. (Inc.)	
Why—The Bolshevik.....	5 D
OAKDALE PRODUCTIONS	
The Locked Heart (Gloria Joy).....	5 D
No Children Wanted (Gloria Joy).....	5 D
Miss Mischief-Maker (Gloria Joy).....	5 D
The Midnight Burglar (Gloria Joy).....	5 D
Little Miss Grown-Up (Gloria Joy).....	5 D
Wanted, a Brother (Gloria Joy).....	5 D
COSMOFOTOFILM, INC.	
I Believe.....	6 D
AM. FEAT. FILM CORP.	
Hearts of Love.....	6 D
MAXWELL PRODUCTIONS	
The Married Virgin.....	7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES	
Dec. 1. The Hell Cat (Geraldine Farrar).....	5 C D
Dec. 8. A Perfect Lady (Madge Kennedy).....	5 C D
Dec. 15. Too Fat to Fight (by Rex Beach).....	6
Dec. 22. The Racing Strain (Mae Marsh).....	5
Dec. 29. Go West, Young Man (Tom Moore).....	5
Jan. 12. Day Dreams (Madge Kennedy).....	5
Jan. 26. Shadows (Geraldine Farrar).....	6
GOLDWYN SPECIALS	
For the Freedom of the East (Betzwood).....	7 D
Rex Beach's Heart of the Sunset.....	7 D
Blue Blood.....	6 D
Honor's Cross.....	7 D
Social Ambition.....	7
The Manx-Man.....	7
For the Freedom of the World.....	7
BENNISON STAR SERIES	
Dec. 22. Oh, Johnny (Louis Bennison).....	5
Jan. —. Sandy Burke of the U-Bar-U (Louis Bennison).....	5
Jan. —. High Pockets (Louis Bennison).....	5
(Release dates of Capital Comedies, distributed by Goldwyn, will be found under Short Subjects.)	

W. W. Hodkinson Corporation

Nov. 25. Three X Gordon (J. Warren Kerrigan).....	5 C
Dec. 2. Goddess of Lost Lake (Louise Glaum).....	5 D
Dec. 16. Two-Gun Betty (Bessie Barriscale).....	5 C
Dec. 30. The Challenge Accepted (Zena Keefe).....	5 D
Jan. 6. The Drifters (J. Warren Kerrigan).....	5 D
Jan. 20. The Law That Divides (Kathleen Clifford).....	5 D
Jan. 27. Fighting Through (E. K. Lincoln).....	6 D
Feb. 10. Come Again Smith (J. Warren Kerrigan).....	5 C
Feb. 16. Made in America—First episode (Eight in all).....	1..

Independent Sales Corporation

FILM CLEARING HOUSE	
Her Mistake (Julius Steger).....	
Wanted for Murder (Harry Rapt).....	
Life's Greatest Problem (J. Stuart Blackton).....	
A Woman's Experience (Bacon-Backer).....	
Romance in the Air (Crest Pictures Corp.).....	
Littlest Scout (J. Stuart Blackton).....	
Jewel Productions, Inc.	
The Price of a Good Time.....	
The Grand Passion.....	
The Doctor and the Woman.....	
The Kaiser, the Beast of Berlin.....	
A Soul for Sale.....	
For Husbands Only.....	
Nov. 4. The Yellow Dog.....	6
Nov. 18. Borrowed Clothes (Mildred Harris).....	6

Perfection Pictures

(GEORGE KLEINE SYSTEM)	
Sept. —. Conquered Hearts.....	—
Sept. —. Behind the Lines in Italy.....	—
Aug. 26. Triple Trouble (Chaplin).....	—

Metro Pictures Corporation

Dec. 2. The Testing of Mildred Vane (May Allison).....	5
Dec. 9. Hitting the High Spots (Bert Lytell).....	5

Dec. 16. Sylvia on a Spree (Emmy Wehlen).....	5
Dec. 23. The Poor Rich Man (Bushman and Bayne).....	5
Dec. 30. Her Inspiration (May Allison).....	5
Jan. 6. The Spender (Lytell).....	5
Jan. 13. The Gold Cure (Dana).....	5
Jan. 20. The Divorcee (Ethel Barrymore).....	5
Jan. 27. In For Thirty Days (Allison).....	5
(SCREEN CLASSICS, INC., SPECIALS)	
My Own United States (Arnold Daly), Frohman.....	8
The Million Dollar Dollies (Dolly Sisters), Emerald.....	5
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....	
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....	
NAZIMOVA'S PRODUCTIONS	
Revelation (Nazimova).....	7
Toys of Fate (Nazimova).....	7
Eye for Eye (Nazimova).....	7

Pathe Exchange, Inc.

Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando).....	5 C D
Dec. 1. Intatuation (Gaby Deslys).....	6 D
Dec. 1. All the World to Nothing (Russell).....	
Dec. —. Wives and Other Wives (Mary Miles Minter) American.....	
Dec. —. Fair Enough (Margarita Fisher) American.....	
Dec. —. When a Man Rides Alone (William Russell) American.....	
Dec. 15. The Narrow Path (Fannie Ward-Astra).....	5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando.....	5 C D
Jan. 12. The Midnight Stage (Frank Keenan).....	5 D
Jan. 26. A Vagabond of France (Henri Krauss).....	4 D
Feb. 9. Todd of the Times (Frank Keenan).....	5 D

Select Pictures

Dec. —. A Lady's Name (Constance Talmadge).....	
Dec. —. Heart of Wetona (Norma Talmadge).....	
Dec. —. In the Hollow of Her Hand (Alice Brady).....	
Dec. —. Code of the Yukon (Mitchell Lewis).....	
Dec. —. The Midnight Patrol (Special).....	

William L. Sherry Service

Aug. 11. Out of the Night.....	6
Aug. 18. Inn of the Blue Moon.....	6
Nov. 18. Marriage.....	5

Triangle Distributing Corporation

(Subject to change without notice)	
Jan. 26. Unto the End (Crane Wilbur).....	5
Feb. 2. Restless Souls (Alma Rubens).....	5
Feb. 9. Secret Marriage (MacLaren).....	5
Feb. 16. Child of M'sieu (Marie Osborne).....	5
Feb. 23. Breezy Jim (Crane Wilbur).....	5

United Picture Theatres

Jan. 5. The Light of Western Stars (Dustin Farnum).....	5
Jan. 26. Adele (Kitty Gordon).....	

Universal Productions

Dec. 2. Vanity Pool (Mary MacLaren).....	5
Dec. 16. Danger, Go Slow (Mae Murray).....	6
Dec. 30. The Wildcat of Paris (Frisilla Dean).....	6

Vitagraph

Jan. 27. The Enchanted Barn (Bessie Love).....	
Feb. 3. The Highest Trump (Earle Williams).....	
Feb. 10. Fortune's Child (Gladys Leslie).....	
Feb. 17. Silent Strength (Harry T. Morey).....	
Feb. 24. The Lion and the Mouse (Special—Alice Joyce).....	
Mar. 3. The Girl Question (Corinne Griffith).....	
Mar. 10. The Wishing Ring Man (Bessie Love).....	

World Pictures

Jan. 6. What Love Forgives (Castleton).....	5
Jan. 6. Under Four Flags (Official U. S.).....	5
Jan. 13. Love in a Hurry (Blackwell-Greeley).....	5
Jan. 20. The Bluffer (Elvidge).....	5
Jan. 27. Heart of Gold (Louise Huff).....	5
Feb. 3. The Rough Neck (Montagu Love).....	5
Feb. 10. Mandarin's Gold (Kitty Gordon).....	5
Feb. 17. Courage for Two (Blackwell).....	5
Feb. 24. The Moral Deadline (Elvidge).....	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)...6 reels
The Devil's Playground (Vera Michelen)...7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Nov. 25. Two's Company.
Dec. 2. All Mixed Up.
Dec. 9. Johnny-Go-Get-'Em.
Dec. 16. Peggy Mixes In.
Dec. 23. Pearls and a Peach.
Dec. 30. Know Thy Wife.
Jan. 6. Five Hundred or Bust.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
His Vindication.....5 reels
The Hypocrites.....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y.

State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra.....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT

Gaumont "Graphic" released every Friday.
Gaumont "News" released every Tuesday.
Released one a month.
June—Fabulous Fortune Fumblers.....2 acts
July—Fred's Pictitious Foundling.....2 acts
Aug.—Freda's Fighting Father.....2 acts
Sept.—Fatty's Fast Fliver.....2 acts
Oct.—Freda's Frivolous Finance.....2 acts

M. S. Epstein

Raymond L. Ditmars' "The Depths of the Sea,"
in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviks?

Film Market, Inc.

(CORRA BEACH PICTURES)
What Becomes of the Children.
(M. H. HOFFMAN PRODUCTION)
Suspicion.

(W. N. SELIG PRODUCTIONS)

The City of Purple Dreams.
Who Shall Take My Life?
Beware of Strangers.
The Garden of Allah.
The Spoilers (reissue).

(GATHEM FILM NOVELTIES)

The Star-Spangled Banner
(Illustrates the song)...500 ft.
Columbia, the Gem of the Ocean
(Illustrates the song)...500 ft.
The Battle Cry of Freedom
(Illustrates the song)...500 ft.

Home, Sweet Home } Two subjects same reel
The Girl I Left Behind Me }
Future Productions—One reel every four weeks,
two subjects.

(CAPT. BESLEY EXPEDITION)

The Amazon Jungle.
The Wonderland of Peru.
(CAPT. SCOTT ANTARCTIC EXPEDITION)
The Undying Story of Captain Scott.
Animal Life in the Antarctic.

(TOM BRET COMEDIES)

His Vinegar Bath (one reel).
Twin Bed Rooms (one reel).
Why Not Marry (one reel).
In Preparation—one every other week.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce,
Reine Davies).

The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.

The Fringe of Society (Milton Sills, Ruth Rol-
and).

The Cast-Off (Bessie Barriscale).

The Submarine Eye.

Whither Thou Goest.

Should She Obey?

Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith
Jack Sherrill, Helen Arnold, Marie
Shotwell and Robert Conness)...6 reels
Conquest of Canaan.....5 reels
God's Man.....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)...6 parts
The Warrior (Maciste) (McClure)...7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldberg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksmen."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Woman."
"The Silent Mystery" (Serial).
HART, FAIRBANKS, KEENAN AND

TALMADGE RE-ISSUES

William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincen-
Serrano, Leah Baird, Pedro De Cor-
doba, James Morrison)...7 reels
Babbling Tongues (Grace Valentine, James
Morrison, Arthur Donaldson)...7 reels
Married in Name Only (Gretchen Hartman,
Milton Sills, Marie Shotwell)...6 reels
Sins of Ambition (Barbara Castleton, Wil-
fred Lucas, Leah Baird, James Mor-
rison)...7 reels
Human Clay (Mollie King)...5 reels
Life or Honor (Leah Baird, James
Morrison, Violet Palmer, Edward
Mackey)...6.500 ft.

Jester Comedies

July — It's a Great Life (Twede Dan)...2 parts
Aug. — Oh What a Day (Twede Dan)...2 parts
Oct. — Ain't It So? (Twede Dan)...2 parts
Nov. — Camouflage (Twede Dan)...2 parts
Dec. — He Wins (Twede Dan)...2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands.....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?...7 reels

Frank J. Seng

Parentage.....7 reels

U. S. Exhibitors' Booking Corp

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Rober
Cain, etc.).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentin
Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 part
The First of the Al Jennings Outlaw Stories
The Crime of the Hour.....6 part
Produced by United Films Corporation.
Mother, I Need You.....6 part
First Release of the Lloyd Carleton Productions
The Isle of Intrigue.....6 part
Second Francis Ford Release.
The Coast Guard Patrol.....7 part
By Nell Shipman.
A Nugget in the Rough.....5 part
The Tiger of the Sea.....6 part
By Nell Shipman.
The Haunted House.....2 part
First Release of Edwin Frazee Comedies—
Monthly Franchise.
Jim's Folks.....1 re-
Bill Stinger Patriotic Poem Plays—Monthl
Franchise.
Berlin Via America.....6 part
Starring Francis Ford.
The Daughter of the Don.....
(More Independent Releases on page 622)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.
Scrambles in the High Alps.
The Riviera of Lake Lemman.
Lovely Lucerne.
The Gornergrat Railway.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919

1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES

- Dec. 29. They Did and They Didn't (Elinor Field)..... 1
- Jan. 5. Accidental Heroes (Elinor Field)..... 1
- Jan. 12. Some Mother (Elinor Field)..... 1
- ROTHACKER OUTDOORS**
- Dec. 1. Peaks, Parks and Pines..... 1
- Dec. 8. A Maori Romance..... 1
- Dec. 15. Vacation Land..... 1
- Dec. 29. High and Hungry..... 1
- Jan. 5. Teetotalers, Tea and Totem Poles..... 1
- Jan. 12. Geesers and Geysers..... 1

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES

- Jan. 19. Impropropaganda (Flagg's)..... 2 C

PARAMOUNT BRAY PICTOGRAPHS

- Jan. 5. Training War Birds.
- Jan. 12. Sugar Growing, West Indies.
- Jan. 19. Perilous Occupations.
- Jan. 26. Passing of the Cannibal.

PARAMOUNT BURTON HOLMES

TRAVELOGUES

- Jan. 5. In a Manila Wrapper.
- Jan. 12. Cane Fields of Calamba.
- Jan. 19. Celestial Contrasts.
- Jan. 26. Canning Scenery.

PARAMOUNT ARBUCKLE COMEDIES

- Jan. 5. Camping Out (Arbuckle)..... 2 C

PARAMOUNT MACK SENNETT COMEDIES

- Jan. 12. Cupid's Day Off (Sennett)..... 2 C

- Jan. 26. Never Too Old (Sennett)..... 2 C

Greiver Distributing Corp.

FORD EDUCATIONAL WEEKLY

One Reel Each

118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Film Corporation

SUNSHINE AND TOM MIX COMEDIES

- Dec. 29. The Son of a Hun..... 2
- Jan. 12. Tom Mix in Hearts and Saddles..... 2
- Jan. 26. Oh, What a Knight..... 2
- Jan. 26. Tom Mix in a Roman Cowboy..... 2
- Feb. 9. Tom Mix in Six-Cylinder Love..... 2
- Feb. 23. A Lady Bell-Hop's Secret..... 2
- Feb. 23. Tom Mix in a Soft Tenderfoot..... 2
- Mar. 9. Tom Mix in Tom and Jerry Mix..... 2
- Mar. 23. His Musical Sneeze..... 2
- MUTT AND JEFF ANIMATED CARTOONS**
- Dec. 22. The Draft Board.
- Dec. 29. Throwing the Bull.
- Jan. 5. The Lion Tamer.
- Jan. 12. Here and There.
- Jan. 19. The Hula Cabaret..... 2
- Jan. 26. Dog-gone Tough Luck..... 2
- Feb. 2. Landing an Heiress..... 2
- Feb. 9. The Bearded Lady..... 2
- Feb. 16. 5,000 Miles on a Gallon of Gas..... 2

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

- The Marquis and Miss Sally (Patricia Palmer, William Lester)..... 2 D
- Springtime a la Carte (Agnes Ayres, Edward Earle)..... 2 D
- A Bird of Bagdad (Agnes Ayres, Edward Earle)..... 2 D
- Transients in Arcadia (Agnes Ayres, Edward Earle)..... 2 D
- Tobin's Palm (Agnes Ayres, Edward Earle)..... 2 C
- A Ramble in Aphasia (Edward Earle, Agnes Ayres)..... 2 C

(WOLFVILLE TALES)

- Faro Nell, Lookout (Patricia Palmer, Bob Burns)..... 2 D
- Dismissal of Silver Phil (Patricia Palmer, Bob Burns)..... 2 D
- The Coming of Faro Nell (Patricia Palmer, Bob Burns)..... 2 D
- Winning of the Mocking Bird (Carol Holloway, Robert Burns)..... 2 D
- The Jest of Talky Jones (Carol Holloway, William Lester)..... 2 D
- The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns)..... 2 D
- The Wooing of Riley (Kate Price, Otto Lederer)..... 2 D
- The Heir of the Broken O (R. N. Bradbury, Patricia Palmer)..... 2 D
- The Rose of Wolfville (Patricia Palmer, C. E. Nhatton)..... 2 D

BLUE RIDGE DRAMAS

(Ned Finley)

- The Return of O'Garry..... 2 D
- Mountain Law..... 2 D
- The Raiders of Sunset Gap..... 2 D
- O'Garry Rides Alone..... 2 D
- The Man from Nowhere..... 2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

- Our Little Nell..... 1 C
- Check Your Hat, Sir..... 1 C
- Wild Algy of Piccadilly..... 1 C
- All Stuck Up..... 1 C
- The Lie That Failed..... 1 C
- The Jarbo Sheriff..... 1 C

SNAKEVILLE COMEDIES

(One reel each)

- Sophie's Legacy.
- Sophie Gets Stung.
- Slippery Slim, Diplomat.
- Slippery Slim and the Claim Agent.
- Slippery Slim's Stratagem.
- A Hot Time in Snakeville.
- A Snakeville Epidemic.
- Snakeville's New Sheriff.
- Sophie's Birthday Party.

ESSANAY SCENICS

- How Canada and the Farmer Co-operate in Grain Raising..... 1 Sc.
- Agricultural Opportunities in Western Canada..... 1 Sc.
- Water Powers of Eastern Canada..... 1 Sc.
- A Romance of Rails and Power..... 1 Sc.
- Grand Canyon of Arizona and Canyon de Chelly..... 1 Sc.

CHAPLIN COMEDIES

- By the Sea..... 1 C
- In the Park..... 1 C
- Work..... 2 C
- A Woman..... 2 C
- The Tramp..... 2 C
- His New Job..... 2 C
- A Night Out..... 2 C

JAXON FILM CORP.

- "A DAUGHTER OF UNCLE SAM"
- SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes..... 1 D

JAXON COMEDIES

- What Occurred on the Beach..... 1 C
- An All-Fools' Day Affair..... 1 C
- Beating Him to It..... 1 C
- Forced Into Matrimony..... 1 C

JUDGE BROWN STORIES

- Love of Bob..... 2 C-D
- Dog vs. Dog..... 2 C-D
- A Boy Built City..... 2 C-D
- The Three Fives..... 2 C-D
- Kid Politics..... 2 C-D
- A Boy Built City..... 2 C-D
- The Case of Bennie..... 2 C-D

CLOVER COMEDIES

- From Caterpillar to Butterfly..... 1 C
- A Widow's Camouflage..... 1 C
- Love's Lucky Day..... 1 C

EBONY COMEDIES

- Busted Romance..... 1 C
- Spooks..... 1 C

- The Bully..... 1 C
- The Janitor..... 1 C
- Mercy, the Mummy Mumbled..... 1 C
- A Reckless Rover..... 1 C
- Are Working Girls Safe?..... 1 C
- The Comeback of Barnacle Bill..... 1 C
- Some Baby..... 1 C
- Good Luck in Old Clothes..... 1 C
- When You Hit, Hit Hard..... 1 C
- A Black-and-Tan Mix-up..... 1 C
- Fixing the Fakir..... 1 C
- When You're Scared, Run..... 1 C
- INTERSTATE FILM COMPANY**
- The Last Raid of Zeppelin L-21 (War Event)..... 2000 ft.

PROGRESSIVE FILM

- On a Fox Farm (Educational)..... 1 reel
- CRYSTAL FILM CO.**

- Romeo and Juliet..... 2 C

CRYSTAL COMEDIES

- (Pearl White, Estelle Deland, Don Barclay, William Browning)

- What She Did to Her Husband, Almost Lucky..... 1 C

- What's in the Trunk?..... 1 C

- Reuben's Romance..... 1 C

- The Lady Detective, His Wedding Day..... 1 C

- Troubled Waters..... 1 C

- Her Necklace, His Hoodoo Day..... 1 C

HIGRADE FILM ENTERPRISES, INC.

- Billie in Society (Ray Hughes)..... 2 C

- Bunco Billy (Billy West)..... 2 C

- Billy in Harness (Billy West)..... 2 C

- Bombs and Bull (Billy West)..... 2 C

OFFICIAL WAR PICTURES

(Committee on Information)

- Our Bridge of Ships..... 2 Sc.

SCRANTONIA PHOTOPLAY CORP.

- Parson Pepp..... 1 C

- Fang's Fate and Fortune..... 1 C

AMERICAN RED CROSS

- The Historic Fourth of July in Paris..... 1 Sc.

- Soothing the Heart of Italy..... 1 Patr.

- Of No Use to Germany..... 1 Patr.

- Kiddies of No Man's Land..... 1 Patr.

- The Helping Hand of Sicily..... 1 Patr.

- Rebuilding Broken Lives..... 1 Patr.

- First Aid on the Piave..... 1 Patr.

- Victorious Serbia..... 1 Patr.

- Homeward Bound..... 1 Patr.

- New Faces for Old..... 1 Patr.

- Russia a World Problem..... 1 Patr.

- Humor at the Front..... 1 Patr.

- Russia Dissected..... 1 Patr.

RAINBOW COMEDIES

- Nearly a Slacker (Lillian Vera-Eddie Boulden)..... 1 C

- My Lady's Slipper (Lillian Vera-Eddie Boulden)..... 1 C

- Some Judge (Lillian Vera-Eddie Boulden)..... 1 C

- How She Hated Men (Lillian Vera-Eddie Boulden)..... 1 C

- The Camouflaged Baby (Lillian Vera-Eddie Boulden)..... 1 C

- The Pipe of Peace (Lillian Vera-Eddie Boulden)..... 1 C

- Hooverizing (Lillian Vera-Eddie Boulden)..... 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

- Jan. 12. You Know What I Mean..... 2 reels

- Jan. 26. The Big Idea..... 2 reels

- Feb. 9. Have Another..... 2 reels

FORD EDUCATIONAL WEEKLY

- Jan. 13. What Uncle Sam Will Do For Two Cents.

- Jan. 20. The Truth About the Liberty Motor.

- Jan. 27. Hang it All.

- Feb. 3. Carrying Old Glory to the Seven Seas.

- Feb. 10. Canada's Mountain of Tears.

- Feb. 17. Where "The Spirit That Won" was Born.

- Feb. 24. Rough Stuff.

King Bee Comedies

- June 1. Bright and Early..... 2 reels

- June 15. Straight and Narrow..... 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

ESSANAY

- Sept. 1. Broncho Billy and the Claim Jumper.

- Sept. 8. Broncho Billy and the Sheriff's Office.

- Sept. 15. Broncho Billy, Outlaw.

- Sept. 22. The Accusation of Broncho Billy.

- Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

- Mar. 1. Peru, The Land of Incas, No. 1.

- Mar. 8. Peru, The Land of Incas, No. 2.

- Mar. 15. Peru, The Land of Incas, No. 3.

Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca,
Bolivia.

Pathe Exchange, Inc.

Pathe News released each Wednesday and
Saturday

Official War Review released every Monday
Pathe Review (Educational) released every Sunday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leg-
gett Gruen) 1 Ed.
Dec. 22. The Fortunes of Corinne (Gloria
Joy) 2 C.D.
Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.
Jan. 19. Corinne Come Here (Gloria Joy) 2 C.D.
Feb. 2. The Terror of the Range (1) Comp-
son-Larkin 2 D
Feb. 9. The Terror of the Range (2) Comp-
son-Larkin 2 D
Feb. 9. Story of the Orange (Leggett-Cruen)
Educ. 1

ROLIN COMEDIES

One Reel a Week
Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....
Dec. 15. Take a Chance (Lloyd).....
Dec. 22. Check Your Baggage (Toto).....
Dec. 29. She Loves Me Not (Lloyd).....
Jan. 5. Do You Love Your Wife? (Laurel)
Jan. 12. Wanted 5,000 (Lloyd).....
Jan. 19. Love's Young Scream (Goulding)..
Feb. 2. Hustling for Health (Laurel).....
Feb. 9. Ask Father (Lloyd).....

POST TRAVEL SERIES

Jan. 26. Going! Go! Go! (Lloyd).....
Nov. 24. Sumatra
Dec. 1. Java
Dec. 8. Celebes
Dec. 15. Borneo
Dec. 22. Singapore
Dec. 29. Japan of Today.....
Jan. 5. Japan of Today (2).....
Jan. 12. Shanghai

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Troops in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War..... 1 Topical
Dec. 8. Feeding Our Fighters..... 1 Topical
Dec. 15. Liberty's Triumph..... (War Special)

WOLVES OF KULTUR (WESTERN PHOTO-PLAYS, INC.)

(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the
Huns.
Dec. 8. Ninth Episode, The Precipice of Death.
Dec. 15. Tenth Episode, When Woman Wars.
Dec. 22. Eleventh Episode, Betwixt Heaven and
Earth.
Dec. 29. Twelfth Episode, The Tower of Tears.
Jan. 12. Fourteenth Episode, The Code of Hate.
Jan. 19. Fifteenth Episode, The Reward of Pa-
triotism.

THE LIGHTNING RAIDER

(Astra Serial, Two-Reel Episodes, Pearl White,
Warner Oland, Henry Gessell)
Jan. 5. First Episode, The Ebony Block... 3
Jan. 12. Second Episode, The Counterplot.
Jan. 19. Third Episode, Underworld Terrors.
Jan. 26. Fourth Episode, Through Doors of
Steel 2
Feb. 2. Fifth Episode, The Brass Key.....
Feb. 9. Sixth Episode, The Mystic Box.....

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discard in A Flat..... 1 C
Mar. 3. His Hidden Shame..... 1 C
Mar. 10. Wives and Worries..... 1 C
Mar. 10. She Didn't Do It..... 1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis Mc-
Donald, Claire Anderson)..... 2 C
May 26. Are Wives Unreasonable? (Ed.
Brady, Claire Anderson)..... 2 C
June 2. The Poor Fish (Ed Brady, Claire
Anderson)..... 2 C
June 9. Flapjacks (Geo. Hernandez, Josie
Sedgwick, F. McQuarrie)..... 2 C
June 16. Isn't It Warm? (Bill Dyer, Harry
Depp, Claire McDowell)..... 2 C
June 23. Cupid and the Cop..... 2 C
June 30. Pearls Without Price..... 2 C

Universal Film Company

Jan. 8. A Kaiser There Was (all star cast)
Master Comedy 2
Dec. 23. Over the Rhine with Charlie
Cartoon 1 R

L-KO COMEDIES

Two Reels

Sept. 18. A Pullman Blunder (Harry Bribbon-
Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva No-
vak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick
Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-
Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy).
Alice Howell.
Dec. 25. Work or Fight (Gribbon-Novak).
Jan. 1. Klever Kiddies.

NESTOR COMEDIES

(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney).
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Pickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).
Dec. 30. It's Great to Be Crazy.
Jan. 6. Them Eyes (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Mad-
ison) 2 D
Sept. 14. Danger Ahead (Helen Gibson)..... 2 D
Sept. 21. The Human Tiger (Eileen Sedg-
wick) 2 D
Sept. 23. Under False Pretenses (Helen
Gibson) 1 D
Sept. 30. All for Gold (Eileen Sedgwick)..... 2 D
Oct. 12. The Fast Mail (Helen Gibson)..... 2 D
Nov. 18. The Husband Hunter (Neal Hart)..... 2 C
Nov. 30. The Dead Shot (Helen Gibson)..... 2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson).....
Dec. 21. The Robber (Helen Gibson).....
Dec. 28. Wolves of the Range (Helen Gibson)
Jan. 4. The Secret Peril (Helen Gibson).
Jan. 11. Rosalind at the Gate (Stonehouse).

HEARST NEWS

Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

SCREEN TELEGRAM

Released Every Thursday

UNIVERSAL SCREEN MAGAZINE

Released Every Saturday

UNIVERSAL CURRENT EVENTS

Released Every Sunday

LYONS-MOKAN STAK COMEDIES

(One reel each)

Aug. 5. Don't Shoot
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods.....
Aug. 26. Housecleaning Horrors.....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film.....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry?.....
Nov. 25. Maid Wanted.....
Dec. 2. Guilty.....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....
Dec. 23. Swat the Flirt.....
Dec. 30. Straight Crooks.....
Jan. 6. How's Your Husband?.....

SERIALS

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honey-
moon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode (\$500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His
Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing
Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap).
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on the
Cuff).
Dec. 16. Fifth Episode (The Lip Reader).
Dec. 23. Sixth Episode (The Aerial Disaster).

Dec. 30. Seventh Episode (The Charge of the
Elephant).
Jan. 6. Eighth Episode (The Human Ladder).
FIGHTING FOR FREEDOM (ONE REEL
EACH WEEK)
Oct. 14. Third Episode (Sensational Capture of
Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the
Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Rav-
ages).
Dec. 2. Sixth Episode (Chinese and African
Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Batling
Bulldogs).

Vitagraph

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon)..... 2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men..... 1 C
Oct. 14. Chumps and Cops..... 1 C
Nov. 18. Frauds and Frenzies..... 2 C
Nov. 25. Submarine and Simps..... 2 C
Dec. 2. Humbugs and Husbands.....
Dec. 9. Daring and Dynamite.....
Dec. 16. Farms and Fumbles.....
Dec. 23. Pluck and Plotters..... 2 C
Dec. 30. Bums and Borders..... 2 C
Jan. 6. Beauty and Booty..... 2 C

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth
Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh
Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Epi-
isode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Epi-
isode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
Dec. 2. The Whirling Trap (Seventh Episode).
Dec. 9. The Man Eater (Eighth Episode).
Dec. 16. The Pit of Lost Hope (Ninth Episode).
Dec. 23. In the Coils (Tenth Episode).
Dec. 30. The Red Mask's Prey (Eleventh
Episode).
Jan. 6. The Span of Terror (Twelfth Episode).
Jan. 13. Hanging Peril (Thirteenth Episode).
Jan. 20. Desperate Odds (Fourteenth Episode).
Jan. 27. Riding with Death (Fifteenth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement.....
Aug. 5. Miss Sticky-Moufie-Kiss.....
Aug. 12. Diplomatic Henry.....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 620)

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father..... 2 reel
Aug. — Fatty's Fast Flivver..... 2 reel
Sept. — Fatty's Frivolous Fiancee..... 2 reel
CORONA CINEMA COMPANY PRODUC-
TIONS.

Mother, I Need You..... 6 reel
UNITED FILM CORPORATION
Crime of the Hour..... 7 reel

W. H. Productions Co.

William S. Hart as Two Gun Man in "The
Bargain"..... 6 reel
William S. Hart in "The Bandit and the
Preacher"..... 5 reel
William S. Hart in "The Hell Hound of
Alaska"..... 5 reel
Also Series of two-reel W. H. Hart production
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company
Me and Gott or "The Awakening of America,"
6 reel

Edward Warren Productions, In-
Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Peter J. Schaefer Passes Fiftieth Milestone

PETER J. SCHAEFER, vice-president of Jones, Linick & Schaefer, of Chicago, passed his fiftieth birthday January 4. In observance of the day he gave a party at the Illinois Athletic Club to twenty-one friends and associates. Among those present were: Aaron Jones, Adolph Linick, Judge Joseph Sabbath, Nathan Ascher, Max Goldstine, Samuel Schweitzer, Samuel I. Levin, Ralph T. Kettering, Emil Mayer, John G. Burch, Norman E. Field, Louis J. Jones, Sigmund Faller, Leonard H. Wolf, Sam Kohn, Jack Seeley, Rollo Davis, William Wade and Mr. Schaefer's three brothers, Charles J., Fred W. and Frank G. Schaefer.

In addition to being vice-president of Jones, Linick & Schaefer, Mr. Schaefer is president of the Allied Amusements' Association, president of the National Exhibitors' League and vice-president of the Central Film Corporation.

High School Students as "4 Minute Men"

THE introduction of High School students for the Four-Minute Men at the moving picture houses in the Red Cross Christmas roll call, has proven a worth-while innovation. Members of the senior, the junior and the sophomore classes participated in school tryouts to determine who should represent their classes at the several theatres. As a result it developed several spirited oratorical contests in school, the prizes hung up being the privilege of appearing before the theatre audiences in teams of three members each. Some times there were two boys and one girl on the team—on one occasion the girls had the boys beaten two to one. At that it was a good experience for the high school students. It served to get the Red Cross campaign before the picture house patrons and it created a closer bond of interest between the high school and the motion picture theatres.

Children Ban on Racine Theatres

INFLUENZA has again had its effect on the public, and at a meeting of the board of health last week, it was decided to clamp the lid on the city again.

However, the new ruling does not affect the movie houses directly, as they have not been included in the list of "shut downs."

All schools have been closed for two weeks, but the lid is expected to be lifted by the first of the year. All children under the age of sixteen years, inclusive, will not be allowed to go to the movies, or on the business districts of the city, whether accompanied with parents or not.

This ruling has perhaps had a bigger effect on the movie proposition here than all the other rulings together.

Hoo's Hoo in Hoosierdom

Seeing Indianapolis from an Exchange Window

A FAREWELL banquet was tendered Joe Schnitzer, erstwhile division manager for a bunch of Universal exchanges, who is shortly to assume the general sales management of the well-known Universal. Joe holds a tender spot in the hearts of all exchangemen, who, by the by, are "kicking in" for the feed. Joe has easily earned the position and leaves Indianapolis loaded down with honest-to-goodness wishes of God-speed. Careful arrangements were made with the bell-hops to page all the exchangemen present, for the benefit of any strange exhibitors who wandered in.

AT THE ANNUAL election of officers of the Indianapolis Board of Exchange Managers on December 30, every officer was re-elected. Schrader of Pathe, chairman; White of World, vice-chairman; Miss Elsie Green of the Chamber of Commerce, secretary, and Floyd Brown of First National, treasurer. There was quite a scramble for the office of treasurer, but Brown won the day by threatening to keep the four dollars that was in the treasury, in case he lost. As a result, he got all the votes, including his own.

EXTENSIVE CHANGES are under way for the Rialto theatre which occupies a flat-iron corner at the intersection of three of the busiest streets downtown. The main floor is to be pushed back over ground now occupied by a restaurant, and along with this comes a larger lobby. Mr. Leonard, the owner, estimates the change will give him an additional three hundred seats, which will keep the other houses on the hop.

AMONG THE distinguished visitors of the week are to be numbered T. Guy Perfect of the Princess and Empress, at Huntington; "Ole Scout" Benny Van Borssum of the Crescent and Savoy, Terre Haute; who holds the world's record for Hart pictures, and Becker, of Becker & Arnold, Vincennes, who breezed in for a moment between trains on his way East.

MISS ROSE TAPLEY, at present with Famous Players-Lasky, arrived in town Thursday for a short visit among friends and a series of lectures, to be delivered before several women's clubs in the interest of co-operation between the clubs and the theatres. A lack of understanding of mutual needs and aims has retarded this work heretofore, and such expert attention as can be given it by Miss Tapley should accomplish a world of good.

C. C. WALLACE, Cincinnati sales manager of Famous Players-Lasky, burst into the old town last week, dashing hither and yon among the trade, and as hurriedly dashed away after shaking down several more contracts and leaving the dead and dying enemy upon the field. It is confidentially understood that several of the local exchanges are planning to meet all Cincinnati trains hereafter.

DAME RUMOR hath it that another mammoth theatre on the order of the Circle may become a reality during the present year. Several favorable sites have been mentioned in this connection, all of which seem reasonably suited for the purpose. There is no telling, but by this time next year Indianapolis may find herself the god-mother of another frisky child of the silent art, making foolish noises after the fashion of a forty-piece orchestra.

Elgin Architect Plans Chicago Theatre

IT was announced from Elgin, Ill., this week, that D. W. Postle, Elgin architect, will draw plans for the motion picture theatre into which the old Inter-Ocean Building in Chicago will be remodeled. It will seat 1,500.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

January 25, 1919

Exhibitor Believes in Thirteen and—Also Friday

MANAGER VOLLERT, of the Idea theatre, in Fond du Lac, Wis., has no fears of either Friday or the number "13" being unlucky, either singly or in combination. At any event it was on Friday, January 10, that the thirteenth episode of "Hands Up," the Pathe serial, was put on at the Idea and it went even better than its predecessors—and that is saying a good deal. Mr. Vollert declares that "Hands Up" has proven one of the best serials ever thrown on an Idea screen.

"Public interest has turned from war pictures to pictures of the boys in the Army of Occupation," declares Manager Vollert of the Idea. He finds that the War Review pictures furnished by the Government, and which are a regular feature at the Idea, constitute a good drawing card.

Manager Smith, of the Bijou, in Fond du Lac, is of the opinion that weather conditions are taking some of the enthusiasm out of picture fans. Lila Lee, in "Such a Little Pirate," on Thursday, Friday and Saturday, January 9, 10 and 11, was entitled to better patronage than she received—but the weather was to blame.

Notes From La Porte

AFTER consulting with photoplay house managers it becomes evident that there is a great lack of short one-reel comedies in Northern Indiana and many of the managers are being forced to use re-issues which are not sufficiently old to get across with the public. The managers feel the great need for these productions to fill out their program as a supplement to their feature. The old Keystone comedies being revived by G. A. Lynch Producers are still fresh in the minds of the fans and when a manager flashes these pictures on his screen he is hurting his business, as they are recognized. There are many other instances of this. When questioned the managers state that it is practically impossible for them to secure the short comic features.

FILM men and exchange men in this circuit are looking forward to better times in this coming month. Since the "flu" ban has been lifted business on the whole has been poor. Matinees in Gary, LaPorte and other cities have been practically a loss and during the week the night performances muster out what would have been known as a corporal's guard. Now that the holiday season is over it may be possible to induce the people to attend the pictures.

NOW that regulations are under way in Ohio to close the theatres on Sundays, the agitators in Indiana are gaining weight. The moving picture men are making a united effort to forestall any definite action until after the influenza scare has passed over.

Interesting Items of Elgin

MANAGER WILLIAM P. FAY of the Temple has stepped into big city theatre pace with the contracting for the "Houdini" serial for the fifteen weeks to follow January 23. On that day he will show the first of the series, and on Thursdays thereafter they will feature his bill. Elgin has never had taste of pictures of this sort, but Mr. Fay is hopeful that the novelty and mystery will attract a class indifferent to less complicated pictures.

MANAGER FAY has also signed contract this winter with the Affiliated Exchange. He recently showed their issue of "The Kaiser's Finish" to crowds that seemed to like it immensely. Through them he secured "Lafayette, We Come" for Saturday, January 11. Billie Rhodes in "The Girl of My Dreams" is another attraction to come in late January to the Temple.

THE week of January 5 is reported by Manager Fay of the Temple the best in his history of theatre manager. Mr. Fay acquired the Temple last July, and has made every possible effort during his apprenticeship in the profession, to give Elgin just the thing it most wants in the film line. He has been encouraged by increasing patronage and approval of his programs.

THE bill for the week of January 5 included: Harry Mesthayer and Gloria Swanson in "Wife or Country," Ruth Clifford in "The Cabaret Girl," Bessie Barriscale in "A White Lie," Claire Anderson and Joe Bennett in "Crown Jewels," William S. Hart in "Lion of the Hills," the O. Henry story "Lure of the Circus," and the regular Fatty Arbuckle comedy, and Hearst weekly features.

ENID BENNETT in "A Desert Wooing" made great hit at the Grand. It was shown there Wednesday and Thursday, January 8 and 9. Patrons praised the photography of the picture as well as the very lovely settings and the high standard of the acting and the play.

ELGIN "laughed itself silly" over the antics and pretty play of Constance Talmadge in "Sauce for the Goose" on Friday and Saturday, January 10 and 11. The uncommonly pretty interiors and artistic photography were a source of admiration by many of the crowds which saw the picture. There is universal opinion, judging from lobby comment, that Constance Talmadge is improving with each new picture effort.

D. W. GRIFFITH'S production, "The Great Love," played to big crowds at the Grand theatre the week end of January 2, 3 and 4. The picture seems to hit the favor of fans and did excellent business at regular matinee prices and 25 cent admission at night.

EXPERIMENT was made Tuesday and Wednesday, January 14 and 15, by Manager Fay of the Temple, in bringing Hall Caine's "Manx Man" film play to the Temple at regular prices. Considerable advertising was done before the showing of the picture and high school pupils particularly urged to see it.

NORMA TALMADGE, whose popularity with Elgin audiences is rapidly growing, led the bill at the Grand theatre for the week of January 12. She was shown Friday and Saturday in "The Forbidden City." Other pictures offered that week by the Grand were "The Better Half" with Alice Brady and Marion Davies in "The Burden of Proof." The Allied Weekly War Review and the Pathe Weekly were also shown.

EVELYN NESBIT and her son Russell Thaw in "Her Mistake" were shown at the Temple Sunday, January 12. Other pictures of the week were Eddie Polo in "The Lure of the Circus," a Wolfville story, "The Coming of Faro Nell," Lyon and Moran in "Don't Weaken," J. Marney Sherry in "The Reckoning Day," J. Warren Kerrigan in "Prisoner of the Pines" and the Christie comedy, "Two is Company."

MANAGER R. W. CROCKER of the Star theatre was anticipating one of the box office rushes of the season in offering Charlie Chaplin in "Shoulder Arms" on Wednesday and Thursday, January 15 and 16. The picture was shown at advanced prices: 15 and 7 cents for matinee and 20 and 10 cents for evening.

AMONG offerings of the Star for the week of January 12 were "The Strange Woman" with Gladys Brockwell, Douglas Fairbanks in "The Man From Painted Post," the trained chimpanzee in "Mongrels" and Alice Howell in "The Cabbage Queen."

MARY PICKFORD in "Stella Maris" led the bill at the Crystal the week of January 12, shown there Tuesday evening. Other pictures of the week were Zoe Rae in "Danger Within," Episode Six of the serial, "Hands Up!" the Joker comedy, "Don't Flirt," Dorothy Dalton in "Flare Up Sal," Fatty Arbuckle in "The Waiters' Ball," "The Magnificent Meddler," the comedy, "Flat Heads and Flivvers," "Cavanaugh of the Forest Rangers," the Happy Hooligan comedy, "Judge Ranny's Day Off." Features to come include "The Zepelin's Last Raid" and William S. Hart in "Blue Blazes Rawden."

MANAGER CROCKER of the Star, who began showing of the Pearl White serial, "The Lightning Raider" with the new year, terms it the best, by far, that he has seen in the way of serials in his four years of their showing in his playhouse.

"THE SAFETY CURTAIN," a picture which made tremendous hit at first local showing, was on the Orpheum theatre's bill for Tuesday, January 14. Other pictures of the week were "A Soul Without Windows" with Ethel Clayton, Hale Hamilton in "\$5000 An Hour," Evelyn Nesbit and Russell Thaw in "The Woman Who Gave," Carlyle Blackwell in "The Road to France."

"TARZAN OF THE APES" will have first showing in

Elgin when it comes to the Orpheum Wednesday and Thursday, January 22 and 23.

"BELIEVE ME, XANTIPPE," with Wally Reid, made great killing at the Grand the week of January 5. The picture was voted one of the best in weeks.

Gathered In Green Bay

ALICE BRADY and David Powell were presented in the Grand theatre December 19-20-21-22, in "The Better Half," a Select film. Evelyn Nesbit's "Redemption" played December 16-17-18.

PAULINE FREDERICK played in the Paramount photoplay, "Madame Jealousy," at the Orpheum theatre, December 19-20-21-22.

MADGE KENNEDY, the Goldwyn star, played December 20-21 in "A Perfect Lady," in the Colonial theatre. "Pals First" was presented December 18-19. Vitagraph's "Clutch of Circumstances" preceded it on December 16-17.

"THE MODEL'S CONFESSION," featuring Mary McLaren, was produced in the Royal theatre December 20-21. Margery Wilson was screened in the Triangle film, "Marked Cards," at the Royal theatre December 17. Mack Swain was seen in a Mack Sennett comedy, "Ambrose's Cup of Woe," in the same program. "Hell's End" was the December 16 attraction.

INFLUENZA is subsiding in Green Bay under the quarantine method. On December 20-21 only nine new cases developed and the number of recoveries reached a total of 28 in these days.

FRANCIS FORD

In His Newest Serial Triumph

THE SILENT MYSTERY

Is the first and only serial ever booked for one solid week's run in the downtown section of Chicago.

It's the first and only serial ever booked in the beautiful Balaban and Katz Central Park Theatre in Chicago.

Both of these houses booked *The Silent Mystery* in preference to all other serials on the market.

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Book It Now

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DOUGLAS FAIRBANKS

Mr. & Mrs. Sidney Drew Mary Miles Minter
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"STARS AS THEY ARE"

Off the Screen. Intimate Views

Give your patrons 15 minutes with their favorite players.

The greatest single reel money maker ever released.

Be First to Book It

Now Available

They Say in Chicago That—

THE E. E. FULTON CO. is making a shipment of a line of their well-known Fulco specialties to Chile, the sale having been consummated by the Inter-Ocean Film Corp., of New York, which has charge of all the export business for the Fulco Product, except Canada. E. E. Fulton, the active head of the company is enthusiastic over the volume of business that has started 1919, and figures that this will be a banner year for every one in the motion picture industry.

P. H. CONLEY, proprietor of the Majestic theatre of Reedsburg, Wis., has been in Chicago recently, arranging two day runs for more of his pictures. The fear of the "flu" has had a more or less detrimental effect on the people of his community, and he reports business slow in returning to normal. He is going after the public in an active way, using direct by mail and special commutation tickets which he terms "Happiness Contribution Ticket," enabling the purchaser to contribute to some child a free ticket, with each adult ticket purchased, without added cost to the purchaser of the ticket.

JOSEPH G. RHODE of the Rhode Opera House, Kenosha, Wis., has been in Chicago and perfected arrangements for many Artcraft-Paramount Productions. The gentleman says business is good—it always is with live wires like Mr. Rhode...

A. SIEGFRIED, proprietor of the Bijou theatre at Decatur, Ill., says that Lila Lee pictures are proving his best bet.

DEE ROBINSON, while in Chicago arranging his bookings, reports action taken to compel the city of Peoria to either allow the theatres to reopen or close business houses, pending the "flu" scare. Similar action is reported by Manager Dikeman of the Grand Opera House, Fort Madison, Iowa.

JACK FULRATH, of Savanna, Ill., reports the reopening of the theatres of his city, following a closed period of three months.

FRANK AND LENA NAZRA who recently purchased the Lyric theatre of Gary, Ind., have been in Chicago, looking over the field of features.

A LARGER field for short subjects is being developed through the use of Burton Holmes travel and the Paramount-Bray magazine of the screen, in clubs, hotels, homes, schools, etc., many of these subjects, as well as some of the productions of greater length are meeting with a greater popularity in private entertainments or entertainments given for clubs and societies, lecturers taking the pictures as text for their talk of the evening.

MISS E. E. SMITH of the Pastime theatre, Clayton, Ill., passed through Chicago this week on her way to her home town, after a very interesting visit in Detroit where she gathered many new ideas in picture presentation.

MANAGER A. J. BLOOMBURG, of the New Rialto theatre, of Racine, Wisconsin, reports that their three day run of D. W. Griffith's "The Greatest Thing in Life" gave the clientele of his theatre greater satisfaction than anything he has shown to date.

"THE BIRTH OF A RACE" engagement at the Playhouse has been extended four weeks, following which engagement it will be presented in New York, Philadelphia, and Pittsburgh.

FRANK J. HIBBARD, JR., who brought the "Birth of a Race" to successful production has resigned the General Management and in the future will confine his attentions to the Ad-Photoscope Co.

W. J. ROY, manager of the Chateau theatre, Kankakee, Ill., has been in Chicago arranging his booking. While in the Motion Picture News office he reported that business was keeping up in a satisfactory manner.

"THE WILD CAT OF PARIS" the big six reel Universal Special, featuring Priscilla Dean, opened at the Casino theatre, Chicago, the week of the thirteenth for a run.

JERRY ABRAMS, Joe Brandt's personal representative, after a month's stay in Chicago has left for a trip of the exchanges. He is working out a newspaper co-operative plan originated by Mr. Brandt.

BERNARD DENNY, for nine years operator at the Garden theatre, Canton, Ill., occupied his time during the recent "flu" shutdown by constructing a miniature White House and Capitol building which is being used as a stage setting for pictures at the Garden.

PAULINE FREDERICK was a visitor in Chicago for a few days, on her way from New York to the Coast.

JACK MEREDITH, has just been appointed Sales Manager of the Goldwyn, Chicago office. Good Boy—Jack.

HAROLD S. SOLIMON opened a new theatre, the Rialto, on Christmas Day at Jacksonville, Ill.

HARRY WILLARD, recently appointed City Salesman of the Metro Screen Classics in Chicago reports business "great," and that all of his old friends and customers are rallying to his support.

JACKSONVILLE, Ill., was quarantined from October 15 to December 20.

MAJESTIC theatre, Toluca, Ill., opened its doors again when W. E. Parricklow, the former owner returned from the Army.

LOUIS CLAIR, traveling auditor for Metro's western offices, has been in Chicago giving things the "once-over."

AARON J. JONES and family spent the holidays at Atlantic City.

R. C. MACMILLAN, manager of Ascher Bros. Kenwood theatre, has the distinction of running one of the most successful New Year's eve performances that that theatre has ever known.

W. E. WEINSHENKER, manager of Ascher Bros. Milford theatre, has built the business of that house up by his hard work and unique methods of presentation.

I. L. LESSERMAN of the Universal Chicago office announces that the first picture made featuring Jas. J. Corbett—for twenty years known as "Gentleman Jim"—will be called "The Midnight Man."

SID GOLDMAN, the Chicago manager of Jewel Productions is so full of enthusiasm over their forthcoming picture—"The Heart of Humanity" that he resembles a walking, talking dynamo.

LEE HERZ, president of the Silee Corp., is leaving for New York to look over the field and grab off all the big features obtainable. He reports that the "Ashes of Love" is going away beyond its fondest expectations and making the Silee Exchange many friends among the exhibitors by its drawing qualities.

With Dubuque Exhibitors

ON New Year's day fairly good pictures were shown at Dubuque theatres. The Grand had the third day's run of "America's Answer"; the Princess put on "The Caillaux Case"; the Liberty starred "Bessie Barriscale in "Patriotism" and the Dreamland featured Virginia Pearson in "The Liar." The Family has Norma Talmadge in "Ghosts of Yesterday," the best and most successful picture shown in Dubuque on New Year's day.

DOROTHY GISH, unusually popular here since her characterization of the "Little Disturber" in "Hearts of the World," proved a good drawing card at the Grand, Thursday and Friday, January 2 and 3, when she appeared in "The Hun Within." Miss Gish's charm is becoming more and more noticeable with each new production. She is a dainty little actress, who always manages to get a bit of comedy into her scenes that is more than pleasing. Her next vehicle, "The Hope Chest," is being anxiously awaited by a host of admirers, both old and new.

"OUR LITTLE WIFE," with Madge Kennedy, shown at the Family theatre Thursday, January 2, met with the hearty approval of Family patrons. In roles like this Miss Kennedy is at her best. The lighter the play, the more nonsensical, the better her fans like it. Miss Kennedy threatens to out-run Miss Marsh in popularity at the Family, and that is saying a great deal, for Mae Marsh holds the place of being one of the best-liked players who appear on the Family screen.

GRAND patrons are joyful these days, for that theatre has contracted for Paramount pictures again. The first Paramount, "Her Country First," with Vivian Martin, was shown on Sunday, January 5, and the theatre's patrons showed their appreciation of Paramount's return by filling the theatre to its capacity at all shows. Manager Maclay will run Paramount offerings three times a week, and if all the pictures draw as well as "Her Country First," he says he will "get rich quick." A number of splendid plays have been booked, among them being "On the Quiet," with John Barrymore; "Heart of the Wild," with Elsie Ferguson; and "Out of a Clear Sky," with Marguerite Clark.

THE Princess has made no change in its weekday program so far, because the pictures shown at present are the best that can be secured. Paramount, Artcraft, Fox, Select Pictures and Goldwyn offerings make up the program, and one could not wish for better pictures. Following are some of the attractions to be shown during the latter part of January and the first week of February: "The She Devil," with Theda Bara; "The Kaiser's Shadow," with Dorothy Dalton; "Amarilly of Clothes Line Alley," with Mary Pickford; "Money Mad," with Mae Marsh; "The Widow's Might," with Julien Eltinge; "The Safety Curtain," with Norma Talmadge; "The Woman Who Gave," with Evelyn Nesbit; and "The Claw of the Hun," with Charles Ray. Three Vitagraph features, "Diplomatic Mission," with Earl Williams, "Mating," with Gladys Leslie, and "The King of Diamonds," with Harry Morey, will be shown January 19 and 26, February 2, respectively.

"THE CAVELL CASE," with Julia Arthur, will be shown at the Princess Monday and Tuesday, January 13 and 14.

THE Jewel Production Company's special feature, "The Surrender of the German Fleet," was shown at the Majestic theatre, Sunday, Monday, Tuesday and Wednesday, of the week of January 5.

ON Saturday night, Baby Marie and Osborne played at the Liberty theatre in "Winning Grandma," a delightful photoplay in five reels. Little Miss Osborne is one of the sweetest children on the screen and is very popular with the patrons of the Liberty.

"EVE'S DAUGHTER," with Billie Burke, was shown at the Princess theatre Friday and Saturday, January 2 and 3, to

good houses. Miss Burke is in great favor here and always draws from average to big houses.

THE favorite serial in Dubuque these days is "A Fight for Millions," with William Duncan. The picture is shown at the Grand every Saturday, and the way it is attended is truly surprising. The fans are very enthusiastic too, and when Mr. Duncan gains a victory over his enemies, the applause is deafening. On Saturday, January 4, a traveling attraction, "Furs and Frills," held the boards, so the serial was run on Sunday, in conjunction with "Her Country First," with Vivian Martin.

WILLIAM FOX'S great production, "A Daughter of the Gods," with Annette Kellermann, was shown at the Liberty theatre Sunday, January 5. There was no increase in admission.

"THE ETERNAL TEMPTRESS," with Lina Cavalieri, was the Sunday, January 5, feature at the Family theatre. While an actress of ability, Miss Cavalieri is not very well liked at the Family, and her pictures only draw an average crowd.

WALLACE REID played at the Princess theatre Sunday, January 5, in a very good Paramount attraction, "Less than Kin." Mr. Reid, like Jack Pickford, is a player who never grows tiresome; when his pictures are shown one is always sure of a good entertainment. A Wallace Reid production means good business for an exhibitor.

MANAGER BOYLE, of the Dreamland, advertised Tom Mix as "the man who never fakes," when that player appeared at his theatre in "Treat 'Em Rough." Mix is a player who never shirks; when he does stunts they are always the real things. A regular Mix crowd turned out to see this picture and Manager Boyle did rushing business all day.

ON Friday, January 3, Clara Kimball Young played at the Star theatre at Decorah, Ia., in "Shirley Kaye." An Allied War Review was also shown. On Saturday the "Surrender of the German Fleet" and "Things We Love," with Wallace Reid, was the program.

THE GRAND theatre at Anamosa, Ia., presented Wallace Reid in that famous photoplay, "The Firefly of France," on Saturday, January 4. Reid is almost as popular at Anamosa as he is in Dubuque, and consequently the Grand had good business that day. "His Smothered Love," a Mack Sennett comedy and "The Surrender of the German Fleet" was also shown.

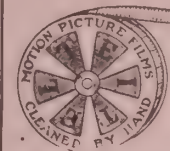
ON Saturday, January 4, the Belknap theatre, at Hopkinton, Ia., presented "Their Compact," with Francis Bushman and Beverly Bayne, to full houses.

"THE WITCH WOMAN," with Ethel Clayton, was very well received by the patrons of the Grand theatre at Galena, Ill., where it was shown Friday, January 3. On Saturday Miss June Caprice appeared in "The Camouflage," an extremely likable comedy of youth. On Sunday Billie Burke was starred in "Pursuit of Polly," at Galena's other theatre, "The Dreamland." The Monday program at the Dreamland was "The Lesson," one of the funniest and cleanest comedies produced. Constance Talmadge and Tom Moore, the stars, won the favor of everyone who saw the play.

THE BLENDE theatre at Benton, Wis., is doing good business with the Pathe serial "Hands Up," with Ruth Roland. An episode is shown every Saturday night to unusually large houses.

(Continued on page 7)

**Central States
Edition Brings Re-
sults Promptly
and Plentifully**



New and Old
Films
**CLEANED
and
CONSERVED
A. TEITEL**
112 North La Salle Street, Chicago, Illinois

News and Gossip of Springfield Theatres

ELSIE FERGUSON and Eugene O'Brien delighted Springfield with their work in "Under the Greenwood Tree," which was shown at the Gaiety for three days, starting December 29. "Wives of Men," which followed for four days was a "knockout" in every sense of the word. Fred Stone came to the Gaiety for four days in "Under the Top," starting January 5, and pleased all who saw the picture. "The Village Chestnut," a Mack Sennett comedy with Chester Conklin and Louise Fazenda, was on the bill with "Under the Top," and it was one of the funniest pictures ever shown in this city. Mae Marsh came to the Gaiety on Thursday, January 9 in "The Racing Strain," her newest Goldwyn picture.

MANAGER W. D. CAVE played "Hearts of the World" one week at the Chatterton, starting Sunday, January 19. This was the second engagement for Springfield, the first one also having been for a week, early in August.

D. W. GRIFFITH'S "Romance of Happy Valley," "Little Women" and "Sporting Life" are billed to play the Gaiety the latter part of January.

CHARLIE CHAPLIN played a return engagement at the Vaudette in "Shoulder Arms," starting Thursday, January 9. Wallace Reid in "The Dub" was on the same bill. Marguerite Clark in "Little Miss Hoover" came for four days, starting Sunday, January 12.

GEORGE WALSH delighted big crowds at the Lyric for two days with "I'll Say So," his latest Fox play. Alice Joyce played one day at the same theatre in "The Captain's Captain," and then had to move to make room for "Virtuous Wives."

THE day following New Year's brought to this city the first real cold snap of the year, with the result that the motion picture theatres were not patronized heavily on January 2 and 3. By the last of the week, Saturday, the weather had moderated, and big crowds were in attendance at all playhouses. The Gaiety had great business with "Wives of Men," Doll-Van special production, one of the best pictures ever brought to this city. It is safe to assume that had conditions been normal the theatre would have had the biggest business in its history, for everyone in town was talking about it.

THE LYRIC had four good days with Anita Stewart in "Virtuous Wives," her first First National attraction. The Princess showed Gaby Deslys for three days in "Infatuation" with satisfactory results; the Vaudette enjoyed good patronage for four days with Enid Bennett in "Fuss and Feathers." Taken as a whole, business for New Year's Day and the days following was entirely satisfactory.

THE PRINCESS had Louise Huff for one day, Saturday, January 4, in "The Sea Waif," a World production. Fannie Ward came for three days in "The Narrow Path," on Sunday, January 5, and the first day drew great crowds. Baby Marie Osborne was the attraction on January 8, and the next three days went to Nazimova in a return engagement of "Eye for Eye." This picture was shown at the Princess for four days, but the prevalence of influenza at that time prevented many fans from seeing it. These disappointed folks prevailed upon Manager Kunz to bring the play back, so it was shown for three days more, being the only picture except "Over The Top" to have a seven day run at the Princess.

THE LYRIC has booked Metro service again.

MANAGER KERASOTES, of the Royal, says that except for big specials, he finds the daily change nets him the most money. However, Mr. Gus says he is always ready to play a good picture for as many days as business holds up. For the week of January 5-11, the Royal had: Sunday, Helen Gibson in a two-reel Universal, and Eddie Polo in "The Lure of the

Circus;" Monday, Mary Miles Minter in "The Ghost of Rosy Taylor;" Tuesday, Vitagraph's "Baree, son of Kazan;" Wednesday, "Hereditry," World production with Barbara Castle-ton; Thursday, "The Masque of Life," a foreign made picture; Friday, Gladys Brockwell in "The Bird of Prey," Fox feature; Saturday, a Bluebird special.

THE CAPITOL is going along at a nice pace, playing Triangle, Select, and Goldwyn plays, with a special now and then. With Fox comedies, Sennett comedies and other short subjects, Manager Maisel always manages to have a bill his customers like, with the result that the Capitol is nearly always filled.

W. D. CAVE of the Chatterton says he has not yet decided as to whether he will play "The Birth of a Race," the picture that is now running at the Playhouse, Chicago.

"A ROMANCE OF HAPPY VALLEY," D. W. Griffith production, came to the Gaiety Sunday, January 19, for four days' run. Every Griffith picture has proved a good drawing card for this big theatre.

TOM MIX in "Treat 'em Rough" came to the Lyric for two days, beginning Sunday, January 12.

THE management of the Pekin theatre (colored) says business is good. Patrons of the Pekin demand serials, so the manager shows five a week. Ruth Roland is the big star with the colored folks, and draws a full house every time her name is displayed.

THE CAPITOL showed the first chapter of "The Lightning Raider," Pathe, with Pearl White, on Sunday, January 5 and great crowds were in attendance. Manager Maisel gave good free presents to every child, and a free photograph of Pearl White to every one who cut the coupon from the January 4 issue of the Saturday Evening Post. Mack Sennett's "Ladies First" was on the bill with "The Lightning Raider" and made the crowds shriek with laughter.

BEN ROVIN continues to grow rich showing William Farnum pictures. "Fighting Blood" was the attraction on Sunday, January 5, and as many as could crowd into the playhouse from noon till near midnight saw it. Hundreds of others were disappointed, not being able to get in. George Walsh in "The Kid is Clever," Theda Bara in "The Serpent" and Harold Lockwood in "Broadway Bill" were some of the pictures shown for the week of January 5-11.

HARRY WEISS, of the Central Film company, Chicago, was in the city again last week, getting accounts for the Max Pickford, Norma Talmadge and other First National productions. According to Weiss, Fairbanks, Hart and Ray are negotiating with his company.

MADLAINE TRAVERSE, new Fox star, had two good days at the Lyric with "The Danger Zone." Harry Morey followed for two days in "Hoarded Assets," a Vitagraph production and on January 9, 10 and 11, William Farnum was seen in "The Rainbow Trail," sequel to "Riders of the Purple Sage" shown here three weeks ago. There had been a great demand on the part of Lyric patrons for an early showing of "The Rainbow Trail," the entire city seemingly having read Zane Grey's story.

THE smile that betrays a satisfactory state of affairs is still worn by Louis Kerasotes, who operates the Savoy. Lo says things are great, and that he hasn't a kick to make, fault to find. The following pictures, were played for a week of January 5-11; Sunday, chapter 8 of "A Fight for Millions," Helen Gibson in "The Secret Peril," and Al Howell in "The Cabbage Queen;" Monday and Tuesday, "The Crisis," special Selig production; Wednesday, episode 16

"The Brass Bullet," a two reel Broadway star feature, and a Star comedy with Lyons and Moran; Thursday, Monroe Salisbury in "That Devil Bateese;" Friday, "The Iron Test" and other pictures, and Saturday, Dollie Ledgerwood Matters in "The Mother and The Law."

THE MAJESTIC is now showing chapter II of "A Fight for Millions."

A GOODLY sprinkling of men in uniform is now to be seen at all the theatres at all times of the day. The boys are returning every day, which means more money in the pockets of the exhibitors. It is a surprising thing, but some of the local theatres have had better patronage during the war than they had before America got into the fight. When all the boys get back it will surely mean good times for the theatre men.

THE EMPRESS, Palace and North End Circle theatres report that business is generally satisfactory. The cold weather of the past few days has put a crimp in the attendance, but this is only temporary.

THE VAUDETTE has Marguerite Clark coming in "Little Miss Hoover," which is said to be a very charming photoplay. Manager Watts has been forced to substitute for Burton Holmes Travelogs and Bray Pictographs for the past two weeks, and has been using Pathe News.

Katterjohn Discusses Future of War Drama

A question which is just now agitating the minds of many producers and exhibitors of motion pictures is that which relates to the present status of the war film, from the standpoint of its worth as a profitable attraction.

Is a story dealing with the war a suitable subject for production, now that the war is over? Has the public become satiated with war pictures, as such? If not, why do exhibitors continually proclaim in their advertising that "this is not a war picture?" What is the future of the war drama?

Monte M. Katterjohn, producing head of Katterjohn Films, delves beneath the surface in a discussion of these interesting points, and presents a clear-cut analysis of the situation.

"To a superficial observer," says Mr. Katterjohn, "it would appear that the war film has had its day—that the theatre-going public has become surfeited with pictures dealing with the great conflict whether the scenes be laid on the battlefields of France or in the spy-infected areas of the United States.

"It is claimed that such productions have now been relegated to the unprofitable class. Many with whom I have talked have expressed themselves positively on this point, and have announced their intention of having nothing further to do with war plays.

"I find myself unable to agree with their contention or their conclusions, without qualifying them with a number of 'ifs.' I cannot believe that the world could so quickly lose interest in the most tremendously dramatic period in all history. The real fault has not been in the selection of the subject or the background, but in the character and quality of the plays created.

"Piffle has been substituted for patriotism; German spies have been dragged in by the heels whether they 'belonged' or not, simply to give every story a 'war angle;' pointlessodge-podges have been thrown together, labeled with flamboyant titles, and dumped upon the film market; flag-waving has taken the place of plot and heart interest—and because these things have lost their vogue, we are told that the public is tired of war pictures!

"The objection is not to war pictures. It is to the kind of war pictures. There has been no lessening of the popularity of Griffith's 'Hearts of the World' since the signing of the armistice, and its drawing power gives no indication of diminishing for a long time to come. No motion picture ever produced has been more thoroughly steeped in an atmosphere of war; yet it still continues as one of the great film successes of all time.

"But the screen is its own worst enemy, and its pointless, tiresome productions unfailingly react against every producer and every exhibitor in the industry. It is the poorly conceived

war drama which has brought this class of picture into disrepute, and which threatens to cast into the discard the very type of film which possessed unequalled possibilities both as to production and exhibition.

"The future favor of the war drama rests with the producers themselves, and not in the fickle mind of an over-fed public. There must be an earnest effort to secure stories which combine logical plot and virile imagination; there must be human characters with human hearts and impulses; decidedly, there must be something in the stories besides the flag. It is the weak act of the bill that waves the Stars and Stripes for an applause finish.

"Countless thousands of our soldiers returning from France will want to live over again with their families the scenes through which they have passed during the great conflict. Though the war is over, the entire world is still bound up in its memories.

"If the producer will do his share, and do it superlatively well, the exhibitor will no longer protest that 'this is not a war play.' He will shout from the housetops, 'This IS a war play—and its GREAT.'"

With Dubuque Exhibitors

(Continued from page 5)

THE manager of the Dreamland theatre at Galena says that he has "just a mere little theatre, but the biggest and best photoplays obtainable!" A glance at his program for the week of January 5 proves that he was correct where the pictures were concerned. Monday, "How Could You, Jean?" with Mary Pickford; Tuesday, "The Turn of the Wheel," with Geraldine Farrar; Wednesday, "The House of Gold," with Emmy Wehlen; Thursday, "The Passing of the Third Floor Back," with Sir Johnston Forbes Robertson; Friday, "Mrs. Leffingwell's Boots," with Constance Talmadge; Saturday, "His Own Home Town," with Charles Ray.

THE BLENDE theatre at Benon, Wis., showed two very good features during the week of January 5, "The Winding Trail," with Viola Dana, and "Baby Mine," with Madge Kennedy.

THE PLAZA theatre at Manchester started out the new year with a Mary Pickford feature, "Amarilly of Clothes Line Alley," and followed that play with a number of fine features, among which were "Love Letters," with Dorothy Dalton; "By Right of Purchase," with Norma Talmadge! "Revelation," with Alla Nazimova and "A Successful Adventure," with May Allison.

ETHEL CLAYTON and FATTY ARBUCKLE shared the honors of the day at the Grand, Monday and Tuesday, January 6 and 7. Miss Clayton was starred in "The Girl Who Came Back," a highly interesting Paramount drama, while Fatty Arbuckle played in "The Cook," a screamingly funny two-reel comedy. One of these stars alone is enough to draw a full house, and when the two stars were, shown the Grand had packed houses all evening.

"HEADIN' SOUTH," with Douglas Fairbanks, was the feature at the Princess theatre January 6 and 7. The inimitable "Doug" was better than ever; he was greeted by large and enthusiastic audiences who applauded him again and again. The picture itself was of a higher standard than the usual Fairbanks productions—in fact, many Dubuquers considered it his greatest photoplay.

MANAGER YOUNG of the Family theatre presented "The Marionettes," with Clara Kimball Young, for the January 4 program. As the frumpy little country girl and later as the brilliant society woman, Miss Young scored a big hit. Though an old picture, "The Marionettes" drew a crowd worthy of a first-run feature.

"AMERICA'S ANSWER," the second official war film, was shown at the Dreamland theatre Tuesday, January 7.

What Racine Is Doing

MANAGER TOM NORMAN of the Rex theatre, returned from Chicago, having buried his father there, who has been suffering for years with an internal disease.

THE REX played Gladys Brockwell to a crowded house for two days in "The Strange Woman." Constance Talmadge in "The Shuttle" also went well, matinee and evening. Evidently this theatre has a monopoly on the north side people, as it is usually patronized by people from this section of the city, especially now that winter has set in.

A HEAVY snow storm put the Jinx on the motion picture business here Christmas Eve, but Christmas Day the crowds were more than fair.

THE "flu" ban has been lifted, the scare is over, and the city is practically free from this epidemic. The ban was lifted last week.

CAL DEVOL, violinist at the Rex, wrote the words and music of a new semi-classical song, "Alabama Lullaby," a fine piece of art, which he is playing regularly at the theatre, and which is being published and financed by Chicago publishers. He is now at work on two other additions, both of which deal with the end of the war, and the returning Yank. In these, he is assisted by Ethel DeVol.

THE BIJOU, like the Rex, is doing a good business, altho the afternoon crowds are usually very small. Manager McKivett, like Manager Norman, is not running any big features until after the holidays. Mack says he's thru with war pictures. "The people don't want war," said Mack.

THINGS at the Palace are very quiet, since the admission price has been reduced to 10c. Thus far, the management is not running any feature stuff.

THE RIALTO pulled a big surprise on the public, when they announced that beginning Sunday, December 29th, five acts of first class Vaudeville would be shown there regularly on the Sabbath Day, in addition to a big feature movie production. The new admission price is 25c. straight, war tax included. Tom Moore was seen on the first Sunday in addition to the vaudeville, in "Thirty A Week."

D. W. GRIFFITH'S great play "The Greatest Thing In Life," was shown at the Rialto, and with the possible exception of "Eye For Eye," proved to be one of the biggest attractions ever shown in Racine. An admission price of 25c., (war tax included) was charged for this production. Racine talent was in evidence again between acts, when this production was played. Miss Florence Peterson, known as Racine's Silver-toned Soprano, sang. The American Quartette also rendered a choice number of selections.

NAZIMOVA in "Toys of Fate," is being booked for the Palace in the near future. The success of this picture is practically assured, as this famous actress has become a big favorite with Racine fans, since she played here in "Eye for Eye."

JACK BESSIE left here with his company for "parts unknown." He got his first real bunkoing this year, for the first time since his many annual visits here. He has been showing at the Orpheum for several months, banking strongly on "after the 'flu'" prospects.

Gathered in Green Bay

DOROTHY GISH played in her initial Paramount picture in the Colonial theatre program, January 9-10. She appeared in "Battling Jane," an amusing film.

"THE LURE OF THE CIRCUS," with Eddie Popo as the feature performer, was produced in the Royal theatre January 10-11, and it proved a drawing card.

NAZIMOVA proved an attraction at the Colonial theatre January 8-9 in "Toys of Fate," one of the best pictures the star has been seen in here.

CLARA KIMBALL YOUNG added to her admirers when she played in the Grand theatre January 7-8-9 in "The Road Through the Dark," a Select production.

"THE MODEL'S CONFESSION," with Mary MacLaren in the leading role, was shown at the Royal theatre January 3.

"THE YELLOW DOG," a Jewel production, was presented at the Royal theatre January 8-9 and drew crowds.

DOUGLAS FAIRBANKS was seen Jan. 9-10-11-12 in the Paramount film "Headin' South." The characteristic Fairbanks action was present in the picture.

PAULINE STARKE was seen in "Alias Mary Brown," a five-reel Triangle film, at the Royal theatre January 7. Chester Conklin was shown in a Mack Sennett comedy "Bucking Society," in the same program.

"THE WHISPERING CHORUS," with Katheryn Williams in the lead, was produced in the Orpheum theatre January 2-3-4-5, and it was exceedingly interesting.

ETHEL CLAYTON played in the Lasky-Paramount production, "The Girl Who Came Back," at the Colonial theatre January 6-7.

THE Triangle film, "The Price of Applause," was shown at the Royal theatre January 6. Jack Livingston played in the lead.

CHARLES RAY was presented in "String Beans," a Paramount film, January 4-5, at the Colonial theatre. He drew large houses.

CONSTANCE TALMADGE played in the Select picture, "A Pair of Silk Stockings," January 3-4-5-6, at the Grand theatre.

ATTENDANCE at motion picture houses in Green Bay has gradually gotten back to normal with the abatement of the influenza epidemic. The influenza has practically disappeared in the city, and people are no longer fearful of contracting the disease by mingling in crowds.

Directory of New Theatres

ILLINOIS

Finkelmann and Corey, owners of the Princess, Gem, and Savor theatres at Quincy will combine two of their houses into one large theatre early in the summer.

At Marion an up-to-date new theatre will be erected shortly according to announcement. It will be located in the Shannon Holland lot, and A. B. McLaren says that the new house will have a seating capacity of 1,500.

INDIANA

At 126-128-130 East Washington street, Indianapolis, E. C. Sourbier will erect a modern theatre in the near future, it is announced.

Harry Mendenhall, of Greenville, Ohio, has purchased the Strand theatre at Newcastle, Ind., and also the site adjoining and announces the investment amounts to \$50,000, which provides for the erection of a theatre on the combined site with a seating capacity of 1,400.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Spokane Health Officer Denies Petition of Theatre Men Containing 7,300 Names

J. B. ANDERSON, health officer for Spokane, has denied the petition of theatre men asking that the influenza ban on public gatherings be lifted and homes quarantined where influenza prevails. The petition carried some 7,300 names. The petitions were presented to the Board of Health and without discussion referred to Dr. Anderson. Dr. Anderson made the statement that he would not lift the ban until January 1, at least. The petition calls for a lifting of the ban on public gatherings and individual quarantine of influenza patients. The theatre managers of the city, hard hit by the half-capacity regulation, have backed the movement for the lifting of the ban and have circulated the petition at their theatres. The petition was presented to the Health Board by C. E. Stillman, Walter De Lion and W. C. Smith for the theatre managers. At noon Tuesday there were only thirteen new cases of influenza and none of pneumonia reported to the health office. On December 10, the influenza death rate reached the highest point of the epidemic, twenty deaths from the disease being reported to the health office on that date. Since then deaths have gradually, but surely, dropped, until, for the last few days, there have been few reported. On December 11, there were thirteen deaths; on the 12th, nine, and on other days in succession to date reported as follows: Nine, seven, six, five, six, one, four, one and six.

Hart's New Picture Gets a Name

"THE POPPY GIRL'S HUSBAND" is the title of William S. Hart's newest photoplay production. At least, this is the working title. The original story was by Jack Boyle and was printed in the Red Book Magazine. Supporting Mr. Hart are Juanita Hansen, leading woman; Walter Long, formerly a Captain in the United States Coast Artillery, and who has played prominent parts in a number of Griffith and Paramount pictures; Fred Star, as the heavy; Dave Kirby, the crook, and little Georgie Stone as the five-year-old boy of the play. The story is of the crook variety, but with a new twist. Hart at one time in the play must assume the role of a convict, and to do this properly he had his hair completely abbreviated. He is now week recovering from the effects of the "close cut." The picture is now in the second week of production, and it is believed two more weeks' work will be necessary before the picture is completed.

Metro Forces Occupy Administration Building

HEADED by Maxwell Karger, director general, the Metro producing organization took formal possession of the newly completed Administration Building at Hollywood, California, January 8.

Workman had just completed the installation of the hardwood finishings in the various offices used by the director general, scenario writers, directors and the auditing staff.

The administration building, fronting north on Romaine street, with Cahuega avenue bounding it on the east and Cole avenue on the west, is described as a splendid example of graceful colonial architecture.

Massive white columns rise before the main entrance, midway of the structure, with above them a jutting gable roof surmounted by a State House cupola topped by a flagstaff and Old Glory.

The new edifice has received its coatings of buff paint, with white window sashes and a green roof. Ample account has been taken of the importance of an abundance of light in making motion pictures, and all the windows are exceedingly large.

Construction of the entire new plant has been carried on rapidly with Joseph W. Engel, Metro treasurer, supervising all details, assisted by C. P. Butler. A record was made in the speedy erection of the three big stages, of which one is enclosed.

Dahnken and Asher Boost 'Frisco for Studios

CARRYING a message from the Mayor of San Francisco to be read at what is expected to be the biggest meeting of motion picture exhibitors ever held on the Coast, Fred Dahnken, president of Turner & Dahnken circuit of theatres, and E. M. Asher, manager of the Tivoli theatre left for Los Angeles on January 6 with the purpose of persuading some of the big film-producing companies to move to San Francisco. It is well known that many companies would like to move to San Francisco, and Asher has gathered data and statistics on climatic conditions in this city which he will present to the motion picture men to show that climatically San Francisco is an ideal place for producing pictures. Among the national exhibitors who will be present at the Los Angeles meeting are Aaron Jones of Chicago, Harry Schwalber, Jansen and Von Herber of Seattle, E. H. Hulsey of Texas and Moe Mark of New York.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST



In this triumvirate of energy are Mrs. Charlotte Pickford, manager of Jack and Mary; Jack himself, and James Kirkwood, who is staging the first of the Jack Pickford productions for release through First National

War Service Association Plans to Disband

PLANS have been formulated for disbanding the war time organization Motion Picture War Service Association, and funds in the treasury will be returned to the givers on the basis of about eighty-five per cent of the original gift or membership fee. This plan was decided upon at the very recent meeting of the officers and directors of the War Service Association at which time steps were taken for the organization of an Association that would be in charge of raising funds for, and erecting a home for indigent or disabled motion picture players. Rule relating to the admittance of unproductive people to the home will provide that only those who have had three years or more experience in motion pictures, will be admitted.

Upon the unanimous vote of all officers present the suggestion by David Wark Griffith that Frank E. Woods, manager of production of the Lasky Studio, serve as chairman, was carried, and Mr. Woods has now taken up the work of organizing what will probably be known as the Motion Picture Players' Fund Association.

With the passing of the Motion Picture War Service Association a brief resume of the work accomplished by the film industry in this respect is highly complimentary to the industry. Perhaps the greatest achievement was that of having the industry classed by the War Department as essential, this being accomplished by considerable correspondence, telegraphing, long-distance conversations, and the sending of a representative to Washington. Help has been given to many dependents of motion picture men who were in the war service, and it was through the War Service Association that entertainment was provided for war camps on the southwestern Pacific coast territory. The morale of the soldiers at Camp Kearny was greatly improved during a recent quarantine, when the Association gave nightly entertainments for the soldiers.

It was under the auspices of the War Service Association that approximately \$5,000,000 worth of Liberty Bonds were subscribed during the Fourth Liberty Loan. David Wark Griffith served as chairman; Mack Sennett as treasurer; S. E. V. Taylor, secretary, and other prominent workers were Lois Weber, Dustin Farnum, Mary Pickford, William S. Hart, Douglas Fairbanks, C. B. de Mille, Winifred Kingston, Mrs. Charles Ray and many others.

Abrams Claims Star Keeps Business Alive

HIRAM ABRAMS, formerly vice-president of the Famous Players-Lasky Corporation, and B. P. Schulberg, former general manager of the corporation, arrived in Los Angeles recently. Mr. Abrams said he was interested in the formation of a new company. Discussing the film industry in a general way, he said:

"There is now in progress the first step to the largest consolidation of motion picture interests that has ever taken place in the industry. Strange to say, this amalgamation has been indirectly suggested by the Government.

"When the United States declared war on Germany, the Government asked the motion picture industry to co-operate in the dissemination of its screen propaganda. This tended to bring the various warring factions together for the first time in a common purpose. As a result of this trade association the leading financial and producing factors in the business began to see advantages of united action.

"There are at present in Los Angeles a number of film executives who are looking forward to a great consolidation, and it is my opinion that such a coalition would have a disastrous effect upon the industry. It would limit the opportunity of the independent star.

"The star is the principal factor in the business and must always remain so. Motion pictures are popular only because the stars are popular. In fact, the star is the motion picture business. Therefore, anything that hampers the growth of stars will react unfavorably upon the industry, and trade combinations are bound to hamper it.

"Such combinations will naturally carry with them restrictions and diminished salaries, thus proportionately diminishing the incentive."

New Ince Studios Actively Operating

THE new Thomas H. Ince studio, erected at a cost said to be in excess of \$250,000, is now occupied by the entire staff in Culver City, California.

Three new companies are now completing screen productions according to report. The administration building is of large colonial type much resembling the home of George Washington at Mount Vernon.

It is artistically set off by an expansive front yard, dotted with a variety of fruit trees and flowering foliage.



Samuel Goldwyn, Rex Beach, Samuel Rothapfel, Mrs. Rex Beach and Abraham Lehr on the Goldwyn lot at Culver City recently

What They Do in Seattle

HAROLD H. HURN, formerly manager of the Triangle's offices in Seattle for the Northwest, but now in uniform, recently received a furlough and spent a great part of his time on Film Row visiting the boys who gave him such a grand send off when he left for Camp Lewis. All were glad to see him and he was just as glad to see them.

ON NEW YEAR'S EVE the larger houses had midnight shows. Special music and concerts were given together with the pictures. The theatres were crowded. Seattle was extremely prosperous during 1918 and even though the flu did close the houses almost six weeks in Seattle, the managers all did exceedingly well.

EDDIE POLO, star in the Universal's "Lure of the Circus" and "The Bull's Eye" paid a visit to Seattle and other Pacific Coast cities, where he appeared on the stage at the theatres where "The Lure of the Circus" is being shown. He made a great hit wherever and whenever he appeared.

ARRANGEMENTS have been made by the Universal with James J. Corbett, to appear on the screen in the Pacific Coast cities in a new serial.

MANAGER DUNHAM and son from Mount Vernon, Wash., were on the row looking over some pictures to either book for a future date or else take home with them immediately.

MADAME PAUL of Olympia, recently paid another visit to the Goldwyn offices in order to obtain more pictures for her theatre.

G. GLENN of Issaquah, Wash., a mining town, took a trip to Seattle's Film row, visiting almost every exchange, for he realizes that his clientele will only continue to patronize him if he shows them the best pictures.

ALL the towns in the Seattle Film Exchange territory have not opened to date. About half were closed the first of the year. A town may be open one day and closed the next. This has played a great hardship on the small town managers and the exchange managers.

With Los Angeles Exchanges and Theatres

J. H. SEMLER, representative of Robertson-Cole company, banking house associated with Mutual Exhibitors exchanges, an American concern that has purchased world rights for all Mutual releases, was a visitor in Los Angeles this week. He expects to be here indefinitely.

WILLARD WYATT has purchased the Rosebud theatre on Central avenue from Mrs. S. R. Stern, and he has booked the Hayakawa series as one of the attractions for the house under its new management.

THE CASINO theatre at Yuma, Ariz., formerly managed by John Johansen, has been taken over by Paul Maretta, according to word received in Los Angeles this week by various film exchanges. Both Mr. Johansen and Mr. Maretta were visitors on film row, where Mr. Maretta lined up some pictures for the next few months.

JAMES COOK, of the Palace theatre at El Centro, this week booked the entire series of Sessue Hayakawa pictures from the mutual exchange, according to announcement by Branch Manager A. R. Patton.

THE New Strand theatre at Phoenix, Ariz., has booked for January 8, 9 and 10 Martin Johnson's "Cannibals of the South Seas," being released in this territory by Mutual.

Seattle Exchanges and Accessory Firms

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A DOG'S LIFE

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ROMANCE OF TARZAN

PERSHING'S CRUSADERS

THE STILL ALARM

ITALY'S FLAMING FRONT

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FOLLOWING Douglas Fairbanks' "Arizona" at the new California, was "Sporting Life," a Paramount-Artcraft picture with an all star cast. "Branding Broadway," with William S. Hart as the star, has also been booked for an early run at new California. The present program will be followed by the Nazimova production, "An Eye for An Eye."

HARVEY E. GAUSMAN, who has for the past six months been with the Goldwyn exchange as road representative, left the employ of that organization on Saturday, January 4, to be connected with the First National Exhibitors' Circuit, working out of the Los Angeles exchange. Previous to joining Goldwyn he was with the Hoffman Four Square and the United Exhibitors' Booking corporation. He was also with Thomas H. Ince for eighteen months in the producing end of the game. Mr. Gausman is well known to the exhibitors in the Los Angeles territory.

"SHOULDER ARMS," in which Charlie Chaplin is seen as a soldier in the trenches, is breaking all records for attendance in every theatre in Southern California where it has been shown. This announcement was made last Saturday by Branch Manager W. E. Knotts of the First National Exhibitors' Circuit, following advices from houses where the picture has been shown. It was a special attraction for three weeks at Tally's Broadway, and the Superba theatre in San Diego held the picture one week longer than the original schedule. Manager G. A. Bush of the Superba theatre said the picture had been even more popular in San Diego than its predecessor, "A Dog's Life." "Shoulder Arms" also had a week's run at Camp Kearny, and the longest run of any subject previous to this time had been four days.

"VIRTUOUS WIVES," First National special attraction, starring Anita Stewart, was given a pre-view at Tally's Broadway theatre at 11:30 o'clock last Sunday night. The public was invited to see the picture along with the various news critics of trade journals and local newspapers. The picture was the feature attraction this week at Tally's Broadway.

W. J. MULLANEY, special salesman for Pathe, left for an extensive trip through Arizona. This is the first time he has visited in this territory since the influenza ban was raised.

THE APOLLO theatre at the corner of Vermont avenue and Forty-eighth street, Los Angeles, formerly operated by Patterson and Thompson, has been taken over by Glen Harper, secretary of the Motion Picture Theatre Owners' Association of Los Angeles.

ACCORDING to a report made by Sid Grauman, general manager of Grauman's theatre, to Harry Ballance, branch manager of the Paramount-Artcraft exchange, "Little Women," the William A. Brady Artcraft picture, showing at Grauman's last week, broke all recent attendance records.

W. W. HODKINSON, head of the Hodkinson interest, and C.

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E. Shurtleff, general sales manager for Hodkinson, are scheduled to arrive in Los Angeles about the end of this month. They are coming to the West Coast in the interest of some new plans for the new year, it is understood.

G. R. SIRWELL, branch manager of the Hodkinson exchange in Los Angeles, said this week that Bessie Barriscale's picture, "The Heart of Rachael," broke all attendance records of the present management at the Victory theatre on Broadway, where it was the attraction all last week.

MOTION PICTURES of the famous Rose Tournament at Pasadena on New Year's day, made by Pathe, were shown at the New California theatre on New Year's night, or the same day of the big floral parade. This showing was just twenty-four hours ahead of all competitors, according to the claim of Branch Manager Tate of the Pathe exchange. Mr. Tate said that motion pictures of Mary Pickford greeting the 143rd Field Artillery at San Francisco on last Friday were shown in Los Angeles three hours ahead of any other competitor.

WILLIAM ALEXANDER, division manager of United for the Pacific coast, has purchased a new car, and expects within the next month to visit all the United exchanges on the Pacific coast, using the new car as means of transportation.

W. E. MATHEWS, salesman for General Film Company, who has been ill in San Francisco for more than a month, has returned to Los Angeles and this week was calling on exhibitors in Southern California.

F. E. SAMUELS, special representative of General Film, working out of the New York office, after spending several days in Los Angeles, left Sunday for San Francisco. He said he would likely visit the exchanges in Portland, Seattle and Denver before returning East.

C. E. ELLIOTT, who is handling special productions for Select in the Los Angeles territory, is this week calling on exhibitors in San Diego.

B. E. LOPER, branch manager of Select, has just returned from a trip to San Diego last week, and he reports that business in the southern city is about 60 per cent normal. San Diego recently underwent the novel excitement of being closed, then reopened and closed again, with everybody required to wear masks. The town has not recovered from this shock, Mr. Loper says, and hence business is still far from normal.

Heard in Los Angeles Town

ANNOUNCEMENT was made this week by Louis Hyman, manager of the All Star Features Distributors exchange, that Sol Lesser, head of the All Star Features, had purchased the screen rights to sixteen Tom Mix reissues, all of them two-reel subjects. These pictures, Mr. Hyman said, will be handled on the franchise basis, and already many inquiries are being received by the exchange as to releasing dates. A number of the subjects have already been booked in the Los Angeles territory, Mr. Hyman said.

LOS ANGELES exchanges were notified this week that the theatres in Santa Barbara have again been closed by order of the Santa Barbara health authorities, because of a recurrence of influenza in that community. The closing order specifies an indefinite period. The theatres at Covina, another town in Southern California, were also closed again this week. Announcement that these towns had been closed again came when it was generally believed by theatre men in Los Angeles that the epidemic had permanently subsided in Southern California.

NICK DIAMOS, manager of the Lyric Amusement company, of Arizona, was in Los Angeles this week arranging bookings for his various theatres in Arizona. The influenza ban has been lifted in Arizona, and Mr. Diamos believes that with the reopening of the theatres business will soon hit its normal stride. Among the exchanges he visited in Los Angeles were Metro, Select, Mutual, Universal, Paramount-Artcraft, Goldwyn, World and Vitagraph.

NOTICE that a print of the World Film picture, "What Shall We Do With Him," will be received on the Pacific coast was received last week by Branch Manager T. E. Hancock from the New York offices of World Film Corporation. Mr. Hancock is planning a pre-view of the subject as soon as it arrives in Los Angeles.

L. D. PURDY, road salesman for Metro, left this week for a trip to Imperial Valley, where he will call on all the exhibitors in that territory.

HARRY COHEN, special representative of Metro, returned to Los Angeles this week from San Francisco. He says that business is resuming its normal trend, and predicts shortly the West Coast theatres will be playing to larger crowds than even before the influenza epidemic.

HARRY LUSTIG, western division manager of Metro, left on January 9 for a visit to all the Metro exchanges on the Pacific coast. His trip will take him to San Francisco, Seattle, Portland, Salt Lake and Denver. He expects to be away from Los Angeles between two and three weeks.

THE ANNUAL New Year's eve social gathering of the Los Angeles film exchange men and their wives was held this year at the Ship Cafe, at Venice. The entire upper deck of the ship was turned over to the exchange celebrants, and following dinner dancing continued into the small hours. Prominent among these in attendance were Mr. and Mrs. Harry Lustig, of Metro; Mr. and Mrs. William Alexander, of United; Mr. and Mrs. Harry Ballance, of Paramount-Artcraft; Mr. and Mrs. A. B. Lamb, of Metro; Fred Miller, of the California theatre; Mr. and Mrs. C. L. Theurkauff, of Universal; Mr. and Mrs. Harry Charles, of American Photoplays; Mr. and Mrs. Paul Mooney, of Fox Exchange; Mr. and Mrs. B. E. Loper, of Select; Mr. and Mrs. C. E. Elliott, of Select; Mr. and Mrs. L. D. Purdy, of Metro; Bart Burtelson, of the California theatre.

"EYE FOR EYE," special Select production, starring Madame Nazimova, has been booked at the new California theatre for the week beginning January 12, it was announced this week by Branch Manager Lamb of the Metro exchange. Special advertising features are being prepared, Mr. Lamb said, to put the picture over in a big way.

All the News of Portland

SPANISH influenza has taken a new hold on Portland, Ore., the increase in cases following Christmas and New Year's festivities being marked, but thus far there has been no talk of theatre closing again.

OREGON towns are still tightly closed, that is the third reported last week, with the exception that at Pendleton a new ordinance has been put through permitting operation of motion picture theatres with patrons occupying every other row of seats and every other seat in a row. This cuts them down to one-fourth capacity.

Theatre men at La Grand and several other points are reported in a fighting mood and determined to fight the closing of their towns.

HENRY BERGER, Jr., who made the famous Columbia River Highway pictures four years ago and lectured with them throughout the country, is back in Portland and devoting his time to art photography-gravure portraits. He has been commissioned to take color pictures of the Columbia River Highway, Crater Lake, and Rainier National Park, next Summer, for Prizma, Inc. For several years he has been filming American wonder spots for this concern.

WENDELL O'DAY, well-known Pacific Coast organist, brought to Portland by J. J. Parker to dedicate the new Wur-litzer organ last October, died in a Portland hospital on January 3 of cerebral embolism-clot on the brain. He was a University of Washington man, a bridegroom of little more than a year, and very popular among theatre people. At one time he was organist at the Rialto theatre, San Francisco.

LIBERTY, MAJESTIC and GLOBE theatres were the leaders in New Year's eve festivities in Portland. Special vaudeville performances, with much local talent, featured the bills, with souvenirs for all. Practically all theatres gave performances—regular bills—until after 12 o'clock.

EDDIE POLO dropped into Portland first week of the new year, made a couple of personal appearances in down town theatres and then departed.

McMINNVILLE, Ore., is a freak town, for it was closed by the health board because of a smallpox scare and not because of the "flu."

W. H. DURHAM, Camas, Wash., film chief, was a Portland visitor recently.

L. JACOBSON is awaiting the end of the influenza scare to dedicate his new Liberty theatre at Klamath Falls, Ore.

SHERIDAN, Ore., was closed for a few days, but it was a diphtheria scare, according to W. E. Dodge, of the Grand theatre.

HENRY CLAY BELL, recently appointed organist at the Globe theatre, Portland, is one of the youngest in the game—16 years old, but Manager Marquard asserts he's more than a hundred in talent.

BERT LATZ, former Jewel representative in the Northwest, was out of the Spruce Division trenches by Christmas and will soon be back in film harness.

GEORGE JACKSON, former Mutual manager in Portland, now with Uncle Sam at American Lake, expects to be back on film row soon.

AMONG recent Portland visitors were Charley Schram of the Grand theatre, Oregon City; Manager Heideman of the Westport theatre, Westport, Ore.; Manager Kiggins from Vancouver, Wash.

R. TEESON, who used to operate for W. H. Durham, at the Grand, Camas, Wash., is back on the job. He enlisted and was sent to Washington State College for training.

V. F. NICHOLS has bought the Star theatre, McMinnville, from Dr. Morris. Nichols came down from Alaska, where he railroaded and later played the organ for Captain Lathrop at Anchorage, to enlist in the army. He was in the service but five months before presented with a discharge.

MRS. S. DANZ, wife of the manager of the Star theatre, Astoria, came into Portland the other day and booked some pictures for the theatre.

WHEN the "flu" resulted in another lid-clamping at Salem, George and Frank Bligh, the theatrical magnates of the Oregon capital, hied themselves to Portland for a trip.

J. B. SPARKS, controlling theatres in Heppner and Condon, Ore., also came to Portland while the "flu" was venting its spleen on his people.

NEWPORT, Ore., has reopened and Manager Bair, of the Royal Theatre, is back on the job.

JOHN WESLEY, of the Peoples theatre, Scio, Ore., has closed his house, pending a new election. The present city council vented its ire on him by soaking a \$450 license in his theatre. His only recourse is to wait until a new council is elected.

Butte Exchange Dines Eddie Polo on Visit For Universal

ON the occasion of Eddie Polo's visit to Butte last week he was the honor guest at a dinner given at the Finlen by George Bourke, manager of the local Universal exchange. Present were several newswriters and the following theatre folk: William Woolfall, Harrison avenue theatre, E. Marshall Taylor, Ansonia; Merle Davis, Broadway; George Peppes, Lyric; Mrs. Lyod and Mr. Whethsone. Polo, who is starring in the new serial, the "Lure of the Circus" appeared in person at the six houses in Butte and suburbs now showing it. He left after a day's stay for Seattle. Mr. Polo was accompanied by Mrs. Polo.

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News of the Week in San Francisco

THIS is the open season for snow films in the high Sierras. Work on filming such pictures started near Truckee, Cal., shortly after the first of the year. Several companies sent troops of actors and retainers of from fifteen to twenty persons each, with requirements of dog sleds, dogs, etc. A large portion of the Alaskan and British Columbia scenes are regularly photographed a few miles from Truckee.

BENJAMIN BRODSKY, manager of the Sunrise Film Manufacturing Co., whose headquarters are located in Yokohama, Japan, is in San Francisco for the purpose of establishing a branch office in this city. He says that later he may establish a branch in New York. Mr. Brodsky has been taking pictures in Japan for a number of years. He states that now he is going after the business of this country and also of the entire world. In San Francisco the pictures will be assembled, edited and cut, and when the New York office is opened they will be distributed from that point. R. E. Hasbrook will have charge of the San Francisco office.

P. R. HENDERSON, of Oakland, is branching out as an exhibitor and owner of theatres. He recently sold the "Clairmont" theatre to O'Neal & Griffen and has since bought "The Avenue" theatre, a house with 1,000 seats under construction at 27th and San Pablo, Oakland. This theatre he is rushing to completion and expects to open about February 1. He has also started to build a 1,000 seat theatre in East Oakland, which will be completed in about six months. This new house will be known as the Tivoli. Mr. Henderson says that he may change the name of the "The Avenue" theatre to the "Strand," but he has not fully decided on this matter.

PATHE FILMS evidently stand ace high in the estimation of Eugene Roth of the California theatre. At least it would appear so from the fact that he has just sent to E. O. Child, manager of the local Pathe exchange, Annual Pass Number One for the year 1919.

FRANK L. OLSEN, before the war connected with the Pathe organization in San Francisco, and who enlisted about fourteen months ago and was assigned to the 140th Aero Squadron, arrived in San Francisco direct from Europe. Mr. Olsen was on his way to the front when the armistice was declared. He says he is going to take a few weeks lay off before seeking a position.

L. SAMUELSON, booker for the Seattle branch of Pathe, and who was reported to have lost his life when the Du Maru was wrecked, has been heard from. With four other men he was picked up at sea in a small boat, and according to latest information is now in the hospital at Manila.

W. L. WATTON of the Colonial theatre, Stockton, was making the rounds of the exchanges last week. He reports a bright outlook for the theatres of his section of the State after the first of the year.

IRA FORD, of the Palmer theatre, San Francisco, died as a result of an attack of pneumonia.

ROBERT BATNER, formerly of the auditing department of Select in the New York office, was discharged from the army in this city and is doing some temporary work here before returning to New York.

HARRY COHN, special representative of the Metro spent two days in San Francisco.

M. E. CORY is back from his first trip in the San Joaquin valley since he joined forces with the Select Picture Corporation. Mr. Cory is particularly optimistic as to the future after making this trip through one of the most fertile sections of the State. He says that the timely rains has put the entire country in as fine a condition as it has ever been and that pro-

ducers everywhere are jubilant and confident that the coming season will mean bumper crops of all sorts. Mr. Cory found that the Select was popular with the exhibitors. He placed a number of contracts in towns where these pictures had not been shown before, as well as booking all the old customers. He found the exhibitors were especially interested in the Edith Cavell pictures, and he booked this picture everywhere he went.

HARRY LEE KNAPPEN, manager of Select, announces that his office has booked "Ruling Passions" with the California theatre in this city for a first run January 12.

THE wife of H. H. Hicks, recently promoted to the Cincinnati office of the Select, passed through San Francisco this week on her way to Los Angeles to spend some time with her sister in that city.

IT IS announced at the office of Sol Lesser that Mr. Lesser has secured all the Tom Mix dramas for California, Nevada and Ohio. There are 16 or 17 of these pictures, all of them two reels.

THE FILM CLEARING HOUSE, of which D. J. Chatkin is the local manager, is preparing to make a drive for business in this territory. It will soon have two men on the road rounding up contracts, which Mr. Chatkin says should be easy to get after the extensive advertisement run by the company in the Holiday Number of Motion Picture News.

THOMAS HULL, who before he joined the army conducted with his father a theatre in Demming, N. M., is in San Francisco, having just arrived from England. He was in the aerial service and was wounded in France, while flying over the enemy's guns, by a piece of shrapnel from a big "Archie." He wears both service and wound stripes. Mr. Hull is looking for location in California.

HOWARD SHEEHAN left San Francisco last week for a visit East.

CONSTANCE TALMADGE has been promoted from the Portola to the California and appeared in the latter house for the first time through the medium of "Mrs. Leffingwell's Boots."

GEORGE PARKER, manager of the Majestic theatre, Portland; John Jennings, of the Sunset, Portland; Jensen and Von Herberg, magnates of Seattle and Portland; Sol Stiller, of the Liberty, Portland; Eugene Perry, Select, Seattle; were in San Francisco for the New Year's celebration and have just left for a visit to Los Angeles before returning to their homes in the North.

SID CHAPLIN, Roscoe Arbuckle, Bill Hart, Juanita Hansen, Everett Bentley, Grant Churchill and Henry Nief, all movie folk, spent New Year's eve in San Francisco and several days thereafter.

THE ST. FRANCIS theatre, opposite the St. Francis Hotel, in this city, has closed permanently and the location is now under lease to Techau Tavern, which will remodel the building and open its cafe there about June 1. The theatre was famous all over the West as the only one in which the screen was at the entrance end of the theatre and the projection machine at the far end. This was done to avert all danger from fire or panic in case anything went wrong in the projecting room. "Intolerance" was the last picture shown on the St. Francis screen.

THE SUNRISE FILM EXCHANGE, which was being fitted up last week, has now completed its headquarters and is by all odds the most artistic and ornamental in the city. A striking feature of the office is the two large Japanese vases standing over 6 feet high on their pedestals, one on each side of the manager's desk.

Flickers on the Screens of Butte

LOUIS BENNISON, starring in "Oh, Johnny," appeared at the Ansonia, to good business. Bennison was formerly leading man with Dick Sutton's stock company, in this city, and counts among his friends many Butte people.

ARCHIE MALOTTE, former road man in this territory for the Fox people, has forsaken the film game for the automobile business. He is now with the Pan-Motor company.

MISS THELMA GREEN, a sweet-voiced local singer, appeared at the American theatre at the midnight matinee on New Year's eve. She made a distinct hit. Just as the hour of midnight struck she led in the song, "Auld Lang Syne," and the big audience which completely filled the house, joined in the chorus. The matinee at midnight was introduced to Butte several years ago by Manager Bailey's house.

BARBARA SPROULE, the eight year old daughter of Mrs. Dr. Sproule of Butte, has been delighting audiences at the Harrison avenue theatre, whose destinies are presided over by William Woolfall. The Harrison theatre, which shows high class pictures, now has a three piece orchestra in attendance nightly.

J. G. RILEY, former booker for the Paramount-Artcraft exchange in Butte, is in the city from Seattle, where he is making his home.

R. J. HARTWIG of Deer Lodge, where he operates a theatre, was in Butte the past week. He is a brother of Manager Hartwig of a Dillon theatre.

H. BRADLEY FISH, Goldwyn representative, was in Butte the past week, from Denver.

"THE FORBIDDEN CITY" with Norma Talmadge starring, broke all house records at the American on January 1. Packed business all day and until the close at midnight was noted. A. C. Raleigh says that the New Year's record came next to the "victory day" attendance. On both those occasions Butte people simply flocked to the local theatres in droves. The picture made good and Miss Talmadge's friends were all pleased.

G. H. BAILEY, father of Frank T. Bailey, spent the holidays in Butte. The visiting Mr. Bailey, who formerly conducted the Theatorium at Billings, and also had an interest in the Star, is now living in Los Angeles. He was in the show business in Billings for six years and "cleaned up."

H. K. BRIN, one of the popular men in the film business, making Montana, was in Butte last week, from Spokane. He is with the American film exchange at the Inland Empire metropolis.

"IN ARIZONA," starring Doug Fairbanks, certainly was an irresistible magnet at the Rialto last week. Manager Ruffner's house packed them in every night.

Sid Chaplin Uses Unique Stunt in 'Frisco

WHETHER or not Sid Chaplin has selected the San Francisco girl who is to become his leading lady and thus win her way to fame is not yet announced here, but he did pick a little lady to take part in his pictures. Six year old Florence Snow, daughter of Mr. and Mrs. J. B. Snow of Portland, Oregon, gave an impromptu dance, in the lobby of the St. Francis hotel one day last week that won her a motion picture engagement. Little Miss Snow, moved to dance by the strains of the orchestra in the tea room, broke away from her parents and gave a graceful exhibition of terpsichore. Sid happened along during the dance and was so impressed by the capers of the youngster that he agreed, with the permission of her parents, to take the child to Hollywood and star her in his next picture.

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Metro Plant to Have Excellent Lighting System

THE new Metro studios now being built are to have an exceptional lighting equipment, orders having been placed with the Los Angeles branch of Westinghouse Electric and Manufacturing Company for a 300 k. w. motor generator set and switchboard. The plans for this equipment were made by H. F. O'Brien, of the Westinghouse Los Angeles Service Department.

Considerable credit is due C. P. Butler, engineer in charge of construction, and Walter Grams, electrician, for the speed they showed in getting three 35 k. w.'s, one 100 k. w. and one 70 k. w. in a temporary powerhouse and operating in four days' time so that Nazimova's production on the "Red Lantern" could commence on schedule.

Heard in and Around Coast Studios

ANNOUNCEMENT is made this week that Aristo Productions, Inc., a Los Angeles organization, is to begin work within the next few days on the filming of "The Will" at the Robert Brunton Studio, under the direction of Julian Frankenberg. Molly Malone has been engaged as lead, and others cast for this picture are Frank Weed, Jack Nelson and Williard Newell.

AN organization has been perfected by the assistant directors and now has about forty members enrolled. It has been named Assistant Motion Picture Directors' Association, and headquarters will be maintained at the Hayward Hotel. Allan Watt, of Universal, has been elected first president; Harry Schenck, Brunton, vice-president; Rex Hodge, Universal, second vice-president; S. R. Beall, National, secretary and treasurer, and Arthur Flaven, Astra, sergeant-at-arms. The purpose of the organization is said to be partially social and also to bring about co-operation among the assistant directors which will tend to better conditions for the industry generally.

OUT of a field of fourteen comedies shown the management of the new California theatre by the several Los Angeles exchanges a Lyons & Moran star comedy, marketed by the Universal, was selected as the closing subject for their second week's program. The picture selected was titled "Swat the Flirt," and proved a very enjoyable feature of the nine unit program, which had the Douglas Fairbanks subject, "Arizona," as its big feature.

LYONS & MORAN were last week engaged in making a travesty on a well known screen play and have titled their comedy "The Shooting of Hella Balloo." Mildred Moore continues as leading woman for this company.

THE Bull's Eye Comedy Studio continues decidedly active. This week the second Billy West comedy was completed and has been titled "Ship Ahoy." This will go out as the February release. Billy West, the comedian, came near drowning this week when appearing in a scene representing the sleeping quarters in a sailor's hotel. A storm outside was represented by a three-inch hose, and when the flow hit West squarely in the face it proved too much for him and he was down and out for a short time. This film is to follow "Katinka," which was completed recently. Laboratory work is being done at the William Horsley Studio, where release prints will be made.

GENERAL MANAGER NAT SPITZER last week announced that definite arrangements had been made for the increasing of the Gale Henry comedies from one to two reels, and beginning February 1 the first release will be made. This will be "Cuckoo Lizz," and following that will be a two-reel comedy titled "Luck." At the present time the first Pierce-Arrow car manufactured, which is now more than twenty years old, is being used in a comedy. It was secured from a Los Angeles museum and around it is built many scenes.

FOLLOWING a successful one week's run at the Rialto theatre, Los Angeles, the initial production of the Brentwood Film Corporation, "The Turn in the Road," has been retained for the second week and will probably run a third. In order to give this picture a very thorough try-out with the public, it was not advertised extensively as most films shown in Los Angeles during the same week. A few lithographs were put out, no advertising except the one-inch card was carried in the papers. In the face of this the film played to increasing business daily, the box-office receipts being reported at about \$40 increase each day. Since the initial showing of the film at this theatre it has been re-edited and contains many changes.

PRODUCTION activities continue at the Sunshine Comedy studio at full speed during the absence of Director General Henry Lehrman, who has been ill with influenza and will not be back at work for several days. Four companies are at work on Sunshine comedies, these being directed by Jack White,

Fred Fishback, Tom Burbank and Al Herman. Miss Morrison, business manager of the studio, has been absent several days as the result of illness from influenza.

ONE of the greatest thrillers staged in Los Angeles for a film was that shot this week when Bobbie Dunn jumped from the eleventh-floor fire-escape of the Bryson Apartments while five cameras played upon him. This scene is for the Lehrman Sunshine comedy released by Fox, titled "Money Talks," and in which Dunn plays the part of a man 80 years of age, who, when unable to get an apartment with bath, has his tank of cold water placed outside his window, but eleven floors below. Fred Fishback is directing this subject, and had the use of several hundred wealthy tourists, who witnessed the thriller and played the part of atmosphere in the scene.

ONE of the big scenes in Madame Nazimova's superproduction, "The Red Lantern," being produced by her own company at the Metro studios, was made Wednesday night, in which several hundred natives of Chinatown in Los Angeles participated. The scenes were shot in the big Chinese street set that was erected some weeks ago for this special stunt. The picture will be finished within the next two weeks. Albert Capellani is the director.

Short News of San Francisco

NEWTON E. LEVI, recently appointed Coast Supervisor of the Exhibitors' Mutual Distributing Corporation, left January 6 for Portland and Seattle to look over the offices in that territory. Mr. Levi has just recovered from a severe cold which confined him to his home for several days.

J. L. FRAZER, salesman for the Mutual, is leaving in a short time for a trip through that section of the northern part of the State popularly known to the trade as the "Death Trail." It gets its name on account of the difficulties in traveling and making connections advantageously.

GEORGE J. EKRE, formerly manager of the General Film in Los Angeles, has made connections with the Film Clearing House in this city and will handle the sales on the big productions that come through the Clearing House.

SOL LESSER is preparing to leave for Los Angeles in the near future. He announces that the "Hearts of the World" is now available as a leasing proposition in certain sections of the State. By this new plan the theatres will have an opportunity to reap the big benefits that come from showing this picture.

FRANK E. SAMUELS, special representative of the General Film Co., New York, has arrived in San Francisco on a tour of the West in the interests of his company. He was to-day in conference with M. J. Cohen regarding this district. He has been in Los Angeles and goes from here to the Northwest. Thence he returns again to Los Angeles, where he says he wants to remain the rest of his life. He intends to make his future headquarters on this Coast and to live in the southern part of the State.

THE local theatre managers are putting up a big kick over a recent change in the charges made against them for maintaining water stands as protection from fire. The theatres have had to deposit \$175 with the water company which keeps the money without interest and to pay a monthly rental of \$4 per month for the water which they have no use for. Now it seems that the State Railroad Commission has increased this charge to \$12.50 a month and the managers think it an imposition. Added to this the Gas and Electric company has practically doubled their rates, with the commission's permission, and the managers are asking "Where they get off at?"

G. L. THORNTON, formerly manager of T. & D. and Franklin theatres, Oakland and the Rialto at Eureka, has been appointed assistant manager of the Rialto in San Francisco.

UNCONDITIONAL SURRENDER!!!



THE ENEMIES OF GOOD PROJECTION SUCCUMB
TO THE SIMPLEX TWIN GENERALS

THEY HAVE SURRENDERED!!!

Whole army of Projection Pests lay down their arms!!!

Overwhelmed by Simplex Superiority !!!

After harassing the business and making life miserable for the projectionist, old "kill-joy" **FLICKER**, and that General Disturber **BREAK-DOWN** and their constant companions **VIBRATION** and **JUMP**, and **POOR TAKE-UP** and **POOR PARTS** have been hunted down by the **SIMPLEX TWIN GENERALS**.

From all parts of the country comes the same report—"UNCONDITIONAL SURRENDER."

Should any of these pests have escaped, and attempt to become a part of your theatre staff, rush to the nearest Simplex Distributor, give him the sign of distress, and the pests will leave as soon as Simplex enters.

The Simplex Twins have banished projection troubles in the finest theatres, studios, and institutions of the country.

WHY NOT LET THEM BANISH YOURS?

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

“Talk is cheap” but to just talk “cheap” sounds too much like the distress call of an incubator chick to fool the business man who appreciates quality and service.

☐ Our ability to produce prints showing full negative values is firmly established.

☐ Our tinting, toning and combination toning-tinting are in a class alone.

☐ Our ability to perform personal service is exceeded only by our ambition to develop greater power to promote the welfare of our clients.

If we are not doing your developing and printing it should be a case of mutual regret.

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.



FEBRUARY 1, 1919

Motion Picture News

Reg. U. S. Patent Office

DOMINATES THE FIELD



Now He's A Gallant Lover

Thos. H. Ince presents

Wm. S. HART
in
"BREED OF MEN"

An ARTCRAFT Picture

by J. C. Hawks Directed by Wm. S. Hart
Photographed by Joe August. Supervised by Thos. H. Ince.



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Now playing to capacity
in Hundreds of the largest
Theatres of the Country.

Mrs. Charlie Chaplin

The greatest drawing card of the
Year. Through her own ability and her
new name an absolutely certain
moneymaker for your theatre—the
magic girl who is pouring streams of
gold into exhibitors tills with a series
of extraordinary Lois Weber Productions

JUST RELEASED

"WHEN A GIRL LOVES"



LOIS WEBER
PRODUCTION.

Book it today thru
JEWEL PRODUCTIONS
Executive Offices 1600 Broadway New York City

Jesse L. Lasky, *Present's***BRYANT
WASHBURN**in
"Venus in the East"*A Paramount Picture*

By Wallace Irwin

Scenario by Gardner Hunting. Directed by Donald Crisp

"Hicksville-On-The-Hudson"**Couldn't Bluff This "Rube"**

BUDDY got into a deuce of a fix with one of those New York sirens. Bought her expensive jewelry; a hasty proposal; a few thoughtless letters; then talk of a breach of promise suit. There was nothing bad about the girl. She was just after his money, that's all. And Buddy was caught.

But Buddy sized her up right, at the right moment. Then he told her that he was broke. You know the rest. She let him go like a hot poker.

So Cactustown dusted off the Welcome sign, reclapsed him to its bosom, and they—Buddy and Martha from Cactustown—lived happily forever after.

Note—Don't forget to mention in your advertising that this is a famous Saturday Evening Post story. The 8,000,000 or 10,000,000 readers of that publication should be "gone after" in your ads.

**FAMOUS PLAYERS-LASKY CORPORATION**

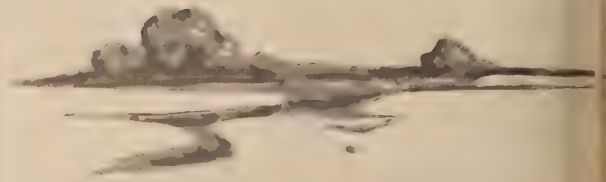
ADOLPH ZUKOR, Pres. JESSE L. LASKY, 1st Vice. CECIL B. DE MELLE, 2nd Vice. JAMES H. HANCOCK, 3rd Vice. NEW YORK



D.W. G.

"A Romance"

A PAGE FROM



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GRIFFITH'S of Happy Valley

THE BOOK OF LIFE

An ARTCRAFT Picture

It Is D.W. Griffith's, So Of Course
It's A Big New Idea!

"A FRIENDLY little story of Kentucky folk," that's what D. W. Griffith calls his newest Artcraft Picture.

Just like calling the Woolworth Building "a tidy little shack," like describing New York as "a busy little village"; the same as saying "a nice little piece of property" when you mean the United States of America.

In "A Romance of Happy Valley," Mr. Griffith has gone far away from war, far from massive spectacles and has laid his story in the land of his boyhood and with his genius he shows the bigness and the narrowness of the cross roads folk.

*A Brilliant Study of Homespun Humanity.
A-throb with the Pulse of Plain People.
Glowing with Love and Faith and Humor.
Stirring with the Tumult of Passions Unleashed.
With a Cast Including Lillian Gish, Robert Har-
ron, George Fawcett, Kate Bruce and Other
Brilliant Griffith Players.*

A play with the most astounding, most heart wrenching dramatic climax ever portrayed on stage or screen!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



"ON THE STRENGTH OF RECORD BREAKING BUSINESS I IMMEDIATELY BOOKED IT INTO ALL OF OUR THEATRES."

Park Theatre

Boston, Massachusetts

THOMAS D. SORIERO
MANAGER

Jan. 14, 1919.

Mr. Wm. A. Brady,
Play House
48th Street,
New York, N. Y.

My dear Mr. Brady:

I am writing a few lines to tell you that I am playing one of your pictures this week, "Stolen Orders", and the public is certainly taking to it.

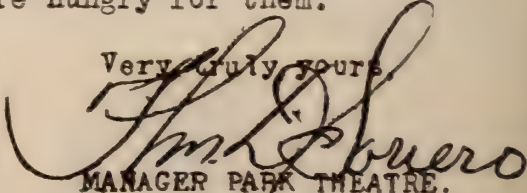
We have opened this week to packed houses, and if I had my way, I would break the policy of the house and run it the second week, but the Stockholders object to breaking the policy.

On the strength of record breaking business, I immediately booked it into all our theatres, that would be four runs in Boston, one week after the other.

I took advantage of your name, William A. Brady, in my ads, and it certainly means a lot to the public, and everybody playing this picture should do the same. The audiences were much impressed with the production, and I am sure the mouth to mouth advertising after the first performance did a lot to make a record breaking attendance.

Make some more pictures like that for the public and the Exhibitor are hungry for them.

Very truly yours,


MANAGER PARK THEATRE.

For
Remaining
TERRITORY

Apply
WILLIAM A. BRADY
The Playhouse
New York City

Another
Wonderful
VITAGRAPH
SERIAL

Albert E. Smith presents

WILLIAM DUNCAN

in

"The Man of Might"

Supported by an all-star cast including
Edith Johnson and Joe Ryan

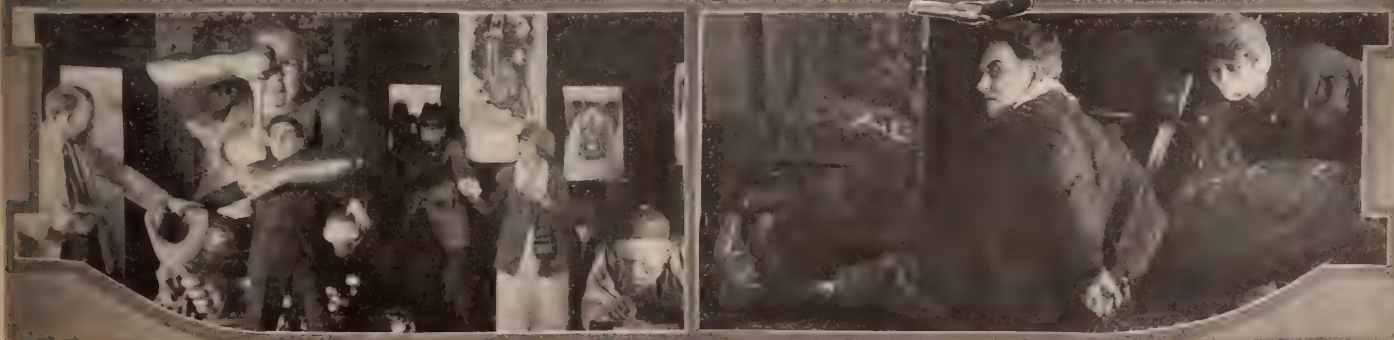
Written by *Albert E. Smith and Cyrus Townsend Brady*

Directed by *William Duncan*

ANOTHER whirlwind Vitagraph serial—better than any that ever piled up cash in your box-office.

Here is a new Duncan serial with *action*—action that will whisk your patrons from mountain to shipboard, from prairie desert to dens of fiendish wizardry. Fights! Lots of them—on the heaving decks of storm-tossed sailing vessels—in the deserted cabin with the fuse gnawing its way towards the fighters to blow them to destruction! Battles of brain and brawn on land, on water, in the air! And threaded through it all a big, human *love story*.

Book this new Vitagraph serial today. Nail up "The Man of Might" banner in front of your theatre now. Let your patrons know it's coming.



VITAGRAPH

Albert E. Smith presents

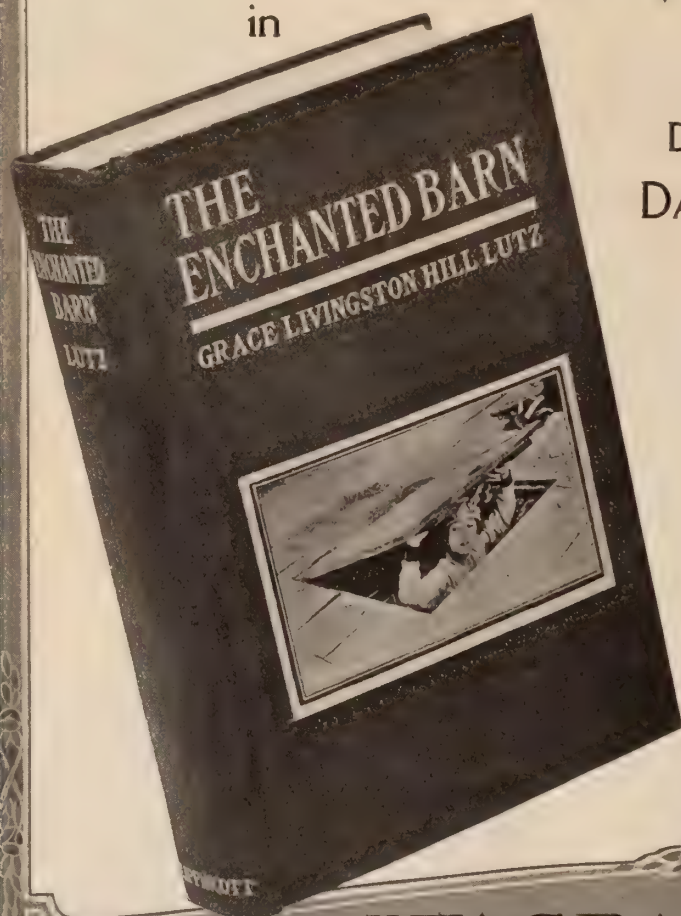
BESSIE LOVE

in



Bessie Love

Directed by
DAVID SMITH



Here is a sunlight picture—one that will make your patrons better and happier for having seen it.

It is a famous book. (Your patrons know this.)

It makes a *better* picture. (They *will* know this.)

Humor—drama—suspense—action—human appeal—it has all of these—with just now and then a catch in the throat.

It's the kind of a feature that will get them in—and then send them away *delighted*.

VITAGRAPH STARS



BESSIE LOVE



EARLE WILLIAMS



ALICE JOYCE



CORINNE GRIFFITH



HARRY T. MOREY



GLADYS LESLIE

BIG "V" SPECIAL COMEDIES

Let Your Patrons Laugh Money
Into Your Box-Office Drawer!

See this comedy and you'll want to give it at least *double* your regular booking.

This big laugh-maker will create the good-will that will mean **INCREASED BUSINESS** every time you announce a Big "V" Special Comedy.

It will be talked about, so cash in on the boosts and play it overtime.

Albert E. Smith presents

EARL

JOE

MONTGOMERY ^{AND} ROCK

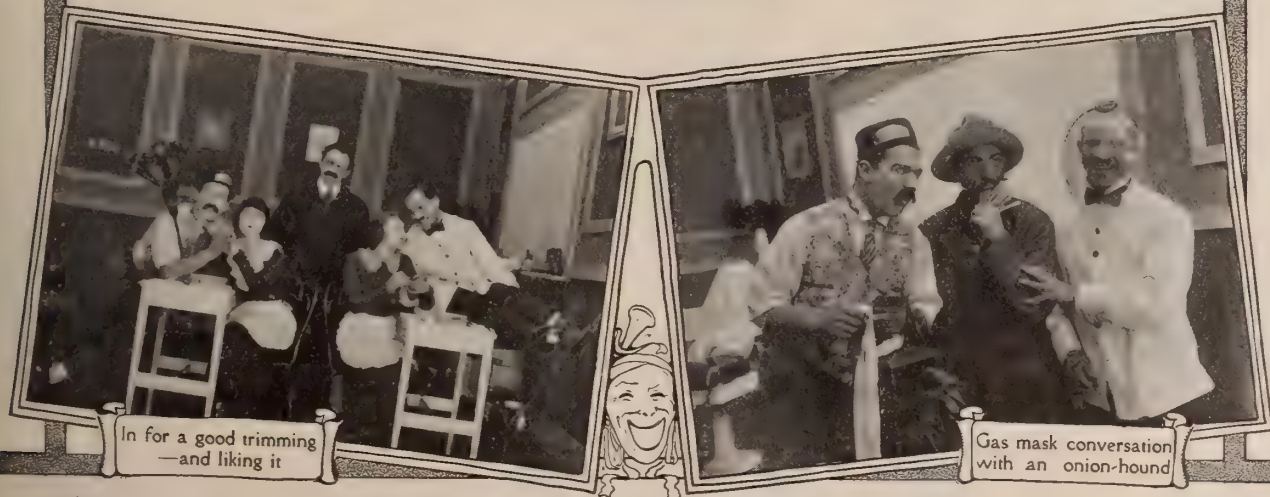
in

"LOVE AND LATHER"

A Big "V" Special Comedy

Two-Reel Big "V" Special Comedy Released Each Week

Recognized screen comedians—Larry Semon—Montgomery and Rock—James Aubrey—are featured in these snappy fun-films which have already gone "over the top" to big popularity and exhibitor profits.



In for a good trimming
—and liking it

Gas mask conversation
with an onion-hound

VITAGRAPH

If you like the "News," write our advertisers; if not, tell us.

STARS TO SELL STARS

THESE twenty-one men, who represent SELECT in as many branch offices throughout the United States, are all imbued with one ideal—to give the exhibitors with whom they are doing business a service commensurate with the quality of pictures they are selling; and that means the finest of service for the finest of pictures!



V.P. WHITAKER,
Washington.



CLAUDE C. EZELL,
Dallas.



SAM E. MORRIS,
Cleveland.



CHARLES R. ROGERS,
Boston.



H. GIFFORD TILL,
New Orleans.



LEO F. LEVISON,
Pittsburgh.



BERNARD E. LOPER,
Los Angeles.



JAMES O. KENT,
Detroit.



FRED C. AIKEN,
Chicago.



ALBERT W. EDEN,
Seattle.



Clara Kimball
Young.



Constance
Talmadge.



Marion Davies.

STARS
SELECT
PICTURES

SELECT **SP** PICTURES

STARS TO SELL STARS

THE stars that shine in Select Pictures, and the stars that sell them — here they are, the artists and the men who bring them to your theatres!



Alice Brady



Norma Talmadge.



Mitchell Lewis.



HENRY SIEGEL,
New York.



JOHN C. RAGLAND,
St. Louis.



HARRY H. HICKS,
Cincinnati.



T.O. TUTTLE,
Atlanta.



MAX MILDER,
Philadelphia.



HARRY L. KNAPPEN,
San Francisco.



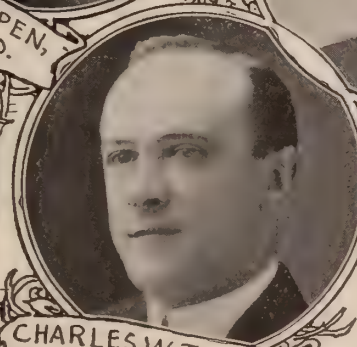
SHERMAN WEBSTER,
Buffalo.



A.H. McLAUGHLIN,
Kansas City.



HARRY E. LOTZ,
Denver.



CHARLES W. TAYLOR,
Omaha.



HARRY A. RATHNER,
Minneapolis.

SELECT'S
BIG
IX

Wake Up The Whole City!



Start people talking about your theatre who never heard of it—they will come miles on trains and trolleys to see

"A ROMANCE OF THE AIR"

They've all read the story run in serial form in the newspapers. Your box office will show immediate results—with increased receipts that will hold up for weeks. This is an opportunity you cannot afford to miss.

Bookings Placed By
INDEPENDENT SALES CORP.

Distributed Through
FILM CLEARING HOUSE, Inc

Foreign Rights controlled by Star Trading Corp., Longacre Theatre Bldg., N. Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

We Had To Show Them!

LOEWS 116th ST. RE

HARRY RAPF'S BIG

BOX-OFFICE BONANZA

WANTED for MURDER

Featuring
ELAINE HAMMERSTEIN

Sensational Production of
S. Jay Kaufman's Powerful Drama
Scoring the Most Pronounced Hit of the Season

Rousing to Wild Enthusiasm The Greatest
Crowds That Ever Packed The Theatres

Marcus Loew wouldn't book it. He didn't want war pictures. But we finally persuaded him to look at it. He saw that it was a great picture and booked it immediately. The tremendous business it did for him is now a matter of record. No big special on the market attracts such immense crowds and is received with such marked enthusiasm. Arrange your dates as soon as possible.

Bookings Placed By

INDEPENDENT SALES CORP.

Distributed Through

FILM CLEARING HOUSE, Inc.

Foreign Rights controlled by Star Trading Corp., Longacre Theatre Bldg., N. Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THIS IS NUMBER 3 OF THE 12 BIG SPECIAL PRODUCTIONS

At The Fixed Rental Prices of
\$10- - \$20—\$30 Per Day

The Great
BACON-BACKER PRODUCTION of
PAUL M. POTTER'S
Dramatic Masterpiece



A WOMAN'S EXPERIENCE

The Famous Author's Most Sensational Story Since "TRILBY" and "ARSENE LUPIN"

STARRING MARY BOLAND

No. 1.

"HER MISTAKE"

With Evelyn Nesbit and Her Son Russell Thaw

No. 2.

"LIFE'S GREATEST PROBLEM"

J. Stuart Blackton's Superfeature, Starring MITCHELL LEWIS

No. 4.

"SUSPENSE"

Starring MOLLIE KING in a Thrilling Production of
Isabel Ostrander's Famous Novel

All exceptional show propositions with extraordinary
advertising angles and recognized box office value

Bookings Placed By
INDEPENDENT SALES CORP.

Distributed Through
FILM CLEARING HOUSE, Inc.

COVERING EVERY TERRITORY

Foreign Rights controlled by Star Trading Corp., Longacre Theatre Bldg., N. Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



Distinctly Charming

ALMA RUBENS
in
"Restless Souls"

by Cosmo Hamilton

Recommended as a Triangle Play that will arouse enthusiasm.

Your audiences always respond to the captivating charm of Miss Rubens.

But with "Restless Souls" their delight will be complete. For she triumphs emotionally in this well told, human story. Her cast is well selected. The settings are lavish and realistic.

Consider the popularity of this star, the author and the title. Are these not sales points that you can exploit to your advantage?

Released by the

**Triangle Distributing
Corporation**
New York



EXHIBITORS MUTUAL



**BILLIE
RHODES**
in
"HOOP-LA"

Made by NATIONAL FILM
CORPORATION OF AMERICA

**"WHAT EVERY
WOMAN WANTS"**

With

**G R A C E
D A R M O N D**

Made by JESSE D. HAMPTON

And

BESSIE BARRISCALE in "ALL OF A SUDDEN NORMA" SUSSUE HAYAKAWA in "BONDS OF HONOR"
HENRY B. WALTHALL in "AND A STILL SMALL VOICE" WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"
MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

Released through

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

THE FROHMAN AMUSEMENT CORPORATION

ANNOUNCES

For early release, their six part dramatic ultra attraction.

"ONCE TO EVERY MAN"

A Play with a Punch and a Purpose.
Adapted from the world-wide known novel of the same name.
written by LARRY EVANS, screen version by ANTHONY PAUL KELLY
with

JACK SHERRILL & MABEL WITHEE

TO THE INDEPENDENT BUYERS

In the belief that independent productions of special character and "bigness" are in demand, and that there are state right exchanges of financial standing in the United States sufficient to justify a meritorious production being released through that channel, I have determined to prove my belief by releasing "ONCE TO EVERY MAN" on the state right basis.

I want to state to the buyers and exhibitors that this is the biggest box office attraction The Frohman Amusement Corporation has ever made, and a production that compares favorably (and this opinion is verified by the trade reviews) with any ever offered a state right buyer. Every Father, Mother, Brother and Sister in the whole world will want to see this picture more than once.

My signature hereto proves the sincerity of this announcement.

Wm. L. Sherrill

President

THE FROHMAN
AMUSEMENT
CORPORATION

TIMES BLDG, NEW YORK CITY

Directed by T. HAYES HUNTER

★ UNITED ★ STATES ★ GOVERNMENT ★

Prominent exhibitor praises "UNDER FOUR FLAGS"

The Government's Great Victory Picture



Exhibitor Comment:

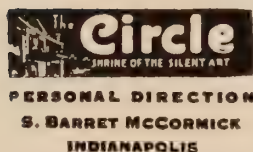
"Wonderful picture. Extra Big Business." "A picture that every theatre should play"—*M. P. News.*

Consensus:

"Powerful production with extra big drawing powers"—*M. P. News.*



**S. Barret McCormick, Managing Director of
The Circle, Indianapolis, writes this letter:**



January 8, 1919

Gentlemen:

"Under Four Flags" was presented, as you know, at the Circle Theatre the week starting December 1st, or three weeks after the armistice was signed, when one would naturally suppose that there would be a lull in the enthusiasm and interest of war activities. But our week of this picture has convinced us that the public's interest in pictures dealing with the actual achievements of American arms, has not been lessened by the cessation of hostilities. "Under Four Flags" played at the Circle Theatre to the largest attendance of any of the numerous war pictures that we have presented.

It appears to me that "Under Four Flags" presents to the exhibitor of America one of the best attractions available today. It is the Victory picture of America and her Allies. This was the manner in which we exploited the same. Our advertising was

planned to appeal to the public as the victors in the great contest, with "Under Four Flags" as the undying record of the glorious achievements of America in the war for Democracy.

Now, the fact of the American troops returning to their homes, each one bringing back his own intimate story of the struggle, will only serve to heighten the interest in "Under Four Flags". It will visualize our boys' own experience. Such history is not to be passed over lightly by the public, and a picture like "Under Four Flags", which tells the actual, graphic story of the closing days of the war, possesses unquenchable appeal to the public.

Very truly yours,

S. BARRET MCCORMICK
Managing Director

Division of Films,
Committee on Public Information,
6 & 8 W. 48th Street,
New York, N. Y.

Any Progressive
Exhibitor
can emulate
Messrs. McCormick,
Rothapfel, Franklin,
Buhler, Crandall,
and others,
and exhibit
this great picture
to the benefit of
his house,
to the pleasure of
his public
(in seeing how the war was won
and to the
distinct advantage
of his
box office

OFFICIAL U. S. WAR PICTURES

The Official War Review—(Weekly)—Pathé

Pershing's Crusaders—First National Exhibitors

Our Bridge of Ships—General Film Corporation

America's Answer

Under Four Flags

U. S. A. Series

Available through the WORLD FILM CORPORATION, except for CALIFORNIA Sol. L. Lesser, State Council of Defense, San Francisco.

FOR MICHIGAN Michigan War Preparedness Board, Lansing. (Except Detroit and Wayne County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Photographs

The Bureau of War Expositions—presented by the United States and Allied Governments

HOUDINI

NO MATTER HOW MANY PICTURES YOU'VE PLAYED YOU'VE NEVER SHOWN ONE IN ANY WAY LIKE "THE MASTER MYSTERY"

WITH HIS UNPARALLELED FEATS OF SELF-LIBERATION HOUDINI BRINGS TO THE SCREEN A NEW TYPE OF ENTERTAINMENT=A DISTINCT NOVELTY IN FILMS

AS A SHOWMAN YOU KNOW THAT A NOVELTY IS A RARE MONEY-MAKING OPPORTUNITY

THE HOUDINI SERIAL IS YOUR OPPORTUNITY=GRASP IT



OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices:

18 East 41st Street, New York City

HOUDINI

Q WHEN YOU BOOK THE HOUDINI SERIAL
YOU GET MORE THAN A PICTURE

Q YOU GET A NEW TYPE OF PHOTOPLAY=
FIFTEEN MAMMOTH TWO-REEL FEATURES
=THE BEST ADVERTISED AND MOST
UNIQUE STAR OF THE AGE

Q ANY OF THESE EXCHANGES WILL SCREEN
"THE MASTER MYSTERY" FOR YOU

ROLFE PRODUCTIONS OF
NORTHERN NEW JERSEY
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS
OF DALLAS
1911½ Commerce St., Dallas, Texas

ROLFE PRODUCTIONS
OF ATLANTA
65½ Walton Street Atlanta, Ga.

ARROW FILM EXCHANGE
OF PHILADELPHIA
1235 Vine Street Philadelphia, Pa.

ROLFE PRODUCTIONS
OF PITTSBURGH
412 Ferry Street Pittsburgh, Pa.

EXHIBITORS FILM
EXCHANGE
A. DRESNER, General Manager
420 Ninth St., N. W. Wash., D. C.

ROLFE PRODUCTIONS
OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

EFFANO FILM EXCHANGE
CAREY WILSON, Manager
729 Seventh Avenue, New York City

CELEBRATED PLAYERS
FILM CORPORATION
207 S. Wabash Street Chicago, Ill.

CANADIAN RIGHTS
REGAL FILMS, LTD.
21 Adelaide Street, W., Toronto, Ont.

FOREIGN RIGHTS
EXPORT and IMPORT FILM CO.
729 Seventh Avenue, New York City

M I D - W E S T
DISTRIBUTING CO.
RALPH WETTSTEIN, Manager
Toy Building Milwaukee, Wis.

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices:

18 East 41st Street, New York City



A.H. Woods presents
FANNIE WARD
in the SPECIAL feature
COMMON CLAY

adapted from the record breaking stage success of the same name by Cleves Kinkead.

Produced by Asha

Directed by George Fitzmaurice

Scenario by Ouida Bergere

A Box Office Attraction If There Ever Was One!

7 parts

PATHÉ
DISTRIBUTORS

STRANDENGLAND

EXTRA SELECTED
FRANK  KEENAN
PHOTOPLAY

FRANK KEENAN

the masterful star of the
successes "More Trouble",
"The Bells", "The Midnight
Stage", etc. is announced
in the extra selected photo-
play

TODD OF THE TIMES

Story by Jack Cunningham
and John Lynch
Directed by Eliot Howe
Produced by Robert Brunton Co.



The true-to-life story of a newspaper man who for fifty years
was as spineless as a jelly fish and how he came to life.

PATHÉ
DISTRIBUTORS



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COMMON CLAY

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The true-to-life story of a newspaper man who for fifty years
was as spineless as a jelly fish and how he came to life.

PATHE
DISTRIBUTORS



In New York's Strand-
on merit-

HAROLD LLOYD

"Wanted, 5000", the latest Lloyd comedy has been booked by New York's Strand theatre on merit. Everywhere these inimitable comedies play, the gales of laughter bear out exhibitor verdict that they are the best one reel comedies made!

"They are surely winners;" A.L. Robarge, Majestic Theatre, Wausau, Wis.

"The best one reelers I've been getting for some time"; W.M. Roob,
Grand Theatre, Port Washington, Wis.

"All of these comedies are good;" W.A. Cowan, Family Theatre, Bay City, Mich.

Produced by Rolin

PATHE
DISTRIBUTORS

Thank You, Mr. Roth, *the* PATHÉ NEWS

is most
happy to know
that you appreciate the "square
deal" which is
its policy!



This letter
points to one of
the many reasons
why the Pathé News
is in the best theatres
everywhere.

San Francisco, Cal.

December 28th, 1918.

Exhibitors Trade Review,
1587 Broadway,
New York City.

Gentlemen:

Believing that a great injustice has been done to the exhibitors throughout the country by certain concerns distributing the news weeklies of current events of the world, as an exhibitor who has used them consistently ever since the origin of these weeklies, I want to protest at the greed of such weeklies as the -----, which have been sold to exhibitors throughout the country as up-to-date topical reviews; advertised to give at all times promptly the world current events, and then just as soon as a timely subject offers itself such as the Surrender of the German Fleet, have endeavored to make a scoop in the form of a special release and asked from exhibitors an excessive price, instead of giving to their customers all that they offer to give them when they solicit their business, at which time they promise to give absolutely the latest current events.

Simultaneously with this announcement to the referred to release by the before mentioned weeklies, the Pathe News and the Official War Review announced that this interesting current event would appear in their next immediate releases in the regular manner and at the regular price. This refusal to get their "pound of flesh" is very commendable and will undoubtedly be remembered by a great number of exhibitors. During the year exhibitors do not find every issue of a weekly a "knockout", or frequently even passable. It occurs to me that here was an opportunity for the ----- and the ----- companies to equalize their shortcomings by giving their customers the benefit of the important happenings taking place in Europe at this time that the American public is anxious to see, and which exhibitors should enjoy by reason of the franchise they hold to exhibit these weeklies. This special issue, special price practice should be discouraged by every exhibitor, since by reason of it the real value of the weekly is lost to him if he encourages such a move.

Very truly yours,

CALIFORNIA THEATRE

(Signed) Eugene H. Roth,

Managing Director.

* (Mr. Roth mentions here by
name two news weeklies
competing with the Pathe News)

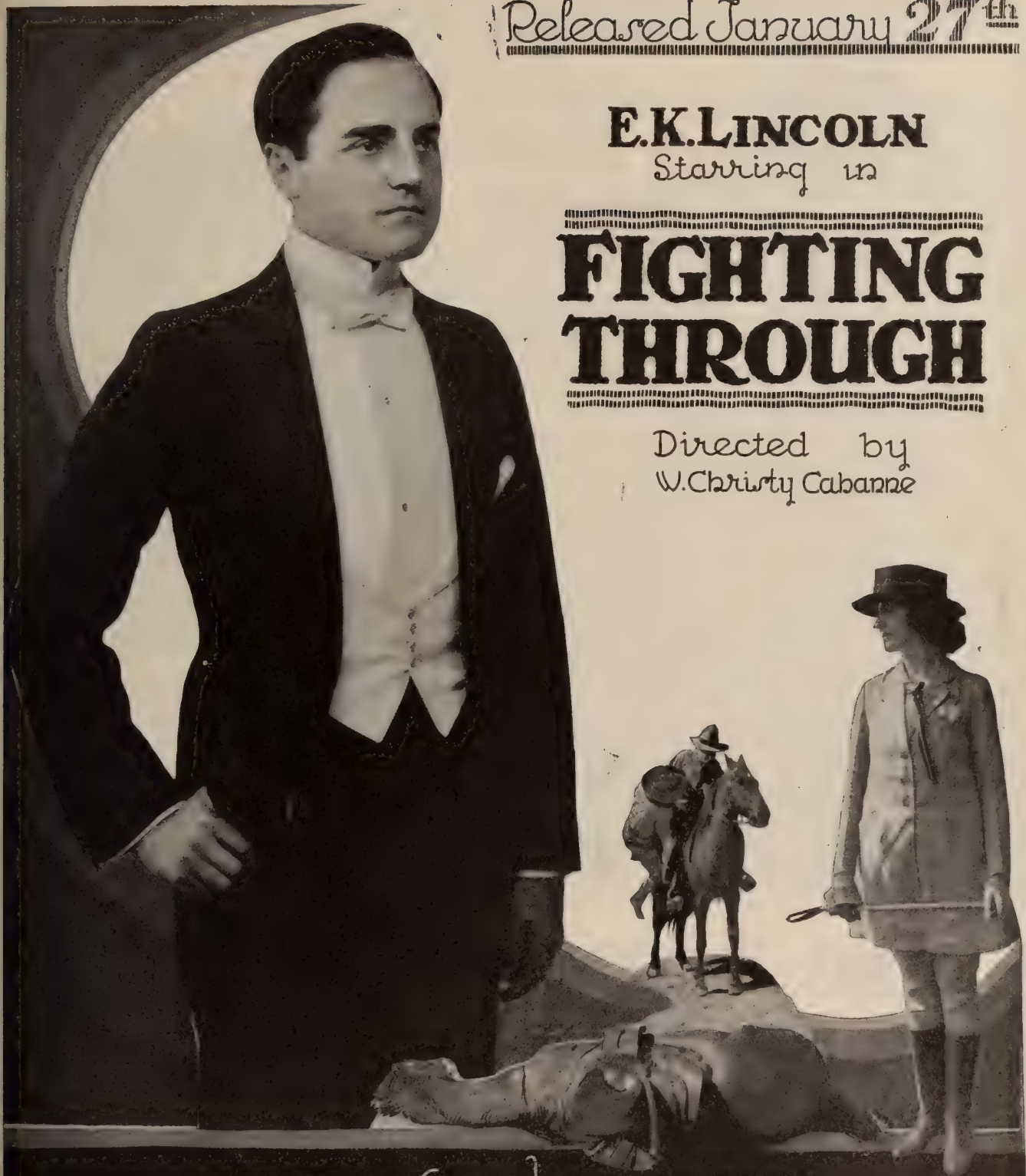
Released January 27th

E.K.LINCOLN

Starring in

FIGHTING THROUGH

Directed by
W.Christy Cabanne



A rapid fire story of a real
Rooseveltian sort of American

Distributed by

W.W.HODKINSON CORPORATION
through Pathe' Exchange inc.

Goldwyn Pictures

*Now Ready:
Goldwyn's First
Pauline Frederick
Production.*

FOR months, pending her first Goldwyn release, exhibitors have said: "Well, let us hope Goldwyn gives this great star *the right kind of stories.*"

By *that* they have meant stories as great as this beautiful woman's dramatic and emotional powers; modern *American* stories; vital themes of the present day and moment; stories like those that established her tremendous screen and stage popularity.

Such a play, meeting the emotional demands of this lovely star, is announced for *February 16* release as the first of our Pauline Frederick Star Series of six productions.

Samuel Goldwyn
presents:

**PAULINE
FREDERICK**

in

**The Woman
on the Index**

*From the powerful stage success
by Lillian Trumble Bradley and George Broadhurst
Directed by Hobart Henley*

The kind of drama the exhibitors have hoped for; the kind the star wanted to do; the kind that Goldwyn found for her; the kind the public likes best and *the kind Miss Frederick does best.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELWYN, Vice President
16 East 42nd Street New York City



Goldwyn Pictures

**"I'm Coming Over at 11 O'clock
—and You'd Better Be There
To See Me!"**

BEAUTIFUL Cora Lamont, who has buried her past amid the snows of gold-mad Alaska, who has found happiness with her husband and child, who has escaped the memories of an act of desperation—

Suddenly hears the voice that means retribution and the loss of everything on earth that promises her safety and contentment.

This is the basic situation of a bold, daring, dramatic story of Eastern days and Alaskan nights in which

Samuel Goldwyn
presents

**GERALDINE
FARRAR**

in
 Shadows



*By Willard Mack
Directed by Reginald Barker*

The unrivalled Farrar as a dance hall girl—you never expected such a surprise. And supported by Tom Santschi as the villain and Milton Sills as the hero.

If you, as an exhibitor, act quickly you can book this production for pre-release before its official release on January 26. "Shadows" is the kind of production that is worth a doubling up of playing time—give it more days and exploit and advertise it to the extreme limit.

"Shadows" is the most powerful and unusual picture Geraldine Farrar ever made; there has never before been a Goldwyn production like it.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELWYN Vice President
16 East 42nd Street New York City

If you like the "News," write our advertisers; if not, tell us.



Betzwood Film Company
presents:

Louis Bennison in Sandy Burke of the U-Bar-U

By J. Allen Dunn

Directed by Ira M. Lowry

This second successful Star Series production of a winsome, lovable, new personality on the screen means a continuation of exhibitor and public approval that greeted his first picture, "O, Johnny!" It has more speed and action; more heart interest; more humanness and more laughs. Announced for release February 23.

Welcomed with open arms in the Great West, you find the *Butte Miner* saying: "Hats in the air for Lou Bennison; he's 'home folks' on the screen." And the *Los Angeles Examiner* saying: "This big stage favorite will number his screen friends by the million." Over-night he captured the audiences of the Eastern cities.

Just a little bit of intelligent promotion and live showmanship will make Bennison one of the best "draws" you have had in years! The Goldwyn service and promotion department is ready to show you some stunts and tricks that will make him still "surer fire."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

The Year's Greatest Melodrama!

HERE is a story of Western plains and bandit raids; a rushing, exciting drama of might and physical prowess in the lawless West of the colorful, romantic days of '49. All over America where Goldwyn has held trade showings and where important first runs are actively competing to get this production, it is the unanimous opinion of the buyers of this picture that it is the surest money-making special attraction the market has provided in months. Have you seen

ZANE GREY'S *Powerful Story* The **BORDER** **LEGION**

Starring
Blanche Bates
and **Hobart Bosworth**
Directed by T. HAYES HUNTER

Tremendously powerful direction of a splendid story has given these two nationally-known stars their biggest screen opportunity and resulted in a production that the Goldwyn organization is proud to distribute in every part of the world. If you need a *really good special in a hurry* wire your Goldwyn manager for price and playing dates.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN, *President*
16 East 42nd Street, New York City



You are wasting your opportunities if YOU ignore advertising.

**FORD EDUCATIONAL
WEEKLY**

\$1,000,000 A Year Invested To Maintain the Quality of the FORD EDUCATIONAL WEEKLY

THIS splendid weekly attraction has been built without ever a thought as to its profits or losses. Henry Ford, who imparts to it his name, his ideals and his vital imagination, has felt that there should be a great, powerful screen educator beyond the reach or influence of propaganda.

The Ford Educational Weekly aims to depict and succeeds in revealing *real* Americans; the inside of great industries in terms of *vivid drama*; those historical things in the old and new life of our nation that make the hearts and minds of the people responsive.

There has now come a time, under the new Goldwyn exclusive distribution, when *The Ford Educational Weekly* attains a greater importance than it has ever had before. This is not because this attraction has undergone any direct changes for it merely continues to maintain its previous splendid quality.

Its greater importance is due to the fact that its presentation is tremendously enlarged by its entry *into the Goldwyn type of theatres throughout the nation*. And there is a Goldwyn type—the best and biggest theatres of the country, patronized by the best people of America.

We have increased the volume of patronage of the Ford Educational Weekly and are enlarging it so rapidly each week that, frankly, we cannot from day to day forecast the size of our standing order for prints.

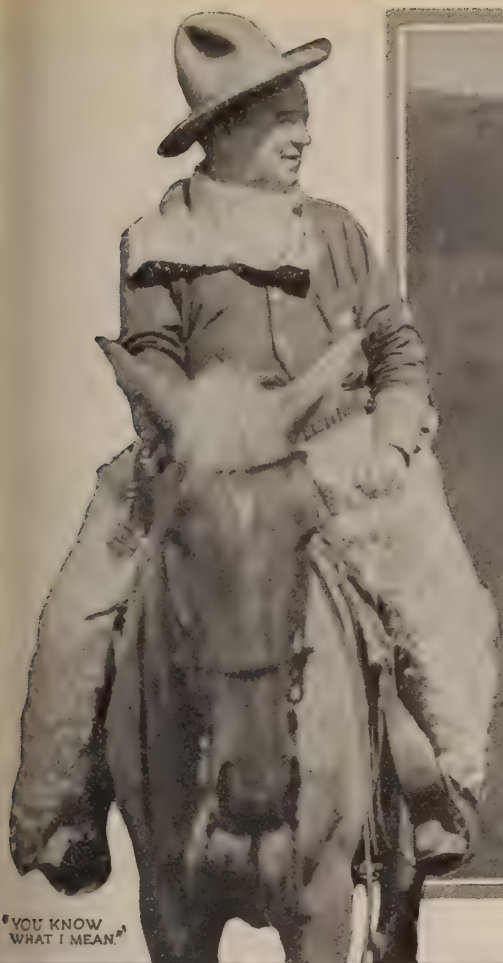
The best exhibitors of the nation are advertising this attraction as one of the appealing features of their programs. Any exhibitor who hesitates about booking it for his theatre is, we feel, making an error of judgment.

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



"YOU KNOW WHAT I MEAN"



CAPITOL COMEDIES

"HAVE ANOTHER"

Seeing is Believing.

ALL right, we'll grant you that. So here are some of the laughable comedy situations and beautiful girls you *will see* in the immediately forthcoming release of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year

Every Second Monday

Comedies so appealing and genuine that 3,100 of the nation's best theatres are presenting and liberally advertising them. Look at these good titles to exploit:

Jan. 12: "You Know What I Mean"

" 26: "The Big Idea"

Feb. 9: "Have Another"

" 23: "A Master of Music"

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City

If you like the "News," write our advertisers; if not, tell us.



"THE BIG IDEA"



YVONNE DELVA

to be featured in

"THE THIRTEENTH CHAIR"

from the play by Bayard Veiller
Adapted and Directed for the Screen
by Leonce Perret

Produced by
ACME PICTURES CORPORATION
Room 808 1457 Broadway New York

Show your patrons these big
timely theme productions-
They want them and are
proving it everywhere!

The GREAT
ROMANCE
with
HAROLD
LOCKWOOD

*Romance, beauty
and thrill with
wonderful
LOCKWOOD
at his best*

The
GREAT VICTORY
Wilson
or the
Kaiser
The Fall of the
Hohenzollerns

*President Wilson
the greatest of the world
figures today is the
feature*

WHY
GERMANY
MUST
PAY

*Big in theme and
drama and absolutely
timely right
now*

ALL
Screen Classics^{INC} Productions

Distributed exclusively by

METRO
PICTURES CORPORATION

Maxwell Karger, Director General

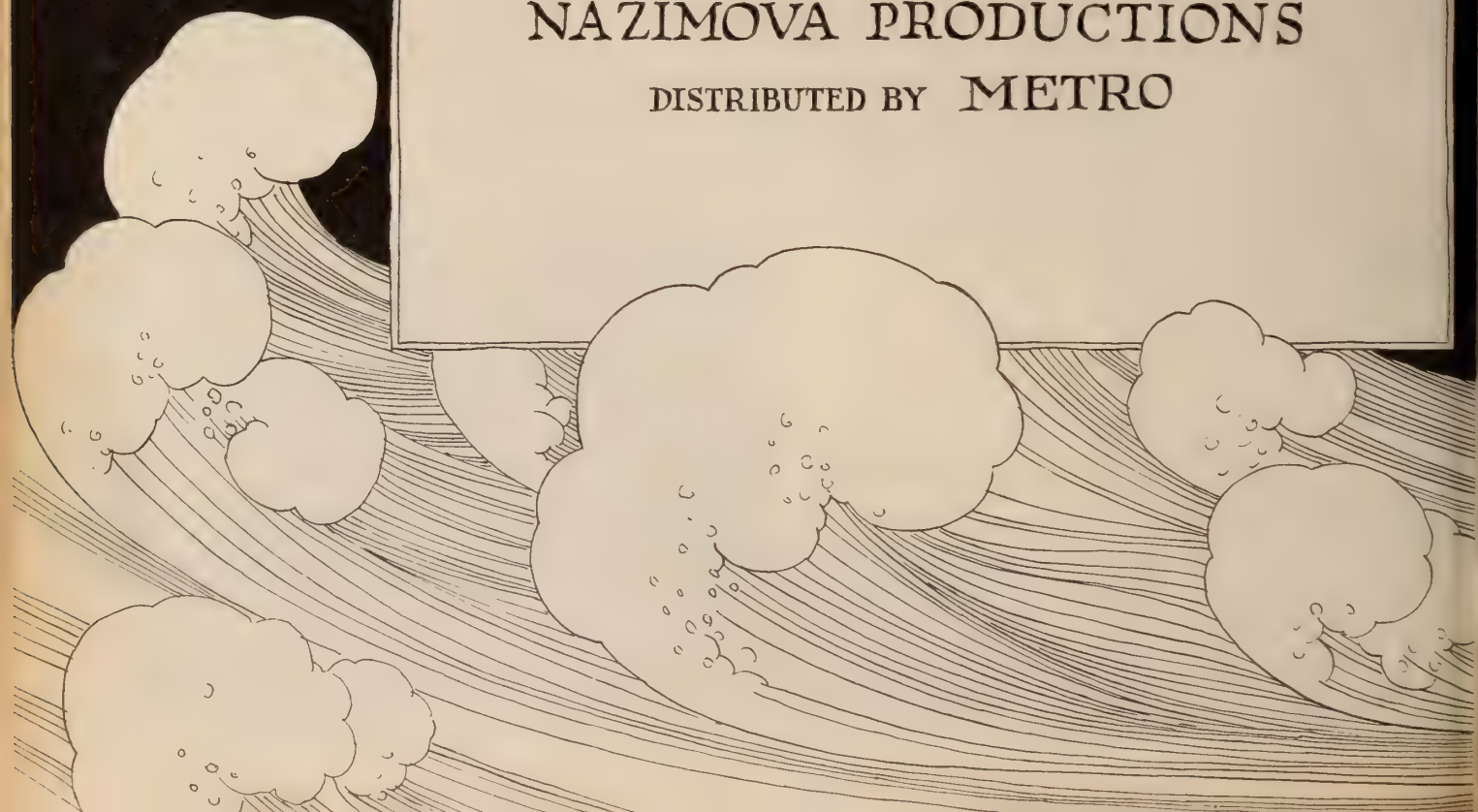
*Clear
the way
for the
week of
February
23rd*

for
NAZIMOVA
in
OUT *of the* FOG

*following
wonderful*
EYE *for* EYE

NAZIMOVA PRODUCTIONS

DISTRIBUTED BY METRO



When Success comes looking for you-
Don't run and hide.

*Metro
All Star Series
Productions*

the only standardized pictures in the world, are again and again exemplified as the success of the screen - they have a standard entertainment value, they please, they satisfy, they make new patrons into regular attendants -

*Take for instance
the very newest presenting*

MAY
ALLISON

in IN FOR
30 DAYS

Luther A. Reed's comedy drama of a rich young girl who is jailed and rented out to an author as a maid. The scenario is by Tom J. Geraghty adapted by George D. Baker and directed by Webster Cullison. Mr. Baker personally supervised it.

It's a real success picture

RELEASED BY **METRO** JANUARY 27



STUDIO DIRECTORY

The REFERENCE BOOK *of* EVERY STUDIO

Being Represented Means
ENGAGEMENTS



TWO-THIRTY-FOUR WEST FIFTY-FIFTH STREET
TELEPHONE CIRCLE 1844
NEW YORK

Jan 11 1919

Motion Picture News.
729 - 7 th Ave. N.Y.C.

Mr E.Kendall Giltett
Dear Sir:-

Replying to your inquiry as to the value of your Studio Directory to the members of the M.P.D.A. I can only answer personally as we do not meet for several days. I have found it of great help when casting plays and always have a copy handy but I do wish you could impress upon the actors that the lack of their telephone numbers in their biographies loses them engagements, time and commissions. All casting calls are made by phone and if we had the numbers in the directory we could dispense with our troublesome card systems and get in touch with actors immediately. If you left a blank line at the end of each biography it would be even better.

I think you have a most valuable publication and I hope the whole trade will help themselves by helping you to make it perfect.

Yours

George Irving

Director.M.P.D.A.

PERSONAL DETAILS in the BIOGRAPHY SECTION
PHOTOGRAPH and ANNOUNCEMENTS
in the ADVERTISING SECTION

Write Nearest Office at Once

MOTION PICTURE NEWS

Wright & Callender Bldg., Los Angeles

729 Seventh Ave., New York City

220 South State Street, Chicago

IT'S EASY TO MAKE MONEY

WITH OUR
TWO REEL FEATURES

WITH
STARS

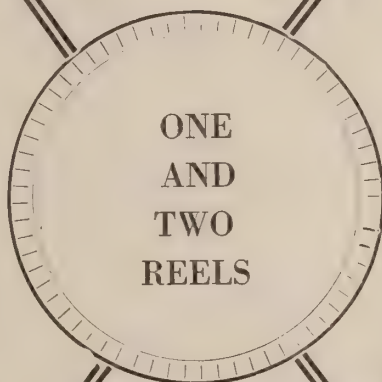
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SENSATIONAL
WESTERNS

EXCITING
RAILROAD
DRAMAS



OFFICES BEING ESTABLISHED
in

New York City
San Francisco
Los Angeles
New Orleans
Kansas City
Cincinnati
Pittsburg
Atlanta
Buffalo
Seattle
Boston
Detroit
Denver
Dallas



ONE
AND
TWO
REELS

↓
GRIPPING
DETECTIVE
STORIES
CLEVEREST
of
COMEDIES
↑

WONDERFUL AND SENSATIONAL

1—3—6 Sheets
on Everything—
The
Best Ever Made

Get in Touch With
Your Closest
Exchange
at Once

For the
Time
Being

**READY
TO BOOK
NOW!**

Releases Begin
February 3rd

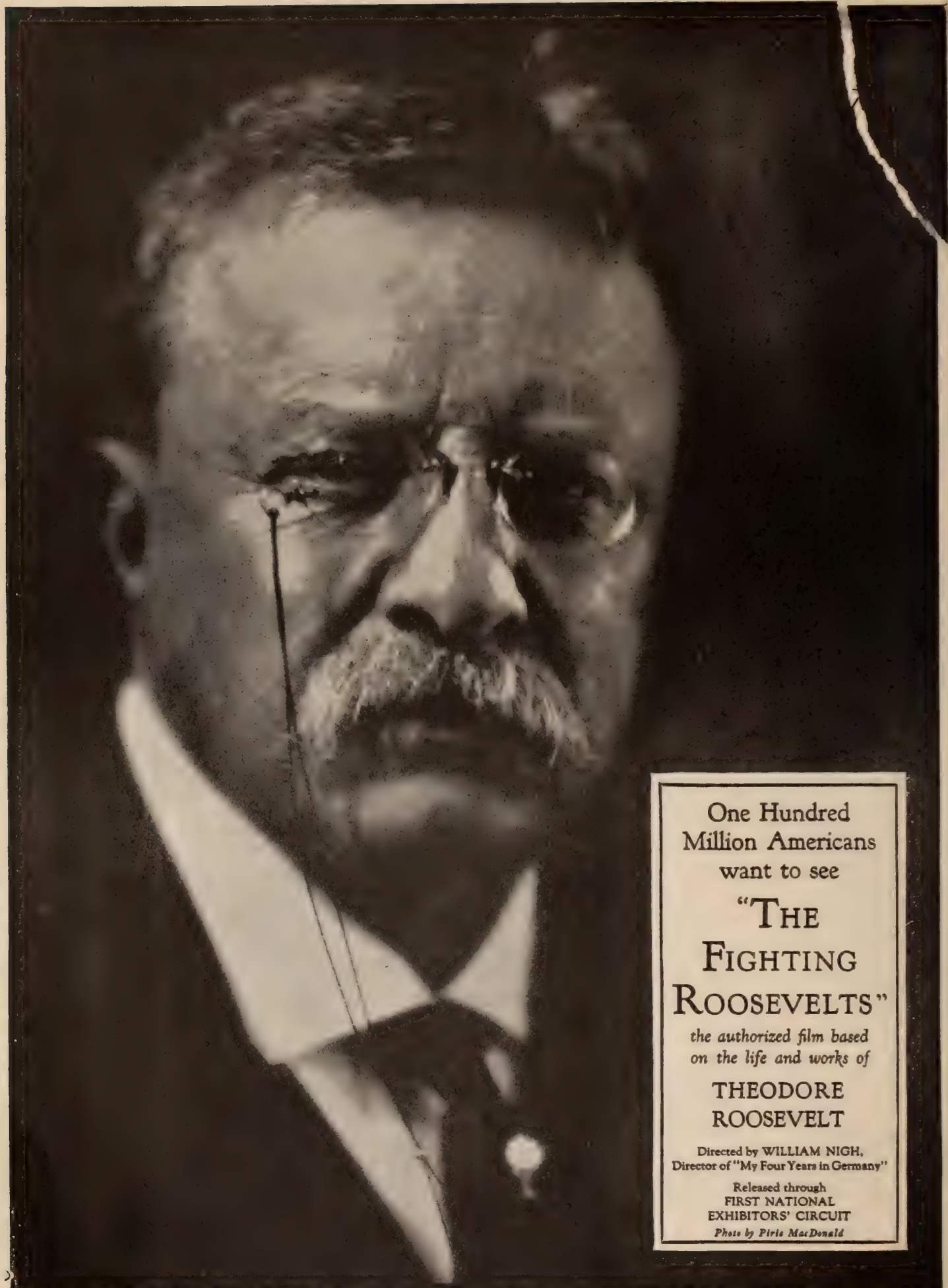
—Exchanges Now Open—

220 S. State Street.....	Chicago
421-4 Loeb Arcade Building.....	Minneapolis
3431 Olive Street.....	Saint Louis
407 Sloane Building.....	Cleveland
1314 Vine Street.....	Philadelphia

CAPITAL FILM COMPANY, Inc.

Executive Offices
MERCHANTS BANK BUILDING
INDIANAPOLIS, IND.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



One Hundred
Million Americans
want to see

**"THE
FIGHTING
ROOSEVELTS"**

*the authorized film based
on the life and works of*

**THEODORE
ROOSEVELT**

Directed by WILLIAM NIGH,
Director of "My Four Years in Germany"

Released through
FIRST NATIONAL
EXHIBITORS' CIRCUIT

Photo by Pirie MacDonald

Has "Virtuous Wives" broken your house record yet?



ANITA STEWART

Louis B. Mayer's Policy:

Big Star

Big Stories

Big Director



LOIS WEBER

Here is *Some* wire from Louisville, Ky.:

LOUISVILLE, Ky., January 6, 1919.

FIRST NATIONAL EXHIBITOR CIRCUIT,
6 and 8 West Forty-eighth Street, New York City, N. Y.

Just finished viewing "Virtuous Wives." Undoubtedly finest production of its kind ever released. We wish every exhibitor could see this picture before booking, they could then realize for themselves the indescribable class and merit of this production. "Virtuous Wives" is a hundred per cent. production, viewed from any angle. It will be a real pleasure for us to distribute "Virtuous Wives." We will offer it to exhibitor with a guarantee against loss, regardless of price they pay for it. "Virtuous Wives" already booked by Strand Theatre, Louisville; Crescent Amusement Company, Nashville; Signal Amusement Company, Chattanooga, for week. Each believe it will ultimately play in every theatre our territory. Some of the enthusiastic people at the screening join us in congratulations to Mr. Mayer, Miss Stewart and others responsible for the magnificent production of "Virtuous Wives."

BIG FEATURE RIGHTS CORPORATION.

FRED LEVY, *President.*

LEE L. GOLDBERG, *Secretary.*

GEORGE STARKEY, JR., *Representative.*

NATHAN SCHAFFNER, *Representative.*

H. E. MATTHEWS, *Representative.*

GEORGE R. NEWMAN, *Managing Editor.*

Louisville Evening Post.

JOSEPH GOLDBERG, *Advertising Manager*

Strand Theatre.

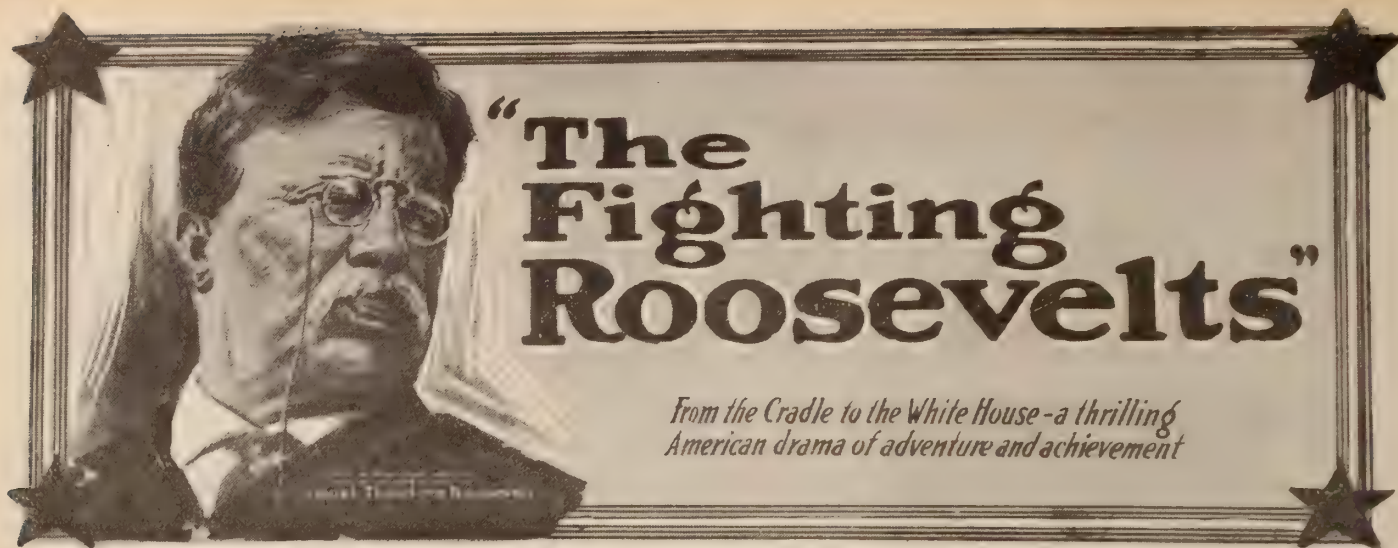
M. SWITOW, *Owner, Switow Theatres, 1:38 A.M.*

Lois Weber
will direct the second
Anita Stewart Picture

She makes Box Office Attractions

A FIRST NATIONAL ATTRACTION





Reproduction of the 24-Sheet Poster Design

This is a striking line of copy:

Theodore Roosevelt at your theatre

It will bring his friends to see "The Fighting Roosevelts"

All of his admirers are not picture fans.

You must let all the people know he is at your theatre. It's a rare chance you have.

The Film is a *Good Show*, entertaining and thrilling. The fans will like it.

But to get the big money you've got to let the non-picture going public know HE is at your theatre.

The press sheet contains a multitude of material. Get one, you'll see the possibilities.

Here's a chance to get **BIG MONEY**
and bring new patrons to your theatre

Theodore Roosevelt's profits go to war charities



Distributors

*Unusual Opportunities
For Exploitation—*

"The Eleventh Commandment"

Every Married Woman
Knows What It Is—
And Every Daughter
Should—

*Produced in a sensational
six part photo-drama by*

RALPH W. INCE

Starring
LUCILLE LEE STEWART

AVAILABLE NOW
at Exchanges of
EXHIBITORS
MUTUAL
DISTRIBUTING
CORPORATION



SELZNICK PICTURES

If you know a good thing
when you see it, grab it
before everyone sees it.



A GOOD THING FOR YOUR
BOX OFFICE WOULD BE A
FRANCHISE FOR EIGHT
SELZNICK PICTURES

Featuring

OLIVE THOMAS

First production

'UPSTAIRS & DOWN'

Ready in March, and one picture
every six weeks thereafter

WRITE TO US
TODAY ABOUT
THIS FRANCHISE

SELZNICK PICTURES

CORPORATION

MYRON SELZNICK . . . President and General Manager
CHARLES GIBLYN Director General

501 FIFTH AVENUE, NEW YORK

BOX office returns that are breaking the records of some of the largest theatres in the country are the immediate result of the release by William Fox of

Salome

on an independent basis. Live-wire exhibitors everywhere are availing themselves of the opportunity to show

Theda Bara

in the dramatic role of the world's greatest vampire—the wickedest woman of history—a J. Gordon Edwards transcendent triumph in the welding of drama and spectacle.

BOOK IT NOW!

F O X
FILM CORPORATION





Let Human Interest Swell Your Bank Account

ONCE MORE has William Fox struck a mighty chord of popular demand with a great, throbbing drama of universal appeal.

Once more has he given to exhibitors and the public a screen classic that in dramatic and emotional strength, in tense, powerful human interest, in the might of its magnetism, in wholesomeness of theme and in constructive influence stands alone among the photoplay achievements of today.

EVERY MOTHER'S SON

The Greatest Mother Drama Ever Filmed

featuring CHARLOTTE WALKER

is an American "Les Miserables" with a heroine instead of a hero, and already is outrivalling Victor Hugo's masterpiece as a box office sensation!

The love of a mother for her son—the love of a man for his country—the love of a youth and a maid—these are the mighty themes that RAOUL A. WALSH has woven into a tremendous, human story of unparalleled profit possibilities! Play safe! Book it today!

F O X
FILM CORPORATION

They're a Scream!

Don't take our word for it! Ask
any of these first-run exhibitors
who are regularly showing
Captain Bud Fisher's

MUTT AND JEFF

Animated Cartoons

THEATRE	CITY	THEATRE	CITY
Odeon	Savannah	Palace	Wichita
Fine Arts	Chattanooga	Cabrillo	San Diego
Strand	Tampa	Liberty	Dubuque
Lyric	Fall River	New Empire	Montgomery
Olympia	Cambridge	Strand	Jersey City
Empire	Portland, Me.	Life	Meriden, Conn.
Rands	Troy, N. Y.	Olympic	Altoona, Pa.
Bijou	Jamestown, N. Y.	Royal	Des Moines
Royal	Rockford, Ill.	Victoria	Harrisburg, Pa.
Apollo	Dayton	Empress	Springfield, Ill.
Majestic	Springfield, O.	Globe	Richmond, Va.
Liberty	Cleveland	Claremont	Oakland, Cal.
Idle Hour	Fort Wayne	Rialto	Butte, Mont.
Hickory	St. Joseph, Mo.	Broadway	Charlotte, N. C.

Current Release: DOG-GONE TOUGH LUCK

See it at any Fox Exchange

FOX

FILM COPORATION



"Come to me," says Mutt.

"Come to me," says Jeff.

"Come to me," says the Cop.

Everybody's Admitting It!

Roaring lions, shapely girls and convincing comedians have helped to make

WILLIAM FOX

SUNSHINE COMEDIES

the funniest two-reelers on the market

See any of these releases at any Fox Branch Office and be convinced they're limited to laughs:

"Oh, What a Knight!"	"A Tight Squeeze"
"The Son of a Hun!"	"Who's Your Father?"
"The Fatal Marriage"	"Wild Women and Tame Lions"
"Mongrels"	"A Neighbor's Keyhole"
"Roaring Lions on the Midnight Express"	"A Waiter's Wasted Life"
"The Diver's Last Kiss"	"A Self-Made Lady"

F O X
FILM CORPORATION



PROOF OF THE PICTURE IS IN THE AUDIENCE

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Day Message	White
Night Letter	N.L.

WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
ALWAYS OPEN

RECEIVED AT
THE 57 COLLEGE & EX ST
ATLANTIC CITY NJ JAN 12 1919

J.A. DERST
UNITED PICTURE THEATRES OF AMERICA
1600 BROADWAY NEW YORK

CONGRATULATIONS ON LIGHT OF WESTERN STARS OPENED ON
COLDEST NIGHT OF WINTER AT COURT THEATRE ON BOARDWALK
TO CAPACITY HOUSE STOOD THEM UP SECOND NIGHT IT IS CER-
TAINLY ONE GREAT PICTURE EXPECT TO DUPLICATE AT CITY
SQUARE THEATRE NEXT WEEK
614 AM
EDWARD J. GREGG GENL MANAGER

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UNITED PICTURE THEATRES OF AMERICA
1600 BROADWAY NEW YORK

OPENED SUNDAY RIALTO TO CAPACITY ON LIGHT OF WESTERN
STARS STANDING ROOM ONLY FROM TWO PM UNTIL TEN OCLOCK
CLOSING TIME STOP MONDAY TUESDAY AND WEDNESDAY EQUALLED
BEST RECORDS OF HOUSE WE ARE MOPPING UP ON UNITED FIRST
PICTURE
H E ELLISON

CLASS OF SERVICE SYMBOL	
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Day Message	White
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UNITED PICTURE THEATRES OF AMERICA INC
1600 BROADWAY NEW YORK NY

PREMIER SHOWING IN THE STATE OF CALIFORNIA OF THE UNITED RELEASE
AT THE LIBERTY THEATRE SACRAMENTO CALIFORNIA THE LIGHT OF WESTERN STARS
A KNOCK OUT TURNING PEOPLE AWAY AT ADVANCED PRICES SINCE SEVEN THIRTY
DUSTIN FARNUM REACHES THE HEIGHT OF HIS SCREEN CAREER IN THE PICTURE
UNANIMOUS VERDICT OF THE PUBLIC THIS OPENING ABSOLUTELY SPELLS SUCCESS
FOR UNITED
J W DITASIO
PROP

CLASS OF SERVICE SYMBOL	
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Night Message	N.L.
Day Message	White
Night Letter	N.L.

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U P T OF AMN
1600 BWAY NEWYORK

WESTERN STARS PLAYING MERRILL THEATRE ALL THIS WEEK IS "BREAKING ALL
HOUSE RECORDS EVEN EYE FOR EYE STOP MERRILL PREDICTS DUSTIN FARNUM
WILL BE BIGGEST MALE STAR AFTER RELEASE OF WESTERN STARS THEY CAN
HARDLY WAIT FOR MAN IN OPEN RECORDS
C W BUNN 235P

CAPACITY not merely Sundays
 But all week
DUSTIN FARNUM
 THE **LIGHT OF WESTERN STARS**
 Directed by Chas Swickard
 BY ZANE GREY

ANOTHER BIG RELEASE

January 26TH

The
Stupendous
Story of a
Woman's Great
Temptation

Revealing a
new Triumphant
Fascinating



KITTY GORDON IN 'ADELE'

From Adele Bleneau's Thrilling Romance 'The Nurse's Story'

Foreign Distributor
DAVID P. HOWELLS 729-7TH AVE. N.Y.C.

Directed by WALLACE WORSLEY

United Picture Theatres of America Inc.
1600 Broadway J. A. Berst Pres. New York

Reaching the World Market

SAID a prominent film man from Russia. "Copies of Motion Picture News contain so much practical market information that even in every foreign buying centre which I have recently visited, I find them filed and steadily referred to throughout the film trade.

"No other American Journal takes the place of the 'News'"



There are throughout the world about 250 buyers of American films. This is the extreme number and embraces the small and intermittent purchasers.

A recent check against this list shows that the "News" reaches practically the entire list.

Particulars to any advertiser.

Motion Picture News

Vol. 19 No. 5.

February 1, 1919

The Week in the Film World at a Glance

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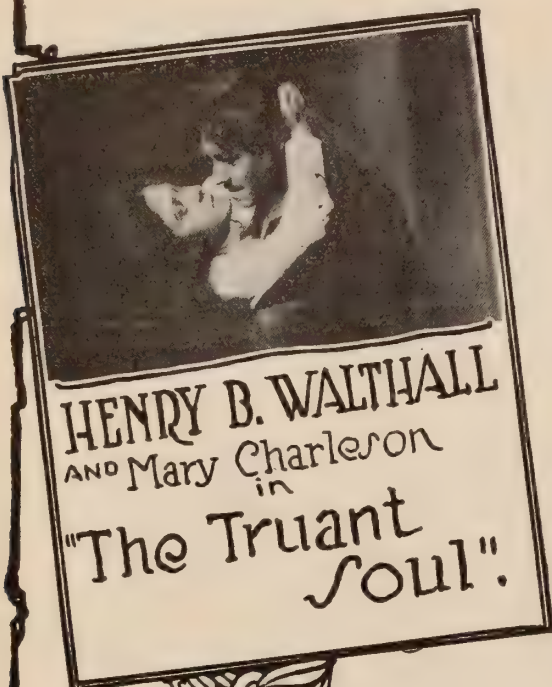
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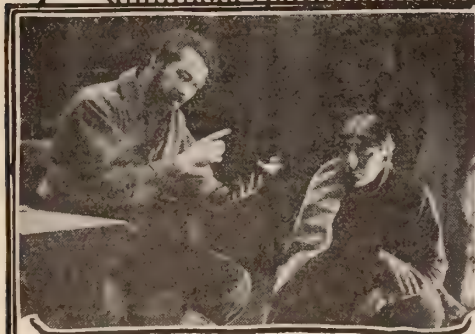
Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright & Callender Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Walthall in Five Great Dramas



You know what it means to announce a Walthall play. Of course it is a packed house. Here are five of the best features enacted by the greatest dramatic actor of the screen. If you have not shown these, you have something in store for your patrons. And every one is worth a repeat.



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GEO. K. SPOOR PRES.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 5

February 1, 1919



A Word to the Wise

The Innocent Bystander Ventures a few Well-Intentioned Thoughts

JUST what does the star combination mean? To be frank, now that the news excitement has departed, there seems to be little to be excited over—as yet.

So very much remains to be seen.

Except for one star, the rest have contracts running throughout the year, or more. We assume these contracts will be observed.

Next arises the two important questions: (1) the production and (2) the distribution of these star pictures under the newly proposed alignment.

Will better pictures be produced?

These stars have already been their own producers—to a very large extent at least. They have had the advantage of well established studios and producing organizations. Will these be improved upon? Will they aim to make still fewer pictures and so make them better? Have they in mind a basic revolution in the art of picture making? Who will head and carry out this new production policy.

These are very important questions. But as yet no declaration has been made in answer to them.

All we know is that the stars, after whom such a scramble has been made, have suddenly decided to band together; for immediately strategic purpose or for permanent purposes it remains to be seen.

* * *

MOST important of all, it seems to us, is the question of the distribution of the pictures—the adequate and profitable distribution of them.

Profitable distribution means profitable to the producers, to the distributors, to the exhibitors.

These star values have risen so high that the whole industry is highly strained by the pressure.

The producers who have had these stars have complained that competition brought their services so high that they couldn't make money with them—that they were compelled to make them serve partly as booking pressure upon other pictures upon which a profit could be made.

Exhibitors have complained bitterly over rental prices,—that they booked star pictures to keep their competitor from getting them, and to advertise their house, whether the star picture paid them or not—a situation quite similar to that of the producers.

Have we now, or will the stars themselves make, a distribution agency able to handle this tense situation?

WE are saying, here, neither yes nor no on the point; but it must be apparent to anyone—even to the stars themselves, that there is a decided tenseness to this problem and that this tenseness is due to the exceedingly high value placed upon the star's services.

Better pictures may be made and through better advertising to the public, more box office money may be had from the public.

Or distribution may be more economical and more efficient—thus relieving the tension by saving cost and increasing gross booking revenue.

But those enormous service values are stickers; and we say this in the best interests of the stars themselves.

You don't—Mr. and Miss Star—want to kill the goose that is laying the golden eggs for you.

You don't want to strain this industry till it stands in daily danger of cracking wide open—till it trembles right along with unhealthy unrest.

You don't want to keep supporting capital away from it—it needs capital very badly; and capital, you know, regards you as an intangible asset. You may be here or not here tomorrow; your popularity is not a bankable matter like ground, bricks and mortar.

* * *

WE take it that you expect to remain in motion pictures and not get out quickly and profitably regardless of your own and the industry's future.

You don't want to do this for your own best interests. Then you'll have to look ahead a little, along with the industry; only the stability of the industry will keep you stable.

We have gamblers and constructionists in this business. Which side are you on—the quick clean-up end or the big, stable, future end?

You may regard yourself as a super person. You are not. You are simply super popular, but this popularity, this wide acquaintance with the public, are given you by the motion picture.

You don't want to destroy this motion picture; if you do, in all logic, it will only destroy you.

W. A. Johnston

National Advertising—II

Reasons Why the Exhibitor is Nucleus of Advertising

THE point we aimed to drive home in last week's editorial on advertising the picture is that the exhibitor must be the fountain head, or the feeder, or the nucleus of national advertising.

There are several valid reasons for this, as we pointed out.

One is strong enough, however, to stand alone. It is this: that the peculiar distribution of pictures, the fact that they appear locally only for a few days, makes it impossible for the manufacturer to direct the advertising out of New York, and makes it imperative for the exhibitor to hitch up to the picture when it appears at his theatre.

It is, in other words, necessarily, a retail advertising proposition.

We believe this situation should be made clear to the newspapers.

The leading dailies today are constantly expecting a big advertising campaign from the manufacturers. They believe they deserve this if they are to maintain photo-play departments; and they believe the section demands it.

They do not understand that pictures differ altogether from other commodities in the salient points of national advertising—that Ivory Soap, for instance, may be advertised as a brand because every cake is like every other cake, and furthermore the cakes are always on the dealer's shelves when the customer calls.

Every feature picture, on the other hand, must be advertised distinctively and apart from its brand name; and it must be advertised when and where it appears—by the theatre showing it, in other words.

* * * * *

NEWSPAPERS should be told why national advertising need not be expected from the manufacturers alone.

They should also be told how they can help the exhibitor advertise, and how exhibitor advertising, if fully promoted, may equal department store advertising, as it already has in some cities.

In the creation of exhibitor advertising three factors are involved: the picture manufacturer, the exhibitor and the newspaper.

There must be co-operative effort among these three.

The manufacturer should supply the exhibitor with complete advertising material; the newspapers, through a service department, should help the exhibitor employ this material, just as it now helps with other retail businesses.

Patience is necessary to build up this ideal situation.

* * * * *

THE manufacturer of today does not get the proper advertising material into the exhibitor's hands. But a considerable effort at much expense is being made, and in some quarters there is marked improvement; and more and more the manufacturer will realize that his real customer is the public, not merely the exhibitor, and that to make and hold public patronage for his pictures he must give the exhibitor advertising material that is highly efficient and exact—that sells each picture for all it's worth, but which doesn't jeopardize public confidence by overselling it.

And the exhibitor in general is by no means educated up to the value of newspaper advertising. He is today, perhaps, the greatest obstacle to the adequate and extended advertising of the picture. But the success of those exhibitors who do considerable advertising is so marked, and

it is so easy to indicate all about him the quick response of the public to clever picture exploitation, that the campaign of education should not be so difficult with him as with other kinds of retailers.

The policy of MOTION PICTURE NEWS is to supply the exhibitor with the manufacturer's advertising material, through its advertising pages, its Service Bureau and special service sections, and its Complete Plan Book.

We are also putting all this material into the hands of the newspapers so that their service departments may be able at call, to prepare full copy on any current release.

We regard this as the very highest service a trade paper can give to this industry.

* * * * *

Prohibition and Pictures

THE New York *World*, in an excellent editorial points out the solemn fact that the wave of prohibition fanaticism now sweeping this country is an invasion of the American system of government in that through constitutional amendment, it ignores the police powers of the States and thereby makes them provinces or districts, not self-governed, of the Federal Government.

Motion picture executives will easily recall that the strongest argument against Federal regulation of motion pictures was that the police powers of the States were fully able to control locally the theatre and pictures.

The *World* says: "No less certain is the prospect that one successful invasion of the rights of States by sectarian and centralizing influences will be followed by many others designed still further to regulate or suppress customs, diversions and occupations, domestic relations forms of public worship, perhaps matters of faith and opinion."

The closing of saloons will undoubtedly help the motion picture theatres. And, on any ground, we hold no brief for saloons.

But it will not help the motion picture, and it may destroy its present industry, if the same crowd of reformers, led as most of them are by deplorable bigotry, decide that theatres be closed on Sunday and that indeed their entire regulations, as well as the making of pictures, be subject to Federal laws and commissions.

This is by no means improbable. In fact, it is already threatening. Two bills calling for State and Federal regulation of pictures have just been introduced respectively in the New York State Legislature and in Congress.

It looks as though a greater problem than those involving star contracts is now facing the motion picture.

* * * * *

An Actress

IT is with real pleasure that we go out of our way to record here the notable acting of Dorothy Phillips in "The Heart of Humanity." In a well conceived and remarkably executed photoplay, the construction of which does great credit to Alan Holubar, Miss Phillips makes you feel every moment of an appealing and thrilling story. Can anything more be said of fine acting?

W. A. Houston

Dealing in Personalities



**"Rumors
Float Steadily
About
His
Steady Silence"**

WHY do we publish Hiram Abrams' likeness here this week?

Because he is the only film man now in Los Angeles who is not mentioned in every telegram coming East about the "Big Five" combination.

And because he is the only film man mentioned in every conversation about the "Big Five" heard in the Astor lobby.

We can't understand what power of man can be enabling Hiram Abrams and Benny Schulberg to keep so quiet out there in Los Angeles.

On Broadway they are blaming the whole deal on this pair. In Los Angeles they are apparently not even mentioned.

What's the answer?

Whatever the answer we will probably hear it in due time from Benny. Until then, we can hear Benny saying—as he has so often to us in the past—"any statement now would be 'premature.'"

A feller we met yesterday said that a man he used to know well declared that a friend of his reported that a cousin of a Claridge waiter told an unknown party that Dick Rowland summed up the news of the "Big Five" combination in these immortal words: "The lunatics have now taken control of the asylum."

SYDNEY COHEN and CHARLES REILLY were up-State visitors last week. Some day these boys will permit us to give them some publicity—and then News readers will hear the most interesting story of exhibitor organization ever told.

JOE LEE just has to break into print this week, having favored us with a crate of oranges from Los Angeles.

Oh, yes—the "crate" was one of those souvenir things containing a half dozen tangerines.

After nailing his reservations "BILL" RUDOLPH called off his trip to the coast. HARRY GARSON is coming East and things will soon be humming on "The Hushed Hour," opening at a Broadway theatre. February 17th is the date, we hear.

Prohibition is here—and in its wake the gol durndest wave of restrictive legislation for the motion picture we have ever seen. The Nation, States and even cities are going after the screen. We have grouped together just the developments of the past week on page 683, and they sure do make a staggering total. We're in for some tough political work, boys.

Speaking of legislative battles to come, a committee of the National Assessment has completed its investigation of last Fall's Expositions and filed its report. *Requiescat in pace.*

IMAGINE AN OHIO reformer's joy when he read that table of donors. "Boodle! Graft!" he screeched. "These picture people are my meat."

A "FIRST NATIONAL DIRECTOR" is the authority given for a rumor wired us from Los Angeles, Thursday, that "Griffith has contracted to produce three subjects for First National. Can't verify."

And following the legislative subject, our own Albany informant, who sits pretty close to the throne, told us: "If it weren't for Governor Smith the Brush bill wouldn't be the joke you think it is. Lots of Democrats at heart opposed to the idea are willing to see it through if only on the theory that it is coming in a couple of years anyway—so why take a chance on some unknown future power?"

THE EXHIBITORS fighting for Ohio Sunday opening are now try-

ing to explain that Hotel Astor meeting and the jingling of the dough-bag to GOVERNOR COX. Some tall 'splanation needed, too.

The Director General of Railroads announces the following time-table on the Coast-to-Coast trolley:

WINNIE SHEEHAN left Los Angeles on Wednesday.

ADOLPH ZUKOR left Thursday.

J. A. BERST and MILTON GOLDSMITH arrived last Friday.

J. D. WILLIAMS states in Los Angeles that First National has contracted for several new stars. Names will come later.

A friend of ours walked into 130 West 46th Street behind James E. McBride at about five-thirty the other day. Mr. McBride stepped into the elevator and said: "Fourth floor, please." The imperious Amazon from Hell's Kitchen looked him up and down and then volunteered: "They ain't doin' no casting up at Fox to-night."

With HARRY ROWSON, JOHN H. TAYLOR, GOLDWYN STOLL, KING and a handful of other English film men in New York just now this sure is looking like the film capital of the world.

JOE REDDY is hanging his hat in the Exhibitor-Mutual offices.

Comes the announcement that popular WILLIAM J. MACGRATH, formerly manager of the News Chicago office, has taken unto himself a bride in the person of Miss Mae Snyder of Lima, Ohio. Congratulations all around!

Before starting East WINNIE SHEEHAN completed a reorganization at the Sunshine Comedy plant. The same directors and efficient organization will continue to turn out the comedies, the only change being the departure of H. Pathe Lehrman.

The Fox Corporation offices in New York issued the following statement January 23:

"The Fox Film Corporation has decided to enlarge its Sunshine Comedy Pictures plant in Los Angeles.

"Sunshine Comedies will be produced and distributed on a greater scale than ever.

"Directors Fred Fishback and Jack Blystone and others began Monday photographing the most lavish and stupendous comedies yet released by William Fox.

"Henry Lehrman is no longer connected with Sunshine Comedies."

ONCE a week for some few weeks Fred Beecroft has stalked into our office and queried:

"Say, why don't you run Charley Burr's picture on that 'Personality' page? He's one of the best fellows in the game."

And once a week we've answered that we hadn't been able to beg, borrow or steal a photo of the same Charles Burr.

But finally we called in Pete Smith's assistance and herewith we present Charles Carrington Burr.

"C. C." started in the advertising department of Paramount several years ago, soon became advertising manager, and then stepped up to the post of assistant manager of the distribution department and right hand person to W. E. Greene and Al. Lichtman.

And "C. C."—take it from any of the Paramount-Artcraft "gang"—is every bit as popular as his rapid rise has shown him to be capable.



**"His
Popularity Is
Second to
His
Ability"**

Local Advertising the Answer

So Says Universal's General Publicity Director Discussing Wm. A. Johnston's Advertising Series

BY TARKINGTON BAKER

FROM no source, it seems to me, has there come a clearer, saner comment on the subject of the advertising of motion picture products than that appearing in the last issue of *MOTION PICTURE NEWS*. Under the title "National Advertising," *MOTION PICTURE NEWS* contributes to this important—to this vitally important—subject some observations that are notable at once for their wisdom, their breadth and their value.

Particularly should emphasis fall upon the paragraph which points pertinently to the fact that "the picture, unlike any other commodity, cannot be standardized; unlike an automobile, or a safety razor, or a package of breakfast food, you cannot make fifty-two pictures alike in quality. Therefore you cannot employ general publicity as general publicity is used with other nationally advertised products to create steady, year-around customers."

No truer word has ever been uttered on this whole perplexing problem! And the sooner this fundamental, basic fact is firmly established in the minds of all concerned—producer, exhibitor and agent, controller or proprietor of the advertising medium—the sooner will the money spent for motion picture advertising show really profitable returns.

Each product of the cinema studios, each individual picture, must be separately and individually advertised. It must be advertised, moreover, as a perishable product. As *MOTION PICTURE NEWS* well says, pictures cannot be permitted to remain on the dealer's shelves. They must be marketed without delay or they lose much of their timeliness and, consequently, much of their value.

For the exhibitor the newspaper is, of course, the logical advertising medium. He must sell his wares to his public. The producer, on his part, must advertise for a two-fold purpose. He must sell his wares to the exhibitor and he must, no less than the exhibitor, sell his wares also to the public. So, in addition to the use of space in trade papers, the producer must join hands with the exhibitor in using newspaper space.

But—there's the rub! Joining hands, admittedly the wise, the logical course, is easier said than done. Exhibitors do not always see the value of the cooperative system; neither, for that matter, do the producers. And, to speak of the third point of the triangle, the newspapers, which could do so much to bring about this essential and practical cooperation, neglect the possibilities in a wild—and futile—pursuit of a vague, uncertain, chimerical will-o'-the-wisp known more or less indefinitely as "producers' advertising."

If it may be permitted the suggestion, it seems to me that if the advertising managers of the leading newspapers of the country would devote half the time, the energy, the gray matter and the money to bringing exhibitor, local exchange manager and newspaper together now spent in the quest for "producers' advertising" their ledgers would show a remarkable increase in revenues accruing from motion picture advertising. And, what is no less to the point, the money invested in such advertising would be well invested and the investors themselves would be no less gratified with the results than the newspapers.

Producers are beset daily by solicitors for agencies representing newspapers. These solicitors want the "producers' advertising." Their papers are continually urging the solicitors to go forth on the long, strenuous hunt for the elusive copy. Incidentally, the producers—the vast majority of them—are wondering how they can effectively advertise their products in the sort of "national campaigns" which these solicitors advocate. They know from experience—and costly experience—that an attempt to advertise the product as a whole can prove only profitless. They are not, as the solicitors may occasionally hastily conclude, opposed to national advertising. They hold no such attitude. On the contrary, they believe in advertising; they want to advertise. But the way is made difficult for them because there is this lack of co-operation and co-ordination between newspaper, local exchange and exhibitor.

Advertising the individual picture, the specific studio product—precisely as Mr. Belasco, Mr. Brady, Mr. Shubert and all the other legitimate producers advertise, not their productions as a whole, but each individual, specific production and each in its own way—advertising of this sort counts. It is the only sort that does count. No newspaper, no advertising agency proposes to Mr. Belasco or to Mr. Brady or to Mr. Shubert that he advertise his productions as a mere anonymous group, without regard to the individual characteristics of each separate production.

But for some strange reason newspapers and newspaper advertising agencies not only ask motion picture producers to follow this course, but seemingly expect them to do so without objection and without quibble. And the wise motion picture producer answers simply and directly and to the point when he says that he cannot do it. Nor can he do it with any more hope of success than his brethren who produce their wares for the speaking stage.

I have been from one end of the country to the other. Everywhere newspaper advertising managers have solicited me for this vague, nondescript, illusory "general product" advertising. Not one has ever seriously maintained that it could possibly prove of value when compared to the more simple, more direct, more specific advertising of the specific production. Yet few of them have shown a disposition to conduct a campaign of education to the end that this really valuable advertising policy could be placed in effect.

The great field for the newspaper lies not through its agency with the executive offices of the producing companies, but instead in its own city and state of publication today, this week, every day and every week, with the local exchange and the local exhibitor. Increase the producer's advertising by increasing the exhibitor's; increase the exhibitor's by increasing co-operation between exhibitor and local exchange and newspaper. Go after, not indirect, but direct advertising—advertising of today for today. Get exhibitor and exchange manager together. Teach them both what advertising investment is and then, this well implanted in their minds, it only remains for the newspaper itself to give further co-operation—and, incidentally, increasing its circulation—by insuring the advertisers that among its readers are thousands who are interested in motion pictures. And this the newspaper can do only in one way—by opening its columns to notes, little stories of productions, of stars, of the doings of stars, of details of production, to all the thousand-and-one—nay, the million—items connected with the making of motion pictures concerning which the general public is inordinately curious and in which it is deeply interested. Let the motion picture be treated with the dignity it merits; let there be photoplay critics as there are dramatic critics; let there be photoplay editors as there are sporting editors. And, finally, let the producers' publicity departments mend their ways and send out to these progressive newspapers matter that is worth publishing, that is interesting enough in itself to be of intrinsic merit—matter that a self-respecting newspaper wants because it is honestly worth wanting.

Co-operation is the key to the problem's solution. But it must be co-operation that is possessed of enough straight-grained hard common sense to see the wisdom of *MOTION PICTURE NEWS'* contention that each individual picture must be individually advertised in the place where it is being shown and at the time it is being shown in all the newspapers of that place and by the joint efforts of local exchange manager and local exhibitor and their joint expenditure made effective and profitable through honest, sincere co-operation on the part of the newspapers backed, in their turn, by readable, interesting, pertinent, illuminating publicity items contributed by the general directors of publicity.

From Copy Desk to Box-Office

A Boston Newspaper Man Tells of the Lessons He Learned in the Transition

BY TAMAR LANE

HAVING served a term of years as motion picture editor on a Metropolitan daily, reviewing practically every film of consequence made in the last decade, and having been connected with many other branches of the industry, it was only natural that I come to the usual conclusion that there wasn't anything about the picture game that I didn't know. Then I became interested in a picture theatre, the Fellsway Theatre, Medford, Mass. In other words I became a common ordinary exhibitor. During my years as M. P. editor I have never missed an opportunity to take a "shot" at the general run of exhibitors, who from observation I judged to hit a very low average of intelligence. Since entering the exhibitors' ranks, however, I have a greater respect for some exhibitors and much less for others.

First of all I want to say that you can learn more about the fundamentals of the m. p. business in one month as an exhibitor than you can in six months in any other branch of the game. The enlightenment comes swiftly and mercilessly. The first thing that hits the new-born exhibitor as soon as he has talked things over with the various exchanges in regard to service is that the renting systems now in vogue are unsound, impractical and in need of immediate adjustment. Of the systems I have so far encountered the "star series" system seems by all means the best. It includes the "program" system and besides allows the exhibitor to choose the stars which go best in his particular theatre. Its chief drawback, however, is that the exhibitor must take every one of the star's pictures be they good or bad, and at the same price. The antiquated program system which some companies still cling to is nothing else than a hold-up which requires the exhibitor to take several no-account stars in order to get a couple of real box value. Imagine a reader having to read the works of several inferior authors in order to get one good book.

Personally I have always believed that the open-booking system is the logical one. Only a short time ago it was expected to revolutionize the industry, but the hue and cry of a year or two ago has died down to an almost imperceptible whisper. While in theory it seemed practical it has not appeared to work out so well in practice. Though the open-booking idea is several years old there is hardly one representative company selling films by that method at present. This is rather difficult to understand until one becomes an exhibitor, but after a few weeks' experience with the exchanges the explanation is quite clear. The whole trouble lies in an utter lack of confidence between exhibitors and the exchangemen or distributors. This lack of confidence is so marked that it is useless to deny it. The exhibitor distrusts the exchangemen and the exchangemen distrusts the exhibitor. This is such a vital factor in the welfare of the industry that it must be remedied at once if the picture game is ever to get on a Big Business footing.

This lack of confidence is not without cause, for there have been and still are many undesirables in both branches of the business. But it would be bad enough if there were simply a lack of confidence. The truth is that in many instances there is absolute antagonism. The motion picture industry boasts some of God's finest men, but every branch of the game is also filled with inflated, consequential individuals who are under the impression

that the entire business depends upon them. The exchanges have more than their share. In many cases everyone from the booker to the shipper looks with contempt upon the exhibitor and pulls against him. In any other industry the wholesaler caters somewhat to the retailer, but the exhibitor is thankful to get even civil treatment.

For a business where competition is so keen I should say that most exchanges do very little to rope in extra trade. They don't use enough road salesmen. Personally I think road salesmen are one of the best methods of increasing business. Probably the companies believe them too expensive; but if the companies are going to do nothing but wait for the exhibitor to come to the exchange, especially when the exhibitor has had no previous business with the exchange, then those companies are going to have many long waits. Simply because an exhibitor doesn't go to a certain exchange is no proof that he wouldn't book that firm's films if the right salesman got after him. The exhibitor may be satisfied with what he has. It is up to the competitor to show the exhibitor he has something a little better.

In the past eight months of studying the picture going public through the eyes of an exhibitor I have made the following observations which I believe hold true with all theatres catering to the great bulk of movie patrons.

1. The star is the thing, and according to all indications will continue to be. By that I mean that it takes a star to draw the people to the theatre. Of course it is understood that it is desirable that the star be given proper vehicles, but the idea that just strong stories with good but unknown actors will make money for exhibitors is doomed to failure. To know a play is good the spectator must see it. How can he tell beforehand if it is good or not? This is only possible in big cities where a picture is given prolonged runs. Patrons, however, know to a certain extent whether a star is good or not because they have in most cases seen the star before.

2. The name of an author has no bearing whatsoever upon the drawing power of a photoplay. Sometimes a story by a certain author does big business, but that is because the story itself is unusually well known and unusually popular, not because it was by any certain author. An author's name on advertising matter amounts to little. Movie patrons don't give a rap who wrote the story. All they ask is that it be a good one.

3. Except in very rare instances adaptations of famous books, plays, etc., do not draw money to the average theatre one bit better than an original scenario. The title is more important. The average movie patron is not much of a book worm, nor much on visiting the two-dollar theatres, so is not up on stage offerings. If exhibitors would spend as much exploiting an original photoplay as they will on the screen version of a famous book or play they would always get as large a return.

4. Exhibitors are too apt to judge the success of a play by its audible effect on the spectators. Exhibitors give no consideration to the silent approval of the spectator. If the audience applauds, laughs loudly, etc., then the exhibitor decides the picture "went over"; but if the audience remains quiet during the entire showing of a play the exhibitor gains the impression that the film is "dead." In reality the silence of an audience is usually a sign of the play's absorbing qualities.

5. The coming year will be a banner one for "specials" and independent productions. The safest thing for the big producers to do is to buy up all the good independent productions and release them on their own programs. Otherwise the big fellows will probably suffer quite a loss of business.

6. To sum up I would say that the worst flaw in the improvement of the standard of the photoplay is the system which keeps inferior pictures in circulation. Any picture which is not up to standard should be immediately withdrawn from service after it has been adversely reported on by reliable showmen. It is an imposition on the picture fans to force these films on them. The exchange and not the exhibitor is responsible for this. This is one great advantage the legitimate theatre-goer has over the movie patron. In the theatrical business it is a survival of the fit. If a play is not popular the producer cannot keep it on action without daily losses. So he moves it to the storage warehouse. There should be a storage warehouse for trashy films. Theatrical producers are forced each season to retire shows after a few days' showing, and at a loss of many thousands of dollars. If they can afford to do this the film producers can do likewise.

What the motion picture industry is sadly in need of is Big men, plenty of them, and in a hurry. Small fry have had the reins long enough.

Cleveland Gets New House Tax

Exhibitors to Pay in Proportion to Seating Capacity—Measure Comes as Surprise to Showmen

A BOMB was dropped on motion picture exhibitors of Cleveland last week when it was learned for the first time that an ordinance had been introduced into the City Council, passed, and signed by the mayor, which fixes an annual license tax on all motion picture theatres, according to the seating capacity of each house, at the rate of \$100 for house with 300 seats; \$200 for houses of 600 seats, and \$600 for houses of over 600 seats. To say that this was a complete surprise, would be putting it mildly, for the exhibitors, through the Motion Picture Exhibitors' League, has been very active, for the past two months, fighting off a \$25 license tax. This \$25 license tax was proposed some time ago, but the officials of the League were given to understand that no such ordinance would be sanctioned by the council members, much less signed by the Mayor, who has always been exceedingly friendly to the industry.

The passage of the tax, at this time, however, was not due to any breach of confidence on the part of the councilmen, nor on the part of the mayor, but was simply an accident. Instead of being introduced as a separate and independent ordinance, this exorbitant license tax ordinance was tacked on an amendment of

the building code, and so escaped the attention of all those who were concerned in the proposition. The way it happened was like this. The present building inspection department is not self-supporting. The financial condition of the city, at the present time, is not what might be called affluent, and it was the intention of some of the councilmen who are vitally interested in the upkeep of the building inspection department, to raise sufficient funds for its support. A movie license tax seemed a legitimate means to such a fund, and so the tax was added to the building code ordinance, and nobody knew a thing about it.

Now that the thing is done, exhibitors and the Motion Picture Exhibitors' League are trying to see what can be done to undo the mischief. A meeting was held on Monday between exhibitors and council officials, at which it was suggested that another amendment be added to the amendment just passed, reducing the movie license tax to \$5 a year for all movie houses, irrespective of the seating capacity. This new amendment is to be discussed before the judiciary committee of the council next Monday at 1:30 P. M., following which it will be brought up at the next council meeting.

In the meantime each exhibitor is requested to obtain an expression of opinion in regard to the matter from the councilman in whose district his theatre is located, so as to see just which way the wind is actually blowing.

Cromelin Secures World Rights

"Ghost of Slumber Mountain" Is First of Novelty Series—Introduces Herbert M. Dawley to the Screen

PAUL H. CROMELIN, 218 West 42nd Street, New York City, has secured the world rights on "The Ghost of Slumber Mountain," first of a series of novelty films showing the creatures of prehistoric times. Inter-ocean and the matter of American distribution will shortly be announced by Mr. Cromelin. Herbert M. Dawley, a newcomer to the films, is the creator of the idea and the pictures.

Herbert M. Dawley, the producer of "The Ghost of Slumber Mountain," is a designer and sculptor by profession. He was for ten years the head of the art department of the Pierce Arrow Motor Car Company of Buffalo, and during his residence there was active in amateur theatricals of the higher order. Mr. Dawley naturally followed the development of the art of motion pictures with a great deal of interest.

He anticipated the animated cartoon by a great many years, and the margins of his high school text books bear witness, for on them were traced a succession of pictures which revealed a boxing match, a fencing match, and a baseball game when the pages were passed quickly through the fingers.

Possessed of an artistic temperament and an inventive turn of mind, it was only natural that some day he should turn to the field of the motion picture as an outlet for some of his activity. It was not until some

years later, though, that this became a reality.

Having returned from the theatre, where he had witnessed the screening of a film on which were shown budding flowers, he sat for a time discussing with Mrs. Dawley the wonderful possibilities of the motion picture as an educational aid. Attacked by insomnia during the wee hours of the night, he again thought of the picture he had seen. Came a flash of inspiration that caused him to sit up. What a wonderful thing it would be if the huge reptiles of the prehistoric world could be recreated on the basis of the skeletons to be seen in the American Museum of Natural History! A field worthy of the efforts of anyone. It possessed not only great educational value, but there was an impressive mystery surrounding it which would enable one to touch finger tips with the Infinite. And so Herbert M. Dawley became a producer of the life of prehistoric ages, making possible to the human vision what had never been shown to it before.

It required many months of patient effort and the retaking of several hundred feet of film before Mr. Dawley was satisfied that the results of his efforts were of a standard sufficiently high to present to the public over his name. He wrote and discarded several stories before he conceived "The Ghost of Slumber Mountain." The fact that he was able to conceive such a bold idea, write the story, act the part of the principal character as well as direct the other parts, and make it possible to produce a film of unusual excellence.

Sweet Picture to Have New York Debut

The Garson-Neilan production of "The Unpardonable Sin," in which Blanche Sweet is starred, will not have its premiere in Los Angeles after all. This decision was reached by Mr. Garson after one of the prominent managers controlling a chain of two-dollar theatres throughout the country and Canada, after a private showing of the film booked the picture over the entire circuit, and at two-dollar prices. The first showing will be in one of the Broadway houses in February, and it is confidently expected the engagement will last throughout the summer. A Chicago engagement will immediately follow, after which other large cities will follow in rapid succession.

The most flattering reports are constantly filtering in from the coast from the "wise ones" who have seen parts of the picture and witnessed some of the big scenes taken.

It is a ten-reeler and said to be one of the best productions ever made.

United Pushes Suit Against Trade Paper

It was announced this week by United Picture Theatres of America, Inc., that a decision has been handed down in the Appellate Division of the Supreme Court whereby allegations made by United Picture Theatres of America, Inc., against the Chalmers Publishing Company, publishers of the *Moving Picture World* at 516 Fifth Avenue, New York, have been sustained, and certain statements published by the *Moving Picture World* have been adjudged to be libelous.

The suit was filed on April 16, 1918, for libel against the Chalmers Publishing Company in the sum of \$250,000 damages.

The decision handed down establishes as sufficient and justifiable the ground on which United bases its allegations and on which the process for recovery of damages against the *Moving Picture World* is based.

Goldsmith & Rosenthal are the attorneys for United.

May Appear in D'Annunzio Stories

Allan Rock announced this week that in all probability Dolores Cassinelli, star of Leonce Perret's "A Soul Adrift," will appear before the camera in a series of portrayals of the works of Gabrielle D'Annunzio, the Italian poet.

It is reported that Miss Cassinelli and Capt. Ugo D'Annunzio, son of the author, have held a series of conferences in New York, and it is expected that announcements will be made to the effect that D'Annunzio will appear with Miss Cassinelli in the productions, under the direction of Leonce Perret.

Geffen Leaves Rialto

It was announced this week that Lewis S. Geffen has resigned as assistant to the director of publicity at the Rialto and Rivalto theatres, New York.

Censor Bugaboo Again Stalks Country

Several States Seek to Establish Commissions to Curb Film Stories
—Chicago Warns Against Lack of Cooperation—Colorado
Exhibitors Invite Inspection of Programs

PEACE is not yet in sight for the exhibitors of the country, according to reports from various sections to the effect that the censorship agitation is being stirred to eruption.

Several States of the Union are seeking to establish commissions to curb the film stories. Colorado and Indiana are included in the list. New York State is also reported as leaning toward more strict censorship, through the medium of a bill recently introduced.

Exhibitors throughout the nation have recognized the injury that may be done their theatres through these measures and are uniting to combat the impending evil.

Producers have been warned in Chicago that they are not cooperating with the city censorship commission sufficiently, and that "pictures are apt to go the way of the saloons."

Meeting in Brooklyn

At a special meeting of the Executive Committee of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, called together by its chairman, William Brandt, to consider a bill introduced by Assemblyman William F. Brush of Orange County, New York, designed to create a State Motion Picture Department to supervise and regulate the production, distribution and exhibition of motion pictures in this state. A resolution was unanimously adopted against the enactment of this bill into law and a committee of five was appointed for the purpose of planning by publicity and otherwise in opposing the proposed legislation. It was a consensus of opinion among the speakers present that this bill is the most iniquitous piece of legislation ever aimed at the motion picture industry since its inception.

The members of the committee are William Brandt, chairman; Otto Lederer, A. Schwartz, John Manheimer, Charles Fischer, Harry S. Manus and Louis L. Levine, counsel.

Union Against Sunday

The Sunday question is looming up as large throughout the country as the censorship evil, and hardly a state has escaped the reformer who seeks to do away with motion pictures on the Sabbath.

That the motion picture interests of California are to be further harassed by proposed legislation became evident when it was learned two bills would shortly be introduced in the assembly at Sacramento which would no doubt prove detrimental to the film industry. One is said to be proposed by the union organizations of musicians, operators, stage employes and others, providing that it shall be unlawful to work on Sunday. This would close all theatres on Sunday. The second bill concerns censorship, and will, it is understood when introduced, provide for all films shown within California to be passed by a State Board of Censorship. This information was brought to members of the Los Angeles industry in a letter from Harry Lustig, Coast special representative of the Metro Film Corporation, and action will be taken by the Theatre Owners' Association, Film Exchange-men's Board of Trade of Los An-

CAN WE HELP?

*That Soldier Friend Who Needs
a Job—We'll Run His
Ad Free*

YOURS for the asking—if you have been in the service of Uncle Sam. That's Motion Picture News Classified Ad. Department.

Just send us your ad.—we'll run it free.

Operators, musicians, studio workers—those employed in all lines of motion picture work may take advantage of this opportunity. If you know of a soldier or sailor who seeks a position, tell him of this free service.

Or—

If you have a job open—give it to a Victory Boy. You'll find their ads. on Page 742.

geles, and the Motion Picture Producers' Association to prevent its passage.

The first action was taken at the weekly luncheon of the Theatre Owners when the matter was called to the attention of the members by Chairman Frank A. MacDonald.

New Haven Houses Dark

For the first time in more than a year theatres of New Haven, Conn., were dark on Sunday evening, January 19. This followed the fining, on the previous day, of Claude Fredericks, manager of the Olympia on the charge of violating the "Sunday secular law by running a motion picture show. While his case was appealed immediately, Sunday shows are brought to an end in New Haven till some change in the law is made or a favorable decision comes from the higher courts.

The case of Mr. Fredericks marked the end of the first round in the battle between Protestant ministers of New Haven and the theatre managements. After about two years of unmolested shows, the proceeds from which went to charity, the ministers, acting through their "Pastors' Union," complained to the prosecuting attorney of the

city that the law was being violated. Under the prosecutor's orders the police visited eleven theatres on January 12 and on the following day arrested their managers. Mr. Fredericks agreed to stand as a test case to settle the matter and he alone was presented to the courts, other managers promising the prosecutor they would stand by the decision in the Fredericks' case.

Excludes the Exhibitors

It is announced from Indianapolis, Ind., that a bill providing for a State Motion Picture Commission and appropriating \$5,000 for the establishment of the bureau, has been introduced by Representative Charles A. Johnson of Grant County. The measure was prepared for the Women's Christian Temperance Union.

It provides for the appointment by the governor of a Censorship Board of three members and excludes any person interested in or connected with the management of motion picture theatres or exhibitors.

INDIANAPOLIS, January 21.—The Sunday motion picture bill passed during the 1917 session of the Indiana state legislature, and vetoed by Governor Goodrich after the end of the session, was handed down in the Senate Wednesday by Lieutenant-Governor Bush. The measure was originally intended to legalize motion picture performances on Sunday. The governor vetoed the bill two years ago when he found that a clause in the measure which permitted shows after 2 p. m. had been altered, after transmission from the Senate to the House, to permit picture shows all day Sunday.

It is understood that no decision has been reached on any further procedure on the vetoed bill. Opponents of the measure express the belief that an attempt might be made to pass it instead of offering a new bill covering the same ground. Passage over the governor's veto requires only a majority in each house.

Senator Harry E. Negley, Republican floor leader in the upper branch, said that if any attempt was made to put the bill to another vote it would be only after opportunity had been given to opponents to present their objections to individual senators.

Mrs. Edward Franklin White, president of the Legislative Council of Women, said last night that the council will make a vigorous fight against legalizing Sunday movies. Mrs. White announced that a conference will be held by members of the council today to decide what form the women's protest will take. Women representing organizations in other parts of the state are making their voices heard against the Sunday motion picture shows to a greater extent than in Indianapolis, Mrs. White said, and are urging the headquarters of the Legislative Council of Women to oppose Sunday shows.

Federal Commission

Information received in Los Angeles last week that Congressman Randall of California, was planning to introduce in Congress a bill creating a Federal Commission whose duties it shall be to pass on all motion pictures before they are released to the ex-

(Continued on page 690)

Van Beuren Is for Quality First

Head of V. B. K. Comedy Company
Tells News Interviewer That He
Thinks Always of Public—
Cost No Object

WITH carefully laid plans, with new ideals guiding his efforts to "build" entertainment and with a keen business mind, whetted to a sharp edge by a long and successful career as chief executive of several of New York's most enterprising businesses, Amedee J. Vignot-Van Beuren, has taken a hand in motion picture production activities with Mr. and Mrs. Sidney Drew, carrying out his idea of clean, snappy, up-to-the-minute comedy. Mr. Van Beuren is executive head of the V. B. K. Comedy Company, now engaged in producing Drew comedies, the initial releases of which reflect more clearly than any other medium, the real meaning of Mr. Van Beuren's statement: "I'm in the producing end of the motion picture business, first and primarily, to build entertainment for the public, for when I do this, my success in the venture is assured, since I have always held that money is no object when one can give the public what it wants. And when the public gets what it wants it will pay for it and the man supplying the demand will not lose for his trouble."

It would seem that Mr. Van Beuren's policy in producing comedies, is digested in that one statement. His whole attitude leans toward the public. In diagnosing this or that phase of the business he always starts at the public pulse, notes its pulsation, whether it is feverish in response to a certain situation developed in a comedy exhibition, or normal in response to another. And the head of the V. B. K. Comedy Company has had every advantage in taking this public pulse because for years he has been engaged in supplying amusement and entertainment to it in large measures.

Mr. Van Beuren is probably better known to the business world because of his connections with the Van Beuren Bill Posting Company, one of the largest established advertising mediums in the country. Through this medium, he has learned what attracts and what repulses the eye of the public. Until recently he held the vice-presidency of this concern but lately has resigned active interest. He still is a major stockholder.

He is president of the Nolek Amusement Company, which controls some of the largest open-air amusement centers in the country. He is interested in New York's largest skating rinks, tennis courts and hand-ball courts and president of the Van Kelton Amusement Company, Fifty-eighth street and Eighth avenue. He is one of the owners of the Moorish Garden, One Hundred and Tenth street and Riverside Drive. Through these mediums he has learned to study the public's likes and dislikes.

"I saw in the Drews," he said in announcing his policy of comedy production, "the highest type of comedy entertainers. Before I even knew them, their comedies were in my house and never have I heard a house leave without at the least one hun-



Amedee J. Van Beuren, of V. B. K. Comedy Company, starring the Drews

dred patrons commenting favorably on their work. And when I didn't run their comedies, my patrons wanted to know why.

"Through the Paramount people, I have supplied the public with samples of the Drews' work under my management. The returns I have received have repaid me a hundredfold for the venture. And the biggest return of all and the one that means most to me, is the fact that the public likes their work and my work in production. It isn't to be assumed from my statements that I'm not expecting financial returns, I am; but first and foremost, I'm expecting satisfaction on the part of the public and I am not only prepared but willing to wait for financial returns.

"Regardless of cost, I am in the business to put the best that is possible in each and every Drew production. Expense is a minor consideration so long as something novel, something that attracts, something entertaining, something "everydayish," and above all, something that represents an event in the life of the masses, that Mary Jones or Bill Smith can see enacted by the Drews, are the resultants of my efforts.

"The little things with which we are all acquainted, they are the ones that I will endeavor to make the crux of the Drew comedies. I'm not seeking to portray on the screen those events that happen but once in a lifetime, but those that are happening every day in your household and in mine. These little incidents, heightened by the Drews' inimitable humor, are to be the basis of every Drew comedy that is made under my management. This is the brand of comedy that the public wants and this is the brand that the V. B. K. Company is going to furnish regardless of time of expense in production. If I have to spend a million dollars on one Drew I will do so, for I know that if it merits a million it will be worth more to the public."

Fox Announces Managers for New Year

The Fox Film Corporation announces the following list of district and branch managers in the United States and Canada for 1919:

District Managers—For New England, Harry F. Campbell; for other eastern territory, Clayton P. Sheehan; central district, J. R. Grainger; southwestern, E. H. Wachter; Pacific Coast, P. C. Mooney; mid-western, C. W. Eckhardt; southern, J. E. MacBride; Canadian, Vincent McCabe.

Branch Managers—New York City, Louis Rosenbluh; Boston, H. F. Campbell; Buffalo, Thomas Brady; Philadelphia, Lieut. George F. Dembow; Pittsburgh, C. P. Sheehan (acting manager); Cincinnati, Lester Sturm; Cleveland, M. E. Maxwell; Indianapolis, C. E. Penrod; Detroit, M. S. Bailey; Chicago, C. W. Eckhardt; Washington, D. C., B. P. Rogers; Atlanta, Sam Dembow, Jr.; Dallas, Tex., L. E. Harrington; New Orleans, A. S. Moritz; St. Louis, G. E. McKean; Omaha, Sidney Meyer; Minneapolis, M. J. Weisfeldt; Kansas City, E. H. Wachter; Denver, L. A. Quill; Seattle, K. L. Burk; San Francisco, Charles Muehlman; Los Angeles, P. C. Mooney (acting manager).

Canada—Montreal, Maurice West; Toronto, L. M. DeVaney; St. John, N. B., Joseph Lieberman.

Circle in Indianapolis Elects Officers

It was reported this week from Indianapolis that at the annual meeting of the Circle Theatre Company and the Monument Realty Company, owners and operators of the Circle theatre, A. L. Block was re-elected president, Robert Lieber vice-president and treasurer, and R. S. Norwood secretary; Fred C. Gardner, Leo Rappaport, H. P. Lieber and Meyer Efromson were elected as directors, Mr. Gardner and Mr. Rappaport as new members of the board. The reports of the president, secretary and treasurer showed a successful year. The Circle theatre, which is now entering into its third year of operation, has been kept in perfect physical condition, improvements in equipment making for more efficient service and better productions. Plans for the ensuing year call for a program of even more notable achievements as it is the ambition of Mr. Block and the other officers of the company that the Circle theatre prove an institution of national interest and civic pride. The president's report referred to S. Barrett McCormick, manager, as one of the two most capable theatre executives in the country.

Their Growth Is Rapid

The firm of Willis & Inglis, of Los Angeles, has again found necessary the need of larger quarters and have taken additional suites adjoining their offices in the Wright & Callender Building in Los Angeles, where they will be in better position to handle their growing business pertaining to engagements and publicity.

Inside Story of Combine Now Told

Smoke Screen Subsidies in Alexandria Lobby and Information on Stars' Actions Is Obtainable—Chaplin Prime Mover in Amalgamation

WHAT is considered the most revolutionary move in the history of the film industry, if all rumors prove of solid foundation, is the combination of Mary Pickford, Douglas Fairbanks, Wm. S. Hart, Charles Chaplin and D. W. Griffith in the United Artists' Distributing Association, as announced in MOTION PICTURE NEWS last week.

Now that the dust has settled in the lobby of the Alexandria in Los Angeles, and everyone is yet in the dark concerning the true status of the new organization, stories of how the idea was hatched are being circulated throughout the country.

Some of these rumors insist that the United Artists' Association will upset plans affecting two or more producing organizations directly, and will affect the whole industry indirectly.

Definite Statement Expected

Plans for the organization of the United Artists are now nearing completion, and shortly it will be possible for this infant organization to make definite statements setting forth just what will be its policy with respect to distributing directly to the exhibitor.

Now that the big sensation created by the act of the big five has died away to a more or less extent, it is possible to get at details of the organization heretofore not made public.

It may be said the combination started as a joke, at least it was so suggested by Harry Garson. Charley Chaplin took the Garson jest seriously, and turned comedy into, will we say, tragedy or just business drama. Chaplin, with his brother Sid, who serves as business manager for him, called upon the directors of the First National Exhibitors' Association Friday afternoon and asked for a few minor changes in his contract. The directors refused the Chaplin petition, it is said, and further the report is that he left the meeting in an angry mood. He drove to the Chaplin studio, a distance of almost nine miles from the parlors of the Alexandria Hotel where the directors met, and dictated a notice which was posted on the bulletin board. This notice was to the effect Mr. Chaplin's studio would be closed with the end of the week for an indefinite period, and that the comedian producer himself would go to Europe for a long needed rest.

Had Chaplin Resting Up

Los Angeles papers were keen for this story, and columns were carried of Charley giving up producing to recuperate his health.

The remainder of the day Chaplin started to spend visiting friends at the other studios. The first studio visited was that of D. W. Griffith, and it was here that he expressed his dissatisfaction in the presence of Harry Garson, who made the suggestion that he organize his own distributing company. A second later Chaplin put the proposition up to D. W. Griffith. Griffith gave an affirmative answer, and then the famous comedian was on his way to the Fairbanks studios. Doug. was keen for the proposition, and Chaplin sought William S. Hart and Mary Pickford.

THAT JOB!

Give It to a Victory Boy and Win Two Ways

THAT job you have to get a man for soon—are you going to give it to a soldier or sailor? Are you going to win two ways—by giving yourself a cheery patriotic feeling and by getting a man who has proven his worth?

Motion Picture News has thrown its classified columns open free of charge to men discharged from the service seeking to re-establish themselves in the picture industry.

And we thus give you a chance to make good—with yourself and for yourself.

Turn to Page 742 and read the Classified Ads. Some corking good men are represented in that column this week. Perhaps just the man you want.

Don't forget—Page 742.

Thirteen plays in this new organization, for it was on Monday, the thirteenth of January, that the first get-together of the five was held. This was at the home of Sid Chaplin near the Chaplin studios. There the articles of agreement were decided upon and signed. Miss Pickford's name was first. She being unable to be present because of a recent attack of influenza, was represented by her mother, Charlotte Pickford, who has been her business manager since she entered upon her screen career. Douglas Fairbanks put his strong right arm into action next, then came Hart, Chaplin and Griffith.

The first intimation others of the film world had concerning this combination was on Tuesday evening, January 14, when all took dinner together at the Hotel Alexandria at a table almost entirely surrounded by officers and executives of such well known photoplay organizations as the Famous Players-Lasky, Goldwyn Pictures Corporation, First National Exhibitors' Association, the Universal Film Manufacturing Company and others. The dinner created a sensation, and caused many to sense the coming of an announce-

ment, but none guessed the real intent of the five and their representatives. By Wednesday afternoon the temporary agreement had been put into concrete form by attorneys, and the new articles were signed, at which time, it is said, each of the five gave bond to the extent of \$100,000 for the fulfillment of their obligations with respect to taking part in the organization of a direct-to-exhibitors' releasing system. When this was done, the first definite statement was given to the public.

Papers Feature Story

The afternoon newspapers of Los Angeles were first to spread the story, and got it for their last edition. A headline two inches deep appeared across the front page of two. The story came so late, however, the papers carried but a paragraph which did not give the definite facts pertaining to the organization or the intention of the five principals with respect to carrying out existing contracts.

Many did not believe the rumors the papers carried, and it was not until the morning papers on Thursday were distributed in which statements were given by all that credence was given to the story or the rumors.

Adolf Zukor, when interviewed by MOTION PICTURE NEWS representative, said: "I congratulate the members of the United Artists' Distributing Association. This will not in any way affect the Paramount and Artcraft programs' plans. We will go right ahead and create new stars to take the places of those who are leaving our programs upon the expiration of present contracts. We have been creating new stars ever since we entered the industry, and we believe we can be successful by continuing to do so."

The directors of the First National in session Thursday, adopted a congratulatory statement which was forwarded to the members of the United Artists' Association.

Through all of the excitement occasioned by a thousand and one rumors, and the final bombshell explosion when the definite information concerning the United Artists' Association was made public, Hiram Abrams and Benny Schulberg have remained silent. From day to day they have promised to give out a statement concerning the future of the organization they were forming, but up to the end of the week this statement was still forthcoming.

Still More Rumors

There have been many rumors concerning Goldwyn. One of particular significance was that Geraldine Farrar would go to First National, and Mae Marsh would again play in Griffith productions. When confronted with this statement Mr. Samuel Goldwyn smilingly said, "You may believe everything you hear."

Joseph Brandt of the Universal Film Manufacturing Company claims he has been so busy getting four serial companies to work, that he has not had time to take part in the various doings or undosings of filmdom.

Exhibitors Reorganize in Montreal

The Canadian Motion Picture Association of Montreal, Quebec, has been reorganized and steps have been taken to seek affiliation with the Moving Picture Exhibitors' Protective Association of Ontario.

The Montreal and Quebec exhibitors who have become identified with the revived body are pressing for an arrangement with the Quebec Board of Moving Picture Censors whereby a committee of the organization could confer with the Censor Board regarding the revision of rejected pictures. It is felt that the exhibitors could handle the matter to the satisfaction of all concerned. This is rather a new kink and is being given serious consideration.

Officers have been elected as follows: President, Mr. Lavergne of Montreal; vice-president, Sam Freed of the Tivoli theatre, Montreal; secretary-treasurer, H. G. Le Grove.

The executive board consists of the above officers with the following members: Manager Rosenbloom, Empire theatre, Lachine; Manager Labrecque, Passe Temps, Montreal; Manager Nicholas, Strand theatre, Montreal; Manager Pulos, Midway theatre, Montreal; Manager Lewand, King Edward theatre, and Manager Miller of the Model Palace.

Claims That Picture Was Pirated in Jersey

Both criminal and civil action has been brought against Harry Samwick, manager of a state rights exchange in New York City, according to J. Berkowitz on behalf of Elk Photo Plays, another state right concern in Gotham.

According to Mr. Berkowitz, who recently entered the film business from mercantile lines, film piracy was a tremendous surprise to him and he declares that he will prosecute the offender to the limit.

He claims that Harry Samwick bought the rights to "Lust of the Ages" for New York only and then sent it over in Northern New Jersey where a large number of theatres played it. Only recently Mr. Berkowitz secured the Northern New Jersey rights for his Elk Photoplays exchange and quickly learned that his purchase had already played many of the leading theatres there.

"An example must be made of those who have been many years in the film business and must therefore know that it is open thievery to operate in territory owned and paid for by another concern," declared Mr. Berkowitz.

Select Says Anna Case Is Widely Known

Because of her various concert tours throughout the country and her many appearances on the Metropolitan Opera stage, Select Pictures Corporation is convinced that thousands of persons know Anna Case, the star in "The Hidden Truth."

And then they point out that she has made more than a score of records for the leading phonograph companies and that the people will be glad to see her pictured on the screen.

World Film to Distribute United Productions

Confirming the press dispatch carried by the daily papers under a Los Angeles date line of January 20, in which an announcement was made of the combination of World Film, United Theatres and the Peerless Producing Company, World officials in New York, make the following statement:

"World to distribute United productions. Peerless to make big special productions for United. Name of new chairman of, board of directors of United to be announced later.

"A few weeks ago World Pictures announced that plans were under way that would establish this company as one of the biggest distributing organizations in the film industry. The association of the World, United and Peerless is but the beginning of a gigantic organization that will be a power working for the betterment of the exhibitors, not alone in this country but in the whole world. With a policy of absolute square dealing the exhibitors will be afforded a chance to put their business on a sound basis through co-operation. This will result in their receiving pictures of the highest box-office value through the association of World, United and Peerless."

MOTION PICTURE NEWS received a wire from the West Coast, January 23, which stated that Messrs. Berst, Goldsmith and Gradwell announced consummation of merger of United Picture Theatres, World Film and Peerless Producing Company of Fort Lee, and that this means that United and World distributing organizations will be combined in one set of exchanges with each company maintaining its sales force while the physical portion of distribution will be handled by the World organization. The United takes over Fort Lee Peerless studios heretofore used by World and will enlarge them. Productions will be made there as well as the West Coast. Mr. Berst then announced list of theatres that have contracted for United Service. The foreign marketing will be handled by David P. Howells.

Western Electric Show

The Western Electric Company leased the Lexington theatre, New York, for two evenings recently and showed four of its industrial pictures, made by Universal to its 5,000 employees in the New York district. The pictures deal with all phases of the company's work.

No Strike in Kansas City

The controversy between exhibitors and operators in Kansas City has been settled by the United States Commissioner of Conciliation, according to late reports. The operators asked for wages of \$23 a week. They were awarded \$20 a week for three to three and a half hours' work each day.

Pathe Opens Big Exchange in Buffalo

It was reported from Buffalo this week that Pathe is opening in that city one of the largest film exchanges in the state outside of New York City. The office will be at 218 Franklin street, in a building which has been in the hands of remodelers for several weeks and which today presents the appearance of an entirely new structure, admirably suited for the business of a film exchange. The office will be in charge of C. A. Taylor, who has looked after Pathe interests in Western New York for several months and who previous to taking charge of this company's exchange was manager of the local Metro branch. "Buck," as he is familiarly known by friends in this part of the state, is one of the most popular men in the industry, which is perhaps one of the reasons why Pathe features are being shown in more theatres each week. One of the features of the new exchange will be a miniature theatre where pictures will be screened for exhibitors.

Associated with Mr. Taylor will be A. Teschmacher, branch booker; S. Z. Williams, branch cashier; G. H. Christoffer, former manager of the local Mutual offices, Hodkinson representative; Frank J. Leonard, American representative; Otto Schroeppel, Buffalo Pathe representative; Basil Brady, Rochester representative, and Harry De Vere who will look after business in the Southern tier. Monday evening Mr. Taylor gave a luncheon for his staff at one of the local hotels and the exchange office has been filled with flowers this week, the tokens of friendship from Western New York exhibitors.

Contest Right to Show the Goldwyn Pictures in Butte

The American theatre, Butte, Montana, has filed an action in the civil courts against the Ansonia theatre, also of Butte, asking for an injunction to restrain the Ansonia from showing Goldwyn's, "The Hell Cat," featuring Geraldine Farrar. Judge Lynch, presiding, granted a temporary injunction, restraining Manager Lynch of the Ansonia from showing the feature as he had advertised.

On January 5, a motion to dissolve was heard before Judge Lynch, each side being represented by a big array of attorneys. The American alleges that it had a prior contract with the Goldwyn people to show its productions in this city. The Goldwyn Company, it is said, alleged violation of the contract and then made a new contract with the Ansonia.

The case is docketed as the Montana Amusement Securities' Company and the American theatre vs. Goldwyn Distributing Company and Ansonia theatre.

"The action will determine whether or not an exhibitor's contract with a film distributing or producing company is worth the paper it is written on," said A. C. Raleigh of the American. Judge Lynch took the matter under advisement and the theatre men are awaiting his decision.

**Classified Ads will be
found on page 742**

Acme Issues "Thirteenth Chair" as Special

The first announcement made by the Acme Pictures Corporation concerning their motion picturization of Bayard Veiller's "The Thirteenth Chair," in which Yvonne Delva is to be the featured player and which is to be adapted and directed for the screen by Leonce Perret, has been supplemented by the announcement of additional important information.

In order to insure the same international interest and world-wide success for the screen version of "The Thirteenth Chair" as that afforded it as a legitimate stage attraction, the producers are extending themselves and bending every effort and sparing no expense towards this end. A cast of such sterling and stellar qualities as has never before appeared jointly in any other motion picture, has been chosen by Mr. Perret to insure the proper portrayal of the many intensely dramatic and unusually difficult roles.

Supporting Miss Delva is an all-star cast headed by Creighton Hale, Marie Shotwell, Marc McDermott and others.

New Hampshire Exhibitors Elect Officers

At a meeting of the Motion Picture Exhibitors' League of New Hampshire (annual meeting) held at the Hotel Arlington in Boston, Mass., officers were re-elected. Alfred S. Black, president of the Maine State League, and Frank J. Howard, president of the Massachusetts League, addressed the gathering after the banquet, which was attended by about thirty prominent New Hampshire exhibitors.

Many important matters were discussed, including the tax question, the raising of funds for exhibitor organization, and also the question of Sunday showing of pictures in New Hampshire. At the present time the state of New Hampshire is closed to Sunday shows, and this includes Manchester with a population of 85,000 and thirteen theatres, Nashua with a population of 35,000 and five theatres, and Concord with a population of 25,000.

John M. Willander Sails for Sweden

Henry Ford's Peace Ship, "Oscar the Second," sailed away Tuesday, January 21, with John M. Willander, film exporter and importer, for Sweden, Norway and Denmark.

Mr. Willander also represents the Scandinavian Film Central which has exchanges and theatres in Copenhagen, Stockholm and Christiania, and expects to be back in New York City about April 15.

The early experience of John Willander in the film industry was gained in the Mid-Northwest territory. He operated a state right exchange at Duluth for a long time and later located in Minneapolis. New York City has been his headquarters for the past eighteen months.

He insisted that MOTION PICTURE NEWS be delivered to him at Stockholm every week.

Famous Players Directors Meet

Report That Organization Has Progressed to Gratifying Degree—
Lasky Presides in Absence of Zukor

THE third annual meeting of the Famous Players-Lasky Corporation was held in the office of the company at 485 Fifth Avenue, on Tuesday noon, January 14. In the absence of Adolph Zukor, president of the corporation, Jesse L. Lasky, first vice-president, presided.

The annual reports of the officers were received with great interest, particularly the resume of the year's activities submitted by Mr. Lasky, and the report submitted by Arthur S. Friend, treasurer, which showed the corporation to have attained the strongest and soundest financial condition in its history.

The stockholders re-elected the following as directors to serve for a term of four years: Arthur S. Friend, Elek J. Ludvigh, Emil E. Shauer, Eugene Zukor and Walter E. Greene.

At the meeting of the directors, held the same afternoon, two vacancies in the directorate, caused by recent resignations, were filled by the election of Walter W. Irwin, formerly of Vitagraph, and Theodore F. Whitmarsh, who is vice-president of Francis H. Leggett & Co. Mr. Irwin's election was forecast in a statement several weeks ago. Mr. Whitmarsh is a director of a number of banking and commercial companies, and has been prominently identified with Herbert C. Hoover in the conduct of the United States Food Administration.

The directors re-elected the officers of

the past year, with the exception of Hiram Abrams, who retired from a vice-presidency. They are Adolph Zukor, president; Jesse L. Lasky, first vice-president; Arthur S. Friend, treasurer; Cecil B. De Mille, director general; Frank A. Garbutt, Walter E. Greene and Walter W. Irwin, vice-presidents; Elek John Ludvigh, secretary; Emil E. Shauer, assistant treasurer; Ralph A. Kohn, assistant secretary; L. S. Wicker, assistant secretary; Frank Meyer, assistant secretary.

The election of Frank Meyer to the office of assistant secretary gives recognition to one of Mr. Zukor's first associates in the Famous Players Film Company. Mr. Meyer for more than six years has been in charge of the company's laboratories in the East.

The directors re-elected the executive committee with the exception of Hiram Abrams. The committee consists of Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Walter E. Greene, Elek John Ludvigh, Emil E. Shauer and Walter W. Irwin. Mr. Irwin is a new member.

The finance committee, consisting of Frederic G. Lee, chairman; Adolph Zukor and Arthur S. Friend, was also re-elected.

The complete personnel of the board of directors of the corporation follows:

Jules E. Brulatour, Cecil B. De Mille, William C. Demorest, William H. English, Arthur S. Friend, Daniel Frohman, Frank A. Garbutt, Walter E. Greene, Henry Hine, Walter W. Irwin, Albert A. Kaufman, Jesse L. Lasky, Frederic G. Lee, Elek John Ludvigh, Emil E. Shauer, Theodore F. Whitmarsh, Eugene Zukor and Adolph Zukor, chairman.

"New Field Opened"—Collins

Producer of Roosevelt Picture Considers That Big Men Plus Dramatic Episodes Spells Innovation—
Gompers Picture to Follow

WITH sound, relevant facts to substantiate his belief and with a finished production builded upon the big, appealing events in the life of one of our greatest Americans, now on the screen before the public, Frederick L. Collins, of McClure Pictures and producer of "The Fighting Roosevelts," believes that he has opened a new field in motion picture production. "That field," he states, "is to be represented by bigger and more far-reaching subjects, to wit: the lives of the world's big men recited on the screen in dramatic episodes."

Mr. Collins is not going to stop with the Roosevelt picture. He's going to put more of the big men of the world before the eye of the camera and in such a manner as to make the world proud of the achievement. At the present time Mr. Collins has a representative in Europe talking the matter over with the big ones on that side of the Atlantic, and he drops the hint that at least one crowned head of a European country is interested. Men, known throughout the length and breadth of civilized nations, are his objective.

Samuel Gompers, known throughout the world wherever there exists organized or disorganized labor, and one of the most prominent figures in public life, is to be the feature of Mr. Collins' next production of this nature. And the same plan that was followed in the making of the Roosevelt picture will be followed in the Gompers picture—the big, human events, the far-reaching episodes, the national and international characteristics of the man and the heart-appealing incidents will be portrayed with the drama ever present, which combination, Mr. Collins states, is the greatest medium of entertainment either behind the footlights or on the gold fibre.

The why and the wherefore of this contention will be found in the following interview with Mr. Collins:

"My experience in producing 'The Fighting Roosevelts,' which pictures the dramatic events of our great ex-President's life, has convinced me that a new field has opened in the film world. It was generally considered that scenarios based on fiction were necessary for the production of a commercially successful photoplay. Those who have seen 'The Fighting Roosevelts' this week at the Strand have expressed to me the conviction that this is no more the case. Nothing shown

(Continued on page 688)

Pessimism Reigns in Missouri

Kansas City Rejoices at Sunday Crowds, But Nights Are Dull—

Other News of Interest

THE theatres in Kansas City have suffered the greatest financial loss of their lives this fall and winter, it is reported. Closed five weeks on account of the influenza, and now a street car strike has almost paralyzed the amusement business. The strike was called on December 9th and is not as yet settled. A few cars are running under martial protection, but the service is very uncertain.

Many big features are being held back until something definite can be decided regarding the strike situation. One theatre manager has a most spectacular advertising campaign planned and has held it for five weeks; he has also purchased elaborate interior decorations to comply with the setting of the picture, all of which he will thrust out as a bomb shell as soon as the existing conditions are rectified and he can be assured of fair patronage.

Sundays all the houses enjoy a good afternoon audience, but night crowds are meager.

"The Romance of Tarzan" played to capacity houses last week during the day, the S. R. O. sign going up at noon and staying until evening. "Little Women" at the Royal and Clara Kimball Young in "The Road Through the Dark" at the Liberty drew fairly well. The Doric played O'Henry's story "Everybody's Girl" with Alice Joyce. Miss Joyce is a good bet here.

S. J. Baker of St. Louis and manager of the First National Exhibitors Corporation for the entire state of Missouri, has been in Kansas City for several days looking things over. The First National has sold this territory to Flynn and Richardson. Mr. Baker was formerly on the Missouri state censor board and says he is glad to get back into the commercial end of the game.

Victor Eubank Returns from Army

Victor Eubank, supervising director of the Essanay Film Manufacturing Company, who entered the services of the United States some months ago as first lieutenant in the Signal Corps, has returned to civilian life. He plans to resume the production of big features and to otherwise interest himself in the film business.

Lieut. Eubank spent some time in the War College, editing propaganda films and news releases from France. Later he was at Camp Meade, Maryland, and in the office of the Chief Signal Officer in Washington, where he had supervision over all cameramen working on news pictures and propaganda films.

He was ordered to join the American Expeditionary Forces in France to take charge of photographic work abroad, and was at the port of embarkation at Hoboken, New Jersey, awaiting transportation when the armistice was signed and he was recalled to Washington.

Dorothy Phillips and Alan Holubar were to have spent a day or so in Kansas City on their way back to the West coast, but on account of Mr. Holubar's illness they only stayed a few hours.

Kansas City film fans are looking forward to the personal appearances of Baby Marie Osborne in several of the theatres. She is quite popular here and a number of the suburban houses have put out special advertising in view of her visit. The downtown houses have also made a number of announcements of her coming.

Herman Stern, one of the oldest salesmen in the service of the Universal Film Company, has resigned as city salesman for the Kansas City exchange and will return to New York, where he formerly represented the company. He will be succeeded in Kansas City by Mr. Samuel Bornstein, who has been acting as his assistant. Mr. Stern created many friends for himself among Kansas City exhibitors and succeeded materially in increasing the business enjoyed by Universal in the city. Mr. Stern formerly covered the trade in Greater New York and expects to act as a special representative of the company in that territory upon his return east.

Arthur Ford of Wichita, Kansas, was in Kansas City last week arranging for a big novelty campaign to exploit "The Lure of the Circus," Universal's new serial featuring Eddie Polo. Mr. Ford has conceived the unique plan of advertising the serial in the same broad and elaborate way a circus is billed. On the theory that everybody loves a circus, he will feature the many distinct sawdust ring events in the chaptered story. Delivery wagons in Wichita will carry banners, billboards will display enormous posters, and another feature will be the sandwich man. Mr. Ford will dress up the entrance to his theatre to simulate the entrance of a circus tent, and pervading the air will be the pungent odor of hot peanuts.

Justice to Paul West

Editor, MOTION PICTURE NEWS:

Dear Sir:

Pictures have recently been announced with the statement that the scenarios were the last work of Paul West and were written by him in France.

It is true that the scenarios were supplied by Mr. West, but it is distinctly unfair to his memory to state that they were written in France. Mr. West worked for the Red Cross there as a patriotic duty, was absorbed in the work, as all his friends knew, and did no play or scenario writing whatsoever.

Will you kindly correct these misstatements?

Sincerely,

MRS. PAUL WEST.

Turn to Them

Classified Ads for Soldiers and Sailors on Page 742

New Field Has Opened, Says Collins

(Continued from page 687)

in pictures is more dramatic than Roosevelt, as President.

"The Gompers picture, which I intend to produce next, has already an immense audience waiting for it. Each local branch of labor will be an enthusiastic supporter of this film drama that will show American Labor's battle against the Bolshevik.

"My plan for the production of dramas founded on the lives of great men is, of course, a development of the successful film, 'My Four Years in Germany.' I have used the services of the same director, William Nigh, in producing 'The Fighting Roosevelts,' and I have used episodes that are just as timely and interesting.

"I am now under negotiation with several of the biggest men of the period—one of them a ruler—for the production of their lives in the films. Naturally, my prosecution of these plans will depend upon the success of the Roosevelt film. If it proves to be as great a success as reports from various sections of the country lead me to believe—I expect within a short time to have these other films under way."

"Will not your idea lead rich men to adopt the films as a medium for exploiting themselves?" Mr. Collins was asked.

"The shrewdness of the exhibitor will take care of that," Mr. Collins answered. "I think it would be a damaging thing to the trade to have the screen used for business or political propaganda."

"Is it not true, Mr. Collins," said the interviewer, "that the film world will benefit directly by the fact that big business is interested in the production of these films of great men?"

"To my mind," replied Mr. Collins, "one of the most important features of this development in motion pictures is that it is attracting to the business the attention of capitalists and statesmen who have hitherto fought shy of the industry."

"Will the recent action of the stars in forming their own organizations affect your plans?" the reviewer asked.

"Not at all," Mr. Collins replied, "the general thing I am interested in is that the exhibitor may be able to get these pictures without having to purchase program pictures to secure them. This I have arranged for in the case of the Roosevelt picture through the First National Exhibitors' Circuit. That is all that concerns me."

Rothacker Plans Laboratory on Coast

Watterson Rothacker, who went to the coast with the First National Exhibitors' Association members and spent considerable time there in the interest of the membership committee of the National Association of the Motion Picture Industry, of which he is chairman, has returned to Chicago, where he will formulate plans for the erection of a service laboratory in Los Angeles which will work in co-operation with his Chicago plant.

Alice Brady Appears in Three at Same Time

BESIDES appearing daily in her own stage play Alice Brady is said to be actually working on three Select Pictures at the same time.

With the cutting and titling finished on "The Indestructible Wife," Alice Brady's Select Picture for January, the studio and location work on her succeeding picture, "The World to Live In," also completed, Miss Brady has plunged into the midst of another, the name for which has not yet been selected, thereby putting three pictures for this star into the works at one time.

"The Indestructible Wife" is a screen version of Frederic and Fanny Hatton's stage play of two seasons ago. In it Miss Brady has the part of a wife, who proves during the course of the story to be very indestructible, but toward the end she wears down and becomes a very sensible young wife.

It's a great role, Select declares, and just the sort that is suited to an actress of Miss Brady's type and charm. Charles Maigne wrote the scenario and also directed the production.

The succeeding attraction, "The World to Live In," which Miss Brady has just completed, is by W. Carey Wonderly. Mr. Maigne was the director.

With these three pictures under way at one time, and her evenings and two afternoons a week devoted to her stage play, "Forever After" at The Playhouse, Miss Brady finds herself an extremely busy young lady, but in order to take advantage of the good location weather she is making use of every spare moment.

Fourth U. S. Series Ready

"Making a Nation Fit" is the fourth picture of the U. S. Series, the Government two-reelers released by the Division of Films and distributed through the World Film Corporation, and is released February 2.

The subject matter of the picture is the method adopted and carried out by the Government of preparing the hundreds of thousands of recruits for the heavy work of war ahead of them. It is said to show the training exercises in the cantonments and navy yards, covering the preparatory work of both the Army and Navy.

Bayonet classes are shown leaving the trench, going over the parapet, advancing on dummies and dropping into trenches.

Jean Paige Discovered

When Director Martin Justice visited friends in Paris, Ill., he met Jean Paige, and although she had no previous dramatic experience she was immediately selected as one of the two O. Henry girls and is said to be considered generally as one of Vitagraph's finds.

During the eighteen months she has been with the Vitagraph she has figured in some of their most successful productions, among which are "The Golden Goal," "Find the Woman," "King of Diamonds," and she will also be seen in the new Bushman and Bayne production.

E. E. Shauer Plans Trip Abroad

Sees Better Foreign Conditions and Goes to Study England for Famous Players—Changes Made in Exchanges

AMONG the news of interest this week from Famous Players-Lasky was that which tells of the intended trip of E. E. Shauer to England and the changes recently made in the exchanges of the organization.

E. E. Shauer, assistant treasurer and manager of the Foreign Department of the Famous Players-Lasky Corporation, in anticipation of greatly improved conditions in the foreign market, is sailing for London shortly, where he will spend several weeks studying the opportunities for Paramount and Artcraft pictures in Great Britain. It has been some time since an official of this company has visited England and Mr. Shauer expects to devote considerable time in outlining a program for the expansion of the export business of the Famous Players-Lasky organization.

The American film industry, unfettered by the heavy hand of war, can look forward to the year of 1919 as a period of great development and prosperity in the film export business, in the opinion of Mr. Shauer. The coming of permanent peace will not only re-open fields which have been more or less closed to American film but will permit the exploitation of countries hitherto scarcely touched, Mr. Shauer believes. Mr. Shauer will sail on the Adriatic in the near future, although the definite date is not available at this time. He is ready to leave at any moment,

however. In an interesting discussion concerning the export outlook, Mr. Schauer said: "Considering the great difficulties under which the American film industry has labored during the last four years, the year just closed has shown an important gain in the exportation of Paramount and Artcraft pictures.

Y. F. Freeman, formerly General Manager of Triangle, has been engaged by the Famous Players-Lasky Corporation as District Manager of the Atlanta, New Orleans and Dallas exchanges. Mr. Freeman has been closely associated with S. A. Lynch for some four years and started in the motion picture business shortly after leaving college, when he became connected with the Atlanta offices of the S. A. Lynch Enterprises, Inc., handling Paramount pictures.

F. V. Chamberlain, exchange manager of the Atlanta branch for a year and a half, has been promoted to the position of Special Representative for the Department of Distribution.

Mr. Freeman will take charge of the Atlanta, New Orleans and Dallas exchanges immediately. Mr. Chamberlain, shortly after his promotion last week, when he was called to the New York home office, left for Washington where he will consult with local Paramount-Artcraft representatives.

Dan Michalove continues as branch manager of the Dallas branch office with Dave Prince as his assistant. The Atlanta and New Orleans exchanges are under the direct management of Louise L. Dent and H. F. Wilkes.

Goldwyn Gets Blanket Booking from Poli

"THE BORDER LEGION," a Goldwyn production starring Blanche Bates and Hobart Bosworth, is reported to be in receipt of a tremendous list of blanket bookings.

The first big blanket booking of the production came from the Poli Circuit. Under this it will be seen in important theatres in Worcester and Springfield, Mass., New Haven, Hartford, New Britain, Meriden and Bridgeport, Conn., and Scranton and Wilkes-Barre, Pa. Bookings also were made for first run showing of a week at Tom Moore's Rialto theatre, Washington, D. C., and for immediate second run at Moore's Strand, in the same city.

As its second New York run following the week's showing at the Strand theatre, "The Border Legion" was booked by M. Kashin as the production to inaugurate his managerial reign at the Symphony theatre, where it is said to have played to capacity audiences for three days. Miss Bates appeared in person at one performance and at a matinee had as guests at tea women patrons of the house.

The production is reported to have had a particularly successful run of a full week at the Isis theatre, Denver, Colo., where audiences are said to have applauded it as the most striking and action-full western picture ever presented in that house.

Chicago Balks Proposed Operators' Strike

A temporary injunction, restraining members of Local 110, Moving Picture Operators' Union, Chicago, from striking to enforce the provision of the new contracts signed by the theatre owners, was granted January 17 by Judge Charles M. Foell.

Attorney Lewis F. Jacobson, for the Allied Amusement Association of Chicago, including more than 400 theatres, told Judge Foell that the new contracts were signed under duress by the owners upon threat of an immediate strike, despite the fact that a five-year contract now binds the parties. Peter J. Schaeffer, president of the association, declared that the union's demands were a "hold-up."

Regal Films Gets Another Theatre

Interests embodied in Regal Films, Ltd., Canadian picture distributors of importance, and the Paramount Theatres Company, Ltd., have acquired still another picture theatre in Toronto, the latest addition to its lengthy string being the Family theatre, Queen street East and Lee avenue. The proprietor of this theatre was W. F. Sexton, a prominent member of the Moving Picture Exhibitors' Protective Association of Ontario.

Brooklyn Exhibitors Hold Victory Banquet

The Motion Picture Exhibitors' League of Brooklyn and Long Island assembled at a Victory banquet, Tuesday night, at Hotel Imperial, Fulton street, Brooklyn. It was one of the most successful events from a social as well as "get-together" standpoint, in the history of the league. More than one hundred and fifty Brooklyn and New York exhibitors and their friend were present.

The guest of honor was Dr. Royal S. Copeland, Health Commissioner of the City of New York. In a short address, Dr. Copeland told why he had refrained from closing the theatres during the epidemic and said that other cities where the theatres had been closed showed a greater death rate in comparison than did New York.

Judge Harry E. Lewis, of the Supreme Court, and William E. Kelly, clerk of Kings County, were other prominent guests. Both spoke highly of the exhibitors and expressed themselves as "with them" in their fight for better pictures and against censorship.

Sidney Cohen, president of the New York State League, spoke briefly on the urgent need of action against Sunday closing. Rudolph Sanders presided as chairman.

Among those present were: Harry Rapf, C. C. Pettijohn, Ed. Nelson, Lawrence O'Sullivan, Billy Hart, A. H. Goldberg, H. Dantz, E. Spelberg, Benjamin Schwartz, Max D. Weinberger, C. A. S. Stenneman, Ben Levine, Joe Ward, M. Glynn, G. Kara, Joseph Foster, Harry Thomas, Louis Sherman, Felix Goldberg, D. A. Mack, T. J. Connors, J. E. Chadwick, J. J. Dacey, William E. Traynor, George J. Schaefer, I. A. Hammal, Lester Alder, S. Eckman, Joseph Klein, E. A. Sanders, Jules Burnstein, I. Schwartz, Charles Steiner, Herman Wiesner, Jack Schwartz, L. Schnieder, L. Mayer, M. Solomon, I. K. Haistark, Charles Steinman, Mr. and Mrs. J. Koengswold, Mr. and Mrs. J. Calder, Charles Fischer, Mr. and Mrs. H. Shapiro, Harry Hummel, Arthur T. Smith, F. Langtree, F. J. Willis, S. Freund, C. Letts, E. R. Behrend, Frank H. Lappen, Mr. and Mrs. A. G. Stockheimer, W. H. Hollander, J. Esler, Mr. and Mrs. S. Rosenthal. Musical numbers were rendered.

National Board of Review Gives a Luncheon

Nearly two hundred members of the National Board of Review and National Advisory Committee met with the board of directors at the tenth annual luncheon held at Hotel McAlpin in New York City, January 18.

Lester F. Scott presided and Mayor Peters of Boston, was represented by John F. Casey, Commissioner of Licenses for Boston.

Among the principal speakers were Henry P. Jenkins, district superintendent of evening schools in New York City; Anita Loos, who was introduced as "The woman who made Douglas Fairbanks famous"; S. L. Rothapfel, who described his entrance in the motion picture field, and Dr. Everitt D. Martin, who is delivering a course of lectures at Cooper Union.

Censor Bugaboo Again Stalks the Country

(Continued from page 683)

hibitor, created much comment here and developed strong opposition from prominent exhibitors and producers. The *Evening Express*, a daily paper of Los Angeles, in ascertaining the sentiment of the industry on the proposed commission, interviewed D. W. Griffith, W. H. Clune and T. L. Tally, prominent exhibitors of Los Angeles.

Mr. Griffith said that Mr. Randall probably means well in his new undertaking, "but he has tackled a job that is as big as the world. It would require the services of a genius, the like of which the world has never yet produced, to pass on the desires, wants and tastes of 100,000,000 people," Mr. Griffith said. "Censorship is a dangerous proposition is a free country like the United States. Censorship is unnecessary, because every city and state has laws that, if properly enforced, will stop the showing of immoral pictures."

Mr. Clune and Mr. Tally said substantially the same thing, although Mr. Clune was inclined to the idea that the creation of such a commission would open a fine opportunity for graft. Mr. Tally said it is an insult to the exhibitor's intelligence to suggest a censorship commission.

"I think the exhibitors of the United States, as a whole, are fully competent to select their own pictures. If they insist on selecting the wrong subjects their patrons will soon inform them of it," Mr. Tally said.

Funkhouser Again

Picture manufacturers will have to show more inclination to co-operate with the Chicago City Censorship Commission, or they are apt to go the way of the saloons, so said Timothy D. Hurley, chairman, to his associates at a meeting of the commission January 17. For some reason the manufacturers have ignored the commission's hearings and made no explanation.

"That same thing that happened to the saloons is liable to happen to the movies," Mr. Hurley said. "The saloons lost because their owners were loth to submit to proper regulation."

"I think the movie industry is acting unfairly in not co-operating with this commission," said the Rev. Father F. G. Dinneen, S. J.

Maj. M. L. C. Funkhouser, formerly second deputy superintendent of police, was the principal witness.

"The manufacturers are not interested in the morals of a community," he said. "They want to make money out of their pictures. I want to say, however, that the Chicago manufacturers do not display this feeling. They want to make pictures which are not harmful to the morals of the young. I think the censorship bureau should be independent of the police department, if it is possible."

"Did the film manufacturers have anything to do with your removal?" asked Alderman F. J. Link.

"I think they conspired to have me removed," said the major. "I know where a fee of \$10,000 was offered a man to get a permit for a certain picture. He did not get the permit. I know of another case

Celebrates Anniversary with Vitagraph

"The Beloved Imposter," Gladys Leslie's latest Vitagraph release, marks the completion of her first year under the Vitagraph banner, and it seems that the star has come into the full tide of her popularity, for "The Beloved Imposter," according to information from Vitagraph headquarters, is playing to a far bigger write-up than any previous Leslie picture has had over the same period of release.

Poli Builds in Waterbury, Conn.

S. Z. Poli announces he will erect a new theatre at Waterbury, Conn., at a cost of at least \$500,000. Plans are now under way and construction will be started this spring. This is in line with Mr. Poli's policy of keeping his theatres up-to-date, and the Waterbury theatre will provide a modern structure in every New England city on his circuit.

where \$5,000 was offered, and, I think, paid."

"These are the very things we want to know," said Alderman Link.

Chairman Hurley counseled against the commission going into matters outside its sphere of activity. Martin J. Quigley also protested against the major answering these questions.

Alderman Link persisted that the commission had a right to go into such matters, and it was agreed to have the major present again next Friday to answer these queries.

"If money was used in Major Funkhouser's removal, we have a right to know it," Alderman Link said.

Colorado Not Asleep

The Rocky Mountain Screen Club, through President H. T. Nolan, notified exhibitors of Colorado by letter that there is a bill before the Colorado legislature by Representative Furrow of Pagosa Springs, providing for examination, approval, regulation and censorship of film and advertising posters, etc. The bill refers to some films as sacrilegious, obscene, indecent and immoral or with a tendency to debase or corrupt morals and provides for a board of five censors and clerks who shall receive salaries ranging from \$1,800 to \$2,200 yearly from revenue derived from \$2 inspection fees on each reel of film coming into the State of Colorado.

In the letter, Mr. Nolan said to the exhibitors:

"This means increased taxes for you. It was deemed advisable at a meeting of the Screen Club to issue complimentary tickets to the Legislature and Senate so that they could visit the various theatres and see for themselves whether or not the moving pictures are, as alluded to, in Representative Furrow's bill.

"If you would kindly honor such tickets as may be presented to you, it will have a tendency to enlighten the members of the Senate and Legislature materially."

CLASSIFIED ADS
ON
PAGE 742

Selling to Mr. Doubt and Mrs. Distrust

How Louis B. Mayer Did It Is Chronicled By Leon B. Rubenstein

"IF anybody had told you a few years ago what you would eventually pay for pictures you'd have called for the ambulance. Yet today you are not only paying a high price, but showing your pictures in handsomer theatres, and making more money, too."

At these words a banquet hall filled with the exhibitors to whom they were addressed stood up and cheered. The speaker was Louis B. Mayer of Boston. He had come there to explain in person what he was driving at, and when he thus voiced in a few lines the keynote of their progress and prosperity, they realized that he was one of their very own—and they told him so.

A few months ago, "Louis B. Mayer Presents—" was a phrase unknown to filmdom. But up in Boston, Mass., Louis B. Mayer was a quantity to be reckoned to all who knew how he had risen from humble operator to head of a great chain of theatres. He had his eyes on the manufacturing field.

"As an exhibitor his equipment was unsurpassed. He knew the box-office value of all the production elements. And he knew, too, that it was a hazardous game, this making of film plays. It was not in the Mayer system to shoot and hope; it was to think first—and then shoot.

"I have an ingrown idea," explains Mr. Mayer, regarding the happenings that followed, "that a strong foundation to build on is the other fellow's success; it seems to me that successes link with each other. I needed a successful star—in Anita Stewart I got one. I needed a successful play or story, and in 'Virtuous Wives,' by Owen Johnson, I got a novel that has sold to two million people besides the readers of *Cosmopolitan* for ten months. I wanted a successful director and got George Loane Tucker. Later, needing a new one, I signed up Lois Weber. Expensive? Yes—but interest-bearing. It's as simple as primary arithmetic—two and two makes four. Three successful elements in a three-unit proposition ought to total success. What could be simpler? It may for a time be cheaper to experiment with promising material, but for the quick, sure victory give me the things of proven value every time!"

Yet Mr. Mayer does not tell the whole story here. For it was after the picture was finished that the real story of his daring begins. With a splendid production in his hands he now faced a serious financial problem. As the booking ratio throughout the country totalled up, he figured out that in order to make a profit he must secure higher rentals from the theatres than they had ever paid, in some cases doubling their record price. It requires no expert analysis of the exhibitor mind to appreciate the gigantic task of securing, on demand and for a first release, a higher figure than they had paid for Pickfords, Fairbanks, and in many cases a price over-topping Chaplin. Mayer sat down and compiled a schedule of the prices he would have to get from the theatres in each territory, and when he sent it out his friends sympathized with him; they tried to dissuade him from bucking the price-wall of stone and offered oodles of advice. To their minds he was too far from the mark for any hope.

What did he do?

He gathered his sales and publicity forces about him, and spoke about as follows: "Gentlemen, we're trying to deal with a lot of men who have been tricked and bamboozled from every angle and source. There are certain limitations which they will credit to a man in my position, no matter how honest or sincere I may happen to me. I might have the biggest proposition in the world for them, but I am up against an iceberg—distrust, doubt! We've got to strike back with their own kind of guns and make them like it. We don't want their signatures on contracts now—we don't want to consider their offers. We're going out to wallop their pessimism, to tear down the barriers of precedent. They think my promises of a bigger picture than they ever had are empty; that my claims to higher prices than they ever paid are unfounded. But I've decided to put through my price schedule, and I'll do it on one basis: I am sure that no man who sees 'Virtuous Wives' will fail to realize what business he can do with it. That's certain. Well, then, the next thing to do is obvious—they must see it first and buy it afterwards. What is more, I will refuse to sell it to them unseen!"

The whole country knows now what happened. Exhibitors who had been buying entire outputs, contracting outright for pictures yet unmade, were suddenly told that the First National offices would not sell the Anita Stewart productions ahead. Just one picture at a time—no bigger orders wanted; and the contract for that one need not be hurried, either; the instructions would come later from New York. The salesman on the road had nothing to say about the Stewart picture—could not take orders. The exhibitors could not understand it—and no word came from headquarters.

Meanwhile, here's what was transpiring in New York. Mr. Mayer's orders to SHOW then first meant a big, expensive move for which there was no precedent. His lieutenants understood what he wanted. The big push was in the making, heavy guns being placed, and suddenly, to sum up the effect of it all, Louis B. Mayer raided the exhibitors of the United States. His corps of men, organized in working groups, stormed the strongholds of Doubt. They came into each city, hired the best theatre, and if it was not available they took possession of the ball-room in the leading hotel. They installed symphony orchestras. They took their story to the newspapers and through them the note of Mayer's faith and sincerity permeated into daily newspaper spreads. The word went out to the exhibitors that those who had any idea of showing "Virtuous Wives" at their houses would conserve their interests by attending the trade show. All of this happened almost at once in twenty-five cities from coast to coast—and the exhibitor came. He came, curious, puzzled, but above all, pessimistic, but he came. With very few exceptions all records for attendance at trade shows were broken.

How did the abused Mayer price schedule stand now? Oh, it was very fair, they said; and the contracts for the yearly output of six pictures began to pour in. But they were just as quickly turned down. In reply to their surprised inquiries they received another sample of the Mayer faith. "Gentlemen," he said, "you have proven my contention that you are willing to pay the price after you become convinced. To sign you up for six productions ahead means that I do not intend to excel the standard of 'Virtuous Wives.' But I do intend to surpass it, and in that case I will deserve a higher price, and you will have the advantage. On the other hand, should any one of the yearly six fall even an iota below this standard, I will have the advantage over you. Don't gamble—let each production stand alone and get what it deserves!"

This will illustrate in a measure just how far over the top Louis Mayer actually put his proposition. Where his time allowed of it, Mayer jumped on a train, and met the exhibitors gathered to see his first release. His spirit caught on—he preached the gospel of showmanship, and here are some of its pillars:

"As you gradually raised the public from a nickel audience to a dollar one, have they kicked? No—only when your show fell down."

"There is no limit to what you can afford to pay for a show, because exploitation is unlimited."

"You can cling to your precedent if you wish, but your competitor might not."

"Some exhibitors once said that cheap film at a nickel admission was business enough for them, and they pitied the man who built a real theatre. Where are the nickel men today?"

"I'd rather play a big, expensive attraction than get the same profit out of cheaper ones."

"When you pay more for your show, you naturally boost harder. Now where's the man who pleads he can never break his house record?"

"There is not a box-office record today that cannot be broken."

"The right attraction will make brick theatre-walls elastic."

"Nothing stands still. We either go forward or backward, and in our business one single idea might decide your destiny."

"Every city—every neighborhood—has its 'peculiar conditions.' Yours is not the only one."

"A real showman is the greatest sportsman in the world; he's always taking chances."

Exhibitor Service Bureau

Dallas Doesn't Do Much

Newspapers Hand Out the Reading Notices and Forget the Interest in the Photoplay

UNTIL you have been down in Texas and have seen the state, and until you have played casino all day long in a Pullman car while going across it you do not really realize what you are up against. Of course, you have read that this is a place where all of the men wear big guns strapped on their belts and where nothing but a sombrero would be considered within the pale of fashion.

But when you turn to your motion picture account you are pretty apt to find that while the big cities are rather few and far between when the territory covered is taken into consideration, these houses are just about as up to date as most of them that you will find in other parts of the world. Dallas is the largest city in Texas. When the government looked over us the last time it gave the city a population of 11,986. But aside from that it has a splendid system of interurban street railways that brings thousands to do their shopping and to see their motion pictures in Dallas.

The unfortunate part of the Dallas situation seems to be that the newspapers are not up to the times on motion pictures. It has resulted largely from the fact that the great bulk of the papers that do not feel that they can afford the expense of a photoplay editor do not know the direction in which to turn to get the sort of matter that they should print. The Dallas newspapers show this straight through their motion picture departments. They are decidedly drab and we are surprised that E. H. Hulsey, one of the leaders among exhibitors of the country and who practically controls the situation in Dallas, hasn't been able to persuade the papers to really try to get out and do something in the way of presenting to the people the chronicles of this Fifth Estate.

There are four newspapers here. According to the records of Lord and Thomas they with their circulations are:

Dispatch, Evening (25,872).

Journal, Afternoon (40,655).

News, Morning and Sunday (58,848).

Times-Herald, Morning (40,890) and Sunday (38,546).

The *Journal* is really the afternoon edition of the *News*, which is one of the staid and conservative papers of the old school. For instance, it doesn't even go to the trouble of splitting the sheet up into sections, but numbers the pages straight through and lets it go at that. If you want to find the sporting section or the want ads or anything of the sort you simply have to hunt for them. You are, theoretically, supposed to have been reading the *News* so long that you know where to find them. A little thing like convenience is not even an episode in the career of the *News*.

According to our information these two papers charge the regular commercial rate for motion picture advertising and promise nothing with it. The *Dispatch* also gives the commercial rate and some cooperation, while the *Times-Herald* charges the amusement rate and offers full cooperation.

Here is one place that the rub comes in the policies of the newspaper toward the motion picture theatre. As a usual thing the advertising manager is a man without any interest in the paper and with little hope of ever having any. His main idea is to make the best possible showing and to get the largest amount of money compared with the expenses of the paper into the cash drawer. When he goes out and sells the department store a certain amount of advertising he doesn't figure that he has to give them anything, though you will often find that the biggest department store can get most anything that it wants. Then when he comes along to the motion picture theatre he gets the rule out of the middle drawer of his desk and begins figuring the amount of free matter that the theatre is being accorded up

against the amount of straight display that the theatre is paying for.

There are two things to be done if the newspaper looks at it this way. It should either charge a higher rate for the motion

picture advertising, the so-called amusement rate, and then give full cooperation, OR it should realize that motion pictures are a part of the news of the day and that the paper is only performing its duty by chronicling these events. We do not believe in the excessive, the hold-up amusement rate, that most newspapers do charge, but we believe that the theatre ought to be willing to pay a little more for a certain amount of the advertising, in order to compensate the paper for the services of a man that can afford this true cooperation, but that after the theatre has used a certain minimum it should be allowed to use large advertising that would be put on the commercial basis. In other words we would not expect a paper to go to the expense of employing a man for this specific duty unless it knew fairly well what review was going to come in.

A newspaper is a business venture as well as anything else. There may be a few people who like to be editors for the glory there is in it, but the days when you bought your printing presses and ordered your white paper on a credit have long ago gone glimmering. Before the motion picture theatres of a community can expect a definite volume of cooperation from the newspapers they have to pretty well establish what they are going to do—to indicate the revenue that the paper is going to get.

But there is another point beyond this and one that we have been constantly repeating in these pages—and that is that the newspaper has a duty to perform for the reader. We hope that we do not have to repeat here the interest there is in the photoplay. We can imagine the interest there is to every reader of the Dallas papers. We can visualize the crowds that are going to the leading houses every night and that are absorbing motion picture news mornings and afternoons. We can see the scores that come to the city to see a good picture and we picture the hundreds of other subscribers who have to be content with their village attractions or who are too far out of the way of things to spend an evening with the screen.

Sixty per cent of the readers of the Dallas papers—and of all other papers—are interested in motion pictures. Twenty per cent of them are interested in baseball and ten per cent attend in the course of a whole week, but the baseball matter is never held down.

One glance at the Dallas papers shows that they have not taken the motion picture as anything of news value. Where there is any cooperation it is so evidently on the basis of revenue, so evidently a "business proposition," that the whole lot of matter might as well be labeled "Advertising," for anything of interest that it is likely to arouse in the reader.

We do not know what effort the papers have made to get the fullest cooperation. There are twelve downtown houses, six of them being first run and five suburban houses. E. H. Hulsey controls three of the leading ones, the Old Mill seating 1,400, the Queen caring for 600, and the Hippodrome with 1,000 seats. The Jefferson seats 1,400 and shows both vaudeville and pictures. Two of the downtown houses appeal to the Mexican trade and charge an admission of only five cents. With the exception of the Washington with 500 seats, the Feature with 700, running stock and pictures, and the Crystal with 600, the other downtown houses are with small seating capacities. The neighborhood houses average about 500.

The three Hulsey houses are excellent advertisers. There are no theatres in the country that are more up to the moment than these and one glance at the papers will show that with the

(Continued on page 694)

At the top are two pages from the Saturday Dispatch and one from the Monday issue. In the center are three pages from the Sunday Times-Herald. At the bottom there are two pages from the Sunday News and a Monday page from the Times-Herald; with the middle of the week style of advertising superimposed at the left. The lines indicate the reading matter

Dallas Newspapers Make Poor Showing in Handling of Photoplay Matter

(Continued from page 692)

exception of the Washington in the *Times-Herald* they absolutely dominate the situation.

Let's take a look at the pages from the *Times-Herald*. It is very evident at first glance that every cut on these pages are those furnished by producers—that the paper does not care enough about appearance to go to the expense of having a layout made. And every line of the matter is the purest sort of reading matter notice. A lot of it is printed just as it came from the New York publicity office without any effort to get over a special appeal. It is plainly labeled THIS IS FREE STUFF THAT WE ARE GIVING AWAY BECAUSE WE ARE EXPECTED TO DO SO. It has the least possible amount of reader interest.

In the Sunday issue of the *Times-Herald* the Hippodrome uses ten inches double column, the Queen an equal amount, and the Old Mill thirteen inches across two. This is good advertising, far better than the average. The Washington uses ten inches double, the Jefferson (combination) six inches double, and the Rex four and one-half single. All in all the advertising is far more attractive than the reading matter.

The Sunday *News* doesn't think much of the motion picture. It prints the advertising regularly on the second page of the first section and then carries the little reading matter that it accords over to "some other" page. It doesn't seem to think that the people who read the advertising are interested further in motion pictures. It carries 6½ across three columns for the three Halsey houses and then an additional 9½ double for the Hippodrome, seven double for the Crystal and five double for the Jefferson and then it runs a couple of columns of matter headed "Dallas Amusements," and runs the junk cuts that it happens to be handed, one of them a pure advertising cut.

We haven't even taken the trouble to reproduce a page from the *Journal*. It does nothing for motion pictures except that it carries the three-inch double column display of the Hulsey houses. During the week the *News* does the same—gives nothing and carries the Hulsey advertisement together with two inches from the Crystal.

In the *Saturday Dispatch* there are more theatres represented than in any of the others. Beside the standing display of the Hulsey houses announcing the day's bill it has ten inches double from both the Queen and the Old Mill and five inches across five for the Hippodrome. Jefferson and Rex have three inches single each and Crystal and Garrick two inches single with the Washington coming in for three double and the Jefferson with 7½ double. Same old stock cut stuff and same old reading notices are shown here again.

During the week the paper carries a heading "Amusements" and list the attractions at the various houses and carries the displays of all of these houses each day, but with less space.

We have built up a page from the *Times-*



This attractive lobby display on "Virtuous Wives" at the Alhambra, Milwaukee, was made with the artistic use of stills from the production

Herald showing the regular advertising that it carries daily, the standing display of the Hulsey houses, three inches from the Washington and two from the Jefferson. But on the opposite side we have shown how liberally the Hulsey houses advertise their mid-week change in bill. This paper is liberal in the reading notices, for there is about a column of them every day, but they are strictly reading notices.

Dallas has some good motion picture advertisers. What the city needs is some realization of the interest in motion picture *News*. At little expense the papers could have interesting departments. As they are they are sloppy, unconvincing and—missing an opportunity.

Another San Francisco House Gives Sunday Concerts

Following the lead of the California theatre, the Tivoli of San Francisco will inaugurate a series of Sunday symphony concerts beginning on January 19. Director Carlos de Mandil will combine the regular Tivoli orchestra of thirty musicians with the orchestra of the same number of men from the Oakland T. & D. theatre, and with the addition of four or five musicians from the outside make up an orchestra of from sixty-five to seventy men. The new symphony orchestras will give "twelve o'clocks." In the afternoon they will move to Oakland and give a concert in the T. & D. theatre in that city. "It is needless to say," asserts Manager E. M. Asher of the Tivoli, "that the Tivoli management can entertain no hope of profit from these concerts, since they are given gratis to the regular Tivoli audiences. They are designed to assist in the restoration of the Tivoli opera house to its former position of musical prestige in San Francisco."

These Tivoli concerts are to be something in the way of popularized symphonies. The Tivoli was built originally for musical productions and is an ideal theatre for such productions.

IS IT "COLD"?

Why Not Put the Heart Interest in Your Presentation

RECENTLY we had a letter from an exhibitor within fifty miles of New York. He referred to some comments that had been made in this publication about a picture and then reported that it had done poor business for him. We knew that his theatre had a fair orchestra, that he was an average advertiser, and that he had a standard theatre that should have had a good patronage.

So, without notifying him, we visited the theatre. As it happened he was then presenting another picture that had earned praise. He had an overture that had nothing in common with the production, and then, after a pause, the feature was started. The orchestra changed the music without the slightest regard to what was on the screen. Evidently there had been a number of selections picked the length of which would fit the length of the picture, and the orchestra and the projection room had no more connection than Germany and Belgium will have.

The picture was put on cold. Nothing of the spirit of it was carried out in the music—fact, one viewing the showing had to fight against the music. It was "music with the picture"—very much WITH it.

Here was a theatre that had facilities enough to put on the picture. He put it on "cold"—let it take care of itself. How many of you are doing the same thing? Even the man who has only a piano can do a lot more than he is doing, but he must study his picture, must try to do things with it—not be content to let it run on the screen—COLD.

What Ruffner Thinks of New York Shows

By Ralph Ruffner

Manager Rialto theatre, Butte, Mont.

TO one who has never been East a visit to New York's best motion picture theatres is quite a treat. It is an event, an experience that lends itself to comparative values between western style of theatre management and presentation and eastern methods, which are recognized standards. It has been the experience of the writer in past years to be told by patrons of the various theatres with which he has been connected that the West is far in the lead in beautiful, costly edifices erected to the motion picture, an observation which is confirmed if one is familiar with the newest and best in that territory from the Missouri River to the Pacific Coast. They were speaking in numbers.

Three of New York's leading theatres had my attention. I visited them for the sole purpose of learning all possible. I came away amazed at the masterful synchronization of music with the picture, addedly difficult through the number of men and instruments involved. I devoted no little attention to the clever, able leadership of their wonderful orchestras. Being a musician, my natural enjoyment lay in listening to the music.

To one who has paid fair prices in the past for the privilege of attending symphony concerts, I felt all wrapped up in appreciative recognition of the fact that never before had my money bought the variety, the colorful gamut of sound as was dispensed by these three theatre organizations. Then, too, this synchronization found another outlet to its soulful appeal. It is what can properly be termed a synchronization of two dimensions, pictures and lighting. This "soulful" satisfaction of which I speak can best be illustrated by the following anecdote:

About two years ago I attended the recital of a great organist. The concert lacked appeal to me through nothing more than negligence on the part of his own artistic self and poor management on the part of the theatre owners. Clarence Eddy was the artist and one of his numbers a "Twilight Reverie." This number was played with all house lights up, as they were during the entire two and a half



Ralph Ruffner

hours of his recital. He painted a symphonic picture of a cherished old home down on the farm; the cows coming home lazily at milking time; the evening prayer and then bed time.

How the Lights Aid

How much this picture could have been improved by a gradual darkening of the theatre, with a faint amber spot making its appearance on the player as his theme drifted into the warm glow of the fireside, to remain there until the number was finished. I know that I was actually hungry for just such a treatment of his concert, my chagrin doubly enhanced by the knowledge that this particular theatre was equipped in every detail as regards its lighting. It is one of these bits of careless attention to house management that goes on day after day, week in and week out,

THERE'S A BOOST HERE

First of Ralph Ruffner's Articles on New York Theaters

RECENTLY Ralph Ruffner, one of the best known managers of the country and now in charge of the Rialto, Butte, Montana, for Jensen and von Herberg, was a visitor in New York, his first visit, and New York film men had an opportunity to become personally acquainted with one whom they had long recognized as a real live wire.

People who see the same thing day after day lose something of the real ability to appreciate what is going on around them. But Mr. Ruffner came here fresh from the west and he was able to go into the theatres with a new vision of things and his opinions of New York are well worth while.

In this article there is mainly praise, but in one that will appear next week there are accounts of things which he noted that are not so creditable.

never anything new or original or attempted, that causes some men to wonder why it is their investment refuses to pay dividends.

The projection in all three of these New York houses left nothing to be desired. I never saw a bad light. One mis-frame, but that was almost instantly corrected, showing the projectionist was right on the job. It seemed strange to me to find myself looking at a section of the Allies' Official War Review, then suddenly to recognize the familiar title of a Gaumont Weekly, then just as suddenly a bit of Pathe News. While the splicing together of sections from various weeklies is not new, yet it is not generally done in the West, for out here exclusive first run privileges do not run in herds in such a way that any one or two houses can control the entire news service.

It is in these short, snappy bits of current events (Continued on page 702)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel.

Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.

E. Mandlebaum, Loew's Stillman theatre, Cleveland.

Mrs. Joseph Grossman, Standard theatre, Cleveland.

George J. Schade, Schade theatre, Sandusky.

H. C. Horater, Alhambra theatre, Toledo.

Mark Gates, Dayton Theatre, Dayton, O.

S. Barret McCormick, Circle theatre, Indianapolis.

Theo. L. Hays, New Garrick theatre, St. Paul.

A. J. Moeller, Theatre de Luxe, Detroit.

Sid Lawrence, Alhambra theatre, Detroit.

Chas. G. Branham, Majestic theatre, Detroit.

Leo A. Landau, Butterfly theatre, Milwaukee.

Charles C. Perry, Strand Theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta, Ga.

E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.

C. A. Lick, New theatre, Fort Smith, Ark.

F. L. Newman, Royal and Regent theatres, Kansas City, Mo.

Herbert J. Thacher, Strand theatre, Salina, Kan.

H. M. Thomas, Strand theatre, Omaha.

Ralph Ruffner, Rialto theatre, Butte.

A. H. Hilton, Paramount Theatre, Lewiston, Idaho.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sam W. B. Cohn, Spokane.

E. J. Myrick, Liberty theatre, Portland, Ore.

A. S. Kolstad, Liberty theatre, Hood River, Ore.

H. L. Percy, Rialto Theatre, Medford, Ore.

P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.

Eugene H. Roth, California theatre, San Francisco.

J. A. Partington, Imperial theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS is a splendid advertisement—except for one thing. There are far too many adjectives and superlatives. If you have been reading these pages you know how firmly we are set against them. Now, though these columns are not supposed to pass on the merits of pictures, we are willing to admit that this is one of the greatest

WE are not familiar with the circumstances and therefore we are publishing displays with the frank statement that we cannot tell you whether it is a good or bad one. All depends on the time and the manner in which it is used and we have not been told that.

Of course, it is an advertisement of the picture, "Wanted for Murder," and it undoubtedly attracted attention if it was used as a teaser some days in advance, and FOLLOWED by an announcement of the name of the picture with that of the theatre and the other details. Waterbury is no village, having a census of 82,000, and you are not going to get many people, that is of the class that have the price of admission in their pocket, to go down to "75 E. Main Street" to see what it was about. If the display was used to make the people watch the papers and see what it really meant, it probably attracted attention. We judge that it was so used, but if it was not followed up the sales punch of the picture itself was lost. It's always well to arouse curiosity, but remember that you are selling a picture and that you must get the people who want to know they are going to see a picture, and a good one.

photoplays that we ever saw. But that does not excuse such words as "Defying Description," "Colossal," "Startling, Sensational, Awesome," and the like, especially in such a high-class theatre as the Dayton, Dayton, O.

The writer had already said that Farnum had achieved a triumph beyond anything else that he had done, that this was Hugo's masterpiece, and he might have added that it has been done on a wonderful scale, and then he should have stopped. Our opinion is that he would have attracted more. The average photoplay fan is getting mighty "wise," and when he sees adjectives and superlatives he is mighty apt to come to the conclusion they are camouflage.

In order to get the break on New Year's Eve the Dayton held over "The Greatest Thing in Life" for Sunday and Monday and then put on "Les Miserables" Tuesday, running it for the remainder of the week.

If the electric sign is the only guide to your theatre, lots of your patrons will appear blind.

WANTED FOR MURDER!

To the Citizens of Waterbury--

You are hereby summoned to appear in person at the below designated address on Thursday, January Sixteenth, 1919, at ten a. m. where you are to be a witness in the above action.

THE PEOPLE
Plaintiff
vs.
W. H.
Defendant

75 E. Main St.

At the Dayton
BEGINNING TUESDAY
FOR FIVE DAYS.

WILLIAM FARNUM
in
"LES MISERABLES"
THE MASTERPIECE OF THE IMMORTAL VICTOR HUGO

A Production that Defies Description,
Colossal in Conception,
Magnificent in Execution

Shown for the first time in Dayton with all the splendor of the most magnificent motion picture theater in the world, with the most magnificent scenery, specially prepared for every scene by NEWITT H. THOMAS, G. P. of the big motion picture industry of the day.

A STARTLING, SENSATIONAL AND AWE-INSPIRING VISUALIZATION OF A LITERARY MASTERPIECE

Also the Usual Complete Program of Added Pictures

No Advance in Price

The DAYTON
THEATRE
10-12 E. Main St. Dayton, O.
Concert Orchestra - R. H. Thomas, conductor

WE have advised you all along to keep your theatre the dominant thing in the public estimation, but that doesn't mean that you have to slather the name of the theatre all over the page. Here the Wonderland, Clinton, Indiana, would have gotten a much better effect if that hadn't been done. It, in the first place, should have a series of name plates and have used one of these in the upper or lower left hand corner. Then the name of Miss Ward could have

WONDERLAND
EXTRA SELECTED STAR PHOTOPLAYS

Dainty, Bewitching, Alluring

FANNY WARD
in a Delightful Play Description of Modern Japan

"A JAPANESE NIGHTINGALE"

A Play from the Land of Lotus, when Cherry Blossoms are in bloom, the story is of a young girl who is loved by a prince who is a Japanese.

The delightful play of Modern Japan, described the romance of a young girl who is loved by a prince who is a Japanese.

Also on this program **PATHE NEWS**

SUNDAY
Continuous from 1 O'clock

Here the Wonderful and Incomparable Orchestra

been brought out the stronger. Now with the effect gained and the heavy border used the type prints very heavy while the newspaper does not get a good reproduction of the cut and the latter does not grasp your attention as it should, partly on account of the press work, but more because of the fact that the name of the theatre smashes you in the eye and blinds you for a moment.

We are making these criticisms frank because we want to see theatres that evince a willingness to advertise to do better, and certainly the Wonderland is showing that, because it uses nine inches across five columns in this display.

Happy Happy New Year
NOW SHOWING
WANT TO WIN
STOPS SAT. NITE

Just think of it - in 20 years not one spare dime to spend, and one morning wakes up and find forty million dollars had been left you! "Oh boy, what a grand and glorious feeling!"

See how
Wallace REID
tries to spend it
(I say tries)
in
"TOO MANY MILLION"

Looking for a hard luck story - stay at home
This is a happy-go-lucky picture

WELCOME AT NEW YORK TO BATTLESHIP FLEET
Extra
PRESIDENT'S ARRIVAL IN FRANCE

Strand
THEATRE
10-12 E. Main St. Dayton, O.

THERE is certainly the Happy New Year spirit about this display of the Strand theatre, Omaha, on "Too Many Millions." It is hand drawn throughout and maintains a perfect sense of values.

First thing that gets your eye is the smiling face of Wallace Reid, and then you get back to the top of the display with the greetings for 1919. Then there comes a little selling talk on the picture, intimate stuff that will get especially close to one at the holiday season.

We also like the way there is displayed at the bottom the announcement of the showing of the pictures of the President's arrival in France. It is well done by the use of a clipping from one of the local papers and the lettering written over this and to the left. And you will note, too, that the name design of the theatre is never sacrificed, no matter what may be the offering or what the occasion.

The fellow who is content to sit in his office with his feet on the desk pulling at his pipe, may make a lot of smoke, but he will never set anything on fire.

IT is a little late to be printing Christmas displays, but the truth is that we have had so many good advertisements on Mrs. Charlie Chaplin that we could not get to this one before. Strand theatre, Providence, R. I., has used nine inches across three columns and has carried out the spirit of the holidays perfectly and at the same time avoids the messy appearance that too often comes when the exhibitor wants to get the Christmassy effect. The border of holly and the Church text lettering for the name of the theatre perfectly.

Although the Strand always runs double bills it features one picture over the other—always the proper thing to do, because you cannot display two things equally and get the real punch over. You will note that practically all the selling talk is about the marriage except the line, "When you see

Exceptional Christmas Program

Strand Theatre All this week

The Most Talked-About Girl in America

Mrs.
Charlie Chaplin
(MILDRED HARRIS)

and her

"Borrowed Clothes"

A Lois Weber Production.

Imagine the funniest man the stage or screen has ever known, *serious*! But he was once at least long enough to ask this beautiful eighteen-year-old to be his leading lady for life! Although their marriage was announced only recently, Mildred Harris and Charlie Chaplin have been man and wife since the 22nd of October.

When you see her in this gripping photoplay you'll understand why she won the wealthiest actor in the world for her life!

Shows on F. 12, S. 2, 4, 6, 8, 2:30, approximately

Marguerite Clark

with EUGENE O'BRIEN

"Little Miss Hoover"

Liza will win the war, announced Nucky Chaddack, but "the proof of the pudding" brought her most astonishing results!

Shows on F. 12, S. 2, 4, 6, 8, 2:30, approximately

COMING!
Week of Dec. 30
Specialty
FAIRBANKS
in "Arizona"
The new
Columbia Picture
Charlie Ray
in
"Burr's Plans"



?

The mar out
out of this pic-
ture starts the
trouble by be-
ing handy when
wanted — His
presence, how-
ever, creates
a Heaven for
the other two!

**Dustin
Farnum**
 Is Zane Grey's
 "The Light
 of Western
 Stars"
 20c, 30c, 50c
 As Usual!

STARTS SUNDAY
 a week's engagement at the
BROADWAY
 San Diego's Family Theatre

**Sun Subscri-
ers FREE**
 Your Subscription
 Receipts Your Ticket

Billie Burke
in
"In Pursuit of Polly"

"Who catches me keeps me" said Polly to her two suitors. Then she set off in her automobile and the lovers followed. On her way she got tangled up with some spies, nearly got arrested on a treason charge, and finally upset the German plot and captured the Secret Service chief.

BILLIE BURKE
in "In Pursuit of Polly"
A Paramount Picture

Also: A Glimpse Behind the Screen

"How the Stars Twinkle Away from the Studio"

AD. the Regent
State of Florida
Appears in The
Production

May Pickford, Douglas Fairbanks, Mr. and Mrs.
Charles Chaplin, Blanche Sweet, D. W. Griffith, Louise
Brooks, Clara Kimball Young, Clara Ray, and many
others.

The Production
Partnership Shows
All of These
Stars.

Tonight and Thursday

GRAND

THIS is a plain case of someone's carelessness. The Dixie theatre, Senath, Mo., used a page in the local weekly, but evidently neither the manager nor the printer looked at the cuts that were used. These are splendid advertising cuts supplied by the Universal exchanges and are intended for quick use by the theatre and

At the Dixie Theatre,
December 31, '18

How New York Stages the Show

WITH this issue full accounts of the presentations of the Strand theatre, New York City, will appear in these pages. They will be covered with the same thoroughness as the Rialto and Rivoli; the settings will be described, the music given and the entire performance accounted in detail.

As has been recorded in the NEWS, Joseph L. Plunkett, well known as a theatre manager and as a motion picture producer, is now managing director of the Strand, and his ideas will be worth a great deal to the exhibitors of the country. Aside from giving you these full accounts here, we will be able to call upon Mr. Plunkett for suggestions or comment about any pictures shown at his theatre that any exhibitor through the country may desire.

For some time we have been giving accounts of the lobby displays and some stories of the presentations arranged by Maurice A. Kashin at the Broadway. From this time on we will review the Broadway with each change of bill. This theatre often runs pictures for several weeks, while the Strand, Rialto and Rivoli make it a rule to change weekly. This week "The Heart of Humanity" is held over for its fifth week, and as this presentation has already been fully reviewed here no account of that house appears this week.

We will have the co-operation of Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli, in giving a full exposition of the presentations at those houses, as in the past.

Covering the four theatres makes additional work for the writer of these pages, but the spirit that moves the entire staff of the MOTION PICTURE NEWS is that there is nothing too good for the exhibitor, no matter the trouble. And so you are going to get it all.

Rivoli Theatre

"CAPRICCIO ESPAGNOLE" is one of the most brilliant of overtures. It gives an opportunity for the introduction of various solo strains with the violin, the flute, piccolo and harp and then the united effects of the whole orchestra. This is a number that should not be attempted unless you have a large orchestra and one that is trained to the moment. But this week at the Rivoli brings a storm of applause that one rarely hears. We wanted them to stop when we saw the presentation for their appreciation broke into the picture that follows.

Again Prizma comes to the front and gets away with it with the title "Here and There with Prizma." Until three weeks ago the regular patron of the Rivoli didn't know whether Prizma was a new sort of powder or some invention of the war, but these wonderful color pictures have won



Dr. Hugo Riesenfeld, managing director
Rialto and Rivoli

a following all of their own. These might be called random shots this week for they start it with pictures of Mt. Ranier covered with snow and then show us a bulldog and a cat and get many laughs with it. With the opening of this number we have a gavotte and then "Camelia" played with the picture of the waterfalls and then turning into "Valse Idylle" with the pictures of the bulldog. This is played once through and we have very subtly entered the tinkle of cowbells as we see a drove of cattle go by, the markings of these and of cows in the field perfectly brought out by the color system employed. There is a shot of the "first dairy lunch" that gets a laugh, with the calf at its regular meal where it doesn't have to worry about tipping the waiter.

"Fast black" with a bunch of little coons and then a couple of very black ones eating watermelon calls for "A Cyclone on Darktown," which is played without the introduction. Then come pictures of yachts, then some wonderful views of flowers, many of them opening before us and finally the "life of a bubble" in which there are some striking color shadings. "Bacareole" is used for these final scenes.

This is some name, "Spanish Choreographic Episode," but it comes next and so we will have to use the full name. There is provided one of the striking John Wenger settings which represents the interior of a church with a long window at the right and a panel of Madonnas at the left. There is a single hanging red light and a bowl of incense burning. Walker Leslie represents the monk dressed in white, and after a voice from outside is heard in the ritual a dancer in black enters. She tempts the monk. He almost falls. At one

moment he is moving in rhythm with her dance, but again the voice is heard and the spiritual wins again for him. It is a fantastic sort of thing. It might be called "new art" stuff. First it gets the audiences wondering, but at the end they understand the spirit and the applause is the reward.

Rivoli Pictorial is unusually short this week. It opens with a Mutt and Jeff comedy, "Tough Luck," which gets a bunch of laughs and which is thrown on the screen to the music of "Reuben" followed through by a misterioso grotesque, and then "Speed Her Up." The Official War Review then shows Thaw, Reickenbacker and other aviators being decorated and with this the orchestra plays "Here They Come," remaining tacit during the actual flying machines when we get the reproduction of the purring motors. The same music continues through a Hun attack on an American observation balloon and then we have shots of the retreating vandals seeking to destroy a French city, especially the church and with this "Battle of the Marne."

"Paris beside herself with joy" is the title that shows the President in the French capital, and here we get a shot of Mr. Wilson with Gen. Pershing that brings a storm of applause. And when they laugh at some story that one of them has told the applause becomes all the greater. "Honor to Our Nation" is played from the trio, with the trio twice and the audience refuses to be quiet.

Rivoli bridge forms the setting for the second vocal number, set at the left of the stage with the canal in the foreground and the lighting giving the effect of the moving water. Vincente Ballester appears as a gondolier, accompanied by a guitar and sings "Vizione de Venice."

Then the feature, Elsie Ferguson in "His Parisian Wife." "Barbe Bleu" is played for the opening and this is followed by "Le Roman" No. 2, most of the other selections being of the French schools. "Old Cremona," gems of Foster, Schumann's "Andante" and "Chant des Voaygeur," at the end, are some of the other numbers.

Selections from "The Chocolate Soldier," at the time that we saw the picture, brought the greatest example of singing by an audience that we have heard in a theatre where the people had not been actually invited to sing. It seemed that all of them recalled the words and they hummed it aloud until it seemed that the lips of all of them were moving. This recalling of the old favorites and the favorites of a few years ago has been established at the Rivoli and it is one of the biggest features of the presentations. And you can do the same thing. Try it and see how much they will talk about your theatre. Dr. Riesenfeld knows the power of music and the cunning ways to use it. We'll bet that this number got deeper into the heart than will the most pretentious offerings of some noted opera star.

New York's Way

"Cupid's Day Off" is the Mack Sennett comedy offering that sends them out into Broadway willing to be in good humor even with a taxicab driver. Fifteen different musical selections are used with this one. Here they are: "Big Boat Dance," "Canary Cottage," "Hezekiah," "Izme," "Hearts and Flowers," played very plaintively, "Ho Along," "Yvette," a comic hurry, "Hy Time," "Just the Kind of a Girl," "Our Jackies," "The Debutante," "Naila" and "Kangaroo Hop."

Yes, music has a lot to do with it. You like to enjoy a picture? Your eye likes to feast on it, but you want the soul satisfied and the music does it.

Strand Theatre

WITH "The Fighting Roosevelts" as the feature attraction there is a strong American element running through the presentation as arranged by Managing Director Joseph L. Plunkett at the Strand this week. *There is typical Roosevelt "pep" all through the performance and the audience quickly enters into the spirit of it.* We did even if we had to stand up for half of the time because of the big crowds that were packing the house.

"American Fantasy," Victor Herbert's assemblage of popular and patriotic American airs form the overture. This includes all the favorites, cleverly interwoven. At the end of the selection the members of the orchestra come to their feet and "The Star Spangled Banner" is rendered while the curtains part revealing a huge American flag. One may well imagine the effect upon the audience and the spirit with which one is imbued for the rest of the presentation.

Then comes the Strand Topical, starting with Paramount Bray pictures of American winter sports. These include coasting, skating, curling and skiing scenes and for this the music is "Tunder Gallop," played once with "Doh Train" followed through. Then come Pathe pictures of the Boston molasses factory fire and here "La Cabrera" is used. Then Pathe takes us to Paris and we have the baby tanks on parade, doing the dance along "main street" and these scenes are accompanied by "Madelon."

Universal Current Events show pictures of the Place de la Concorde where the American peace delegates have their headquarters to the tune of "March Militaire Francaise." Then come the clever Topics of the Day, which have been run at the Strand since their first release and which also get a lot of laughs. Practically all of these newspaper excerpts are based on the war with the exception of the familiar little quotation, "Hush little barroom, don't you cry. You'll be a drug store by and by." There is a succession of laughs with this and "Smiles, Then Kisses," is the music that helps them along.

Then come Pathe pictures of King Victor Emmanuel being greeted by the redeemed Trieste with "March Realse." These pictures get unusual applause. Then we are



Joseph L. Plunkett, managing director Strand

brought back home, to the American realization, with Pathe pictures of an airship trip over Washington and here Beethoven's "Sherzo" is used with the effects for the aeroplanes.

With the ending of the Topical the house lights come up in red and with the curtains still drawn and without orchestral accompaniment, we have the first verse "When You Come Back" rendered by the Strand male quartet, and at the beginning of the second the orchestra takes up the accompaniment and the curtain parts, revealing a ship ploughing through the seas with the singers in the bow. There are mighty realistic effects here with the foam breaking against the prow. Toward the end of the selection the audience breaks into wild applause as a small reproduction of the Statue of Liberty appears at the right of the setting.

Now the opening of the picture includes quite a number of titles explaining that this picture was authorized by Mr. Roosevelt, etc., and during this "American Fantasie" is used with full orchestral effect, following through with "Adoration" until the title "The Story of Theo. Roosevelt," and then we have "General Mixup" played pp until the story starts, showing the former President as a very small boy. Here the music is "Children's Games," and "The Butterfly" as we have Teddy collecting the bugs followed by the first two numbers from "Galop de Bal" suite until the moment that the youngster is aiming his Christmas gun and then the organ takes up the music for six minutes.

These first scenes trace the boyhood career of the former President and then we go with him to the Maine woods and then we have some scenes at Albany, with the scenes changing to the West where Roosevelt went for his health and here the music is "Un Poco Maestoso" until the scene where "Bad Ike" shoves the revolver into Teddy's face and then we have "Arcadian Festival"

followed by "La Navè Rosa" and "The Great Divide," the organ again taking up the music for thirteen minutes. With the cowboys looking at a cartoon of Roosevelt we get "Hot Time."

"San Juan Hill" is used with the battle scenes in Cuba and then we have "Triumph of Old Glory" with the title of the men who sailed with Dewey with the battle music, following with the death of Archie and then "Girl I Left Behind Me" for the story of the other sons.

Then there is another one of the highly interesting "Analysis of Motion Pictures" from Pathe, this one showing diving scenes with the movements slowed up so that one may follow every development of the feats and after this there is a clever comedy with Harold Lloyd in "Going, Going, Gone." Five musical selections are used during this, opening with "Going Up" and then "You're the Greatest Little Mother" until the auto starts and then we get "Demon Galop" with "Flying Rag" and "Oh! Johnny" following through.

The American spirit is kept fully developed through the whole presentation. With the exception of a very few of the selections during the feature the music is wholly American or war music. The spirit is well carried through the presentation and everyone in the audience gets it realistically.

Rialto Theatre

FOR the average motion picture theatre through the country we would advise against the suggestions offered by the Rialto theatre this week so far as the musical numbers are concerned. They go all right on Broadway, but they are mighty classical for most communities. With the wonderful orchestra and all of the settings they get over here, but we doubt very much whether people want so much of these "interpretations of the words" of the great masters.

As an example the overture is the third "Leonore." It is a splendid composition, but the larger part of it is registered in the minor keys and the experience that we had during the presentation was that the audience was talking all the time. True it is that at the time the orchestra did not have the benefit of the splendid direction of Dr. Riesenfeld. And these observations bring us to a question that has puzzled us for years. *Why is it that the people next to you will spend their time talking about Mamie Jones' dress and other equally important matters and then break into terrific applause—when they haven't heard a note of it?*

Norwegian music is used through the Post-Pathe scenic, which shows scenes in Labrador and largely the huge icebergs. Here we get "Norwegian Scenes," followed by "Norwegian Suite" and then "Norwegian Dance" and the rhapsodie from the "Norwegian Suite." There are some interesting shots of the Eskimo women and children that get a laugh.

Standing in the orchestra Sascha Fidelman, the concert master of the Rialto orchestra, then plays "The Violin Maker of Cremona" to considerable applause, and then follows the Rialto Magazine. This

Rialto and Rivoli

opens with Gaumont pictures of a British general decorating Frenchmen at Mar-seilles, and here we have the full orchestra playing "March Lorraine," which continues through Pathe pictures of the baby tanks doing their dance in the Paris streets. Then we have Universal Current Events pictures of the American peace headquarters in Paris with the captured German trophies and "Les Enfants de France" as the accompaniment.

Then Gaumont brings us back to America and we have pictures of the "mountaineers' club" on their annual hike through the snow, with "Circassinne Dance" used through to Letter D, and then "Ballet Suite," followed through with "Pluise d'on Dance" for this and Pathe pictures of the boys' club camping in the snow at Keechins Lake, Washington, and of ice boats on Mystic Lake, N. J. Pathe then comes along with views of the molasses factory fire, for which Beethoven "Symphony" is employed.

Now come along pictures from Post Field, Texas, with the airships doing their wonderful stunts and the things that we have already described under the reading of the Strand. Here we get "Brunette and Blonde" fading out into the wonderful effects that we explained to you several weeks ago, showing how the sound of the motor is perfectly reproduced. We have the orchestra tacit here as the aeroplane falls and then the organ taking up the music until he is carried away in the Red Cross machine. And then the organ again with Gaumont pictures of the Italian Ambassador taking a ride in an aeroplane. Then come Gaumont pictures of the aged Denver woman who has two boys in France greeted by cheers from the audience as the orchestra plays "Our Flag," and then from the same source come pictures of the boys homeward bound, with the transports racing across the Atlantic with battleships, and the stirring notes of "New York Hippodrome March" add a great deal to the enjoyment and help bring the applause that marks the end of the Magazine.

After Miss Rose Legies sings the aria from "Queen of Sheba," with the lights all a rich red, there comes the feature, Bryant Washburn in "The Way of a Man with a Maid." This might almost be called a farce, and it is natural that the music should be light. The theme is "In Love," and it is first played when Washburn sits down to his work in his office on the Monday after he has been out with the girl. It is repeated a number of times very effectively. *In fact the audience begins to like it very much and you have the humming all over the house that shows how they have entered into the spirit of the offering.*

"Tete a Tete" starts the picture off and then the selections turn into "Chianti," "Lure of the Night," "Ghost of Sax," "Pierrot," "Conversation," "Medusa," and then the theme introduced. The theme is brought back again with the title "He Takes the First Opportunity," and then



Maurice A. Kashin, managing director
Broadway and Symphony

again when he enters her room, then when he gives the basket containing the kitten to the taxicab driver, again when the two of them enter the taxi, again when he finds that the charge for the drive is all right and finally at the end, played very slowly.

With only a purple half light in the dome at the start and then coming up to full gold the orchestra then plays selections from "Robin Hood," and the humming starts again. After that he have one of the cleverest comedies that has been on the screen in a long time, a Fox Sunshine with Ethel Teare and Mack Wain in the leading roles. "Frou Frou" is the opening number, and this is followed by "Lumber Jack," with "Oh Promise Me" used with piano effect with the description of the girl who fell in love with the same old waxed moustache.

Then there is an agitato with "Chin, Chin, Chinaman" following, "Slimy Vipers," another agitato, "Crafty Spy" and "The Curse of an Aching Heart," played in a way that gets the whole house happy. After a hurry we get "Hearts and Flowers" again with the false sympathy, and then "Hunkatin," ending with "Step Lively" and "My Gal Sal."

It's a laughter bill for the pictures all the way through—straight amusement.

Special Service
Section on "Don't
Change Your
Husband"
on Page 728

Chinese Idea Carried Out Through All Exploitation on "Midnight Patrol"

"THE MIDNIGHT PATROL" afforded Charles S. Branham, new manager of the Majestic theatre in Detroit, an opportunity to display showmanship that exhibitors, who follow his methods, will be certain to profit from.

Mr. Branham did more than advertise the picture as a melodrama and a Thomas H. Ince production. First he ordered almost double the usual amount of advertising carried by the Majestic, and the artist was instructed to get up the display with lettering in the Chinese fashion. Next permission was asked and secured to offer the pictures as being dedicated to the Detroit police department.

Then Mr. Branham turned his attention to the theatre and the surrounding show. The foyer and lobby were decorated in Chinese fashion with paper lamps, beautiful brass lamps, some of large dimensions, and in an alcove a statue of buddha with two incense burners completed the picture. As it was impossible to get all the large lamps required one for the lobby was built by Jean de Caussin, the house scenic artist and carpenter.

Fifty billboard locations were selected for 24 sheet stands and the picture was advertised "positively for one week only." The opening time for Sunday was set forward two hours and continuous shows each day also were advertised. Heretofore the Majestic has given only three performances daily with continuous ones on Sunday and holidays.

The crowds started early Sunday, even before the doors opened and didn't let up at any time. It was one of the biggest, if not the biggest week in the history of the theatre.

Mr. Branham says that he selected "The Midnight Patrol" because it was real melodrama.

"I am sure that the public wants melodrama," he says. "The evidence of it is seen on the dramatic stage, where the big melodramas are the reigning successes. The public wants action more than comedy."

The program that surrounded "The Midnight Patrol" was varied and as much apart from the feature as it was possible to make it.

Stage Coach Parades Streets of Brooklyn for Picture

It is not often that a big city theatre resorts to the small town style of exploitation on a picture, but the handsome new Brevoort theatre, Brooklyn, has been making a hit with its method of advertising Frank Keenan in "The Midnight Stage." The manager was able to locate an old fashioned stage coach, and with four horses, and outsiders this was sent through the streets of the city carrying the announcement of the showing of the picture.

In addition the Brevoort is advertising a "Wild West Party" during the showing.



Here is another "dig-out display" on "Shoulder Arms." A cut out with various hardware attached to the figure has been used by the Superba theatre, San Diego, Cal. The whole entrance to the theatre has been camouflaged, even the frames holding the one sheets having been covered over with bark effects. The display attracted much attention.

Singing Will Help You Put Over Tom Mix Pictures If You Only Experiment With This

ART to aid in entertaining the public is not new in the motion picture field. It is familiar nowadays in all large cities. But novelty in this extraneous aid is not so common.

The Fox Film Corporation is out with a suggestion to exhibitors that bears the stamp of novelty. It plans a "Tom Mix Cowboy Quartet" as a feature of the program whenever the exhibitor is showing a picture by this lively star of ranch life in the West.

The idea is that this quartet, composed of local talent, be costumed by cowboys and render songs of the kind that men sing around a camp fire—the type of song that is always best with four voices. It is pointed out that there are a number of typical cowboy songs, and Tom Mix himself has gathered and compiled several of them. Here are two of the verses of one called "The Cowboy's Life":

The bawl of a steer,
To a cowboy's ear,
Is music of sweetest strain;
And the yelping notes
Of the gray coyotes
To him are a glad refrain.

The rapid beat
Of his broncho's feet
On the sod as he speeds along,
Keeps living time
To the ringing rhyme
Of his rollicking cowboy song.

Then there is another lyric telling about the joys of the great out-of-doors. It is:

Oh, give me a home where the buffaloes roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

Where the air is so pure, and the zephyrs so free,
The breezes so balmy and light,
That I would not exchange my home on the range
For all of the cities so bright.

It is pointed out that these lyrics, and

others can be set to music by the orchestra leader, or the local choir master. They can not only be sung by the quartet, but perhaps the audience can be induced to join in the chorus, or at least whistle it. A slide can be made throwing the words on the screen as they are sung.

The costuming is simple and easy—the sombrero, the neckerchief, the leather trousers. And "properties" can either consist of just a cartridge belt and six-shooters, or can include lassos, saddles, and even a horse.

A special setting is not essential; but if the exhibitor desires to use one, there are many possibilities. The suggestion of a log cabin, or of the tall grass of the prairies, or just a "campfire" on the front of the stage.

Recognizing that in many cases professional singers may cost more than the exhibition is willing to spend on this auxiliary feature, the Fox plan provides as an alternative amateur voices—to be obtained from a church choir or otherwise. With a few rehearsals, it is contended, the exhibitor will have a big novelty that not only will be an attraction in itself, but will put the audience in an expectant mood for the Tom Mix photoplay.

All over the country the wide awake exhibitor is realizing that there are other possibilities in his roll of film besides merely projecting it upon the screen. Novelties in settings and in creating "atmosphere" are not only good art, but they are great publicity and mean extra dollars in the box office.

This quartet plan is said by the Fox officials to have been tried out in a Los Angeles theatre with very great success, and exhibitors who use the "Tom Mix Quartet" are asked to report results.

Wail from Rochester Is Tip for the Theatres to Do More

WE have a wail from Rochester. The newspapers, except one, have raised their advertising rate.

We are in sympathy with the theatres that are fighting the newspapers that seek to use them merely as a source of income, but here is a case where the theatres themselves should start the reform.

Before a theatre can ask a newspaper to make its motion picture department attractive, it must first make its advertising appeal to the public. The advertising of the Rochester houses is just about as bad as can be found in any section of the country. The main idea that one gets from the displays is that they are seeking to sell quantity rather than quality.

To give the real news of the situation on Rochester, the *Democrat and Chronicle*, morning, the *Times-Union*, morning and the *Herald*, morning, have all advanced their rates to 10 and 12½ cents a line. The *Post-Express*, which is a conservative paper of relatively small circulation and appealing to the more thoughtful class of readers in maintaining its rate at five cents a line.

Both the *Democrat and Chronicle* and the *Times-Union* will have the same scale for theatres, from 10 to 12½ cents a line, according to the size of the advertisement. The *Democrat and Chronicle* has always been the leader in the matter of circulation and has been a much better advertising medium than any other paper in the city, if not in Western New York. It claims a circulation of nearly 70,000 a day. Last summer, when the *Union and Advertiser* and the evening *Times* were purchased and consolidated by three Elmira newspapermen and a new paper published under the name of the *Times-Union*, the *Democrat* suddenly acquired a formidable rival. With the advantage of the double circulation of the two consolidated papers, the new paper soon was on a par with the old. It claims a circulation now virtually the same as the *Democrat*. The advertising rates, right after the merger, remained the same as the old *Union and Advertiser* scale, but it was foreseen that with the big circulation there would be a decided boost.

The new *Herald* advertising rate for theatres will be from 8 to 10 cents a line, which will mean a higher average rate than before, although for certain kinds of advertisements it will be actually less than before. The *Herald* had a peculiar scale before, by which small advertisers were compelled to pay considerably more per line than large ones, no matter how many times a week their advertisement appeared. By this scale some advertisements cost as much as 11½ cents a line while others were as low as 6 cents.

The *Herald* has been known as the amusement paper of Rochester. It has always given more space to the legitimate and the motion picture than any other.

But there has been another change indicated and that is with the giving of more space to reading notices.



Because the lighting effects cannot be reproduced, this Christmas display of the New Garrick, St. Paul, loses much in cut form

Ruffner, of Butte, Looks New York Over and Tells What He Thinks of the Theatres Here

(Continued from page 695)

rent events one must recognize the trick of cueing music. In New York the music apparently never stops. While one man is turning the music the players to his right and left continue. I liked the way the brass was used in bringing out the big punch in some of the scenes. There are several things more abundant than applause in picture theatres, and it is true that patriotism does not always find an outlet through hand clapping, but if a man or woman had not the slightest trace of patriotic fervor in their systems, the music as I heard it, backed up by the subject on the screen, just simply dynamited them into applause whether they wanted to or not. It tickled me, for one who has constantly endeavored to burgle this sort of expression from motion picture audiences appreciated seeing them give it up in large, choice hunks.

I have before me a copy of a combination ad of two of the New York theatres in question, mentioning, among other things, the prices: "20 cents, 30 cents and 60 cents," and where else in this city of eight million souls can a music lover sit down in choice, comfortable surroundings, with every detail in harmony with the particular line of endeavor being followed, and hear a superbly trained symphony orchestra render every kind of music from the most recent rag to the most forgotten classic, and, in addition, be shown the very latest products of human ingenuity and brains and world's circumstances, at prices within the reach of even a little street urchin? I have heard symphony orchestras

and attended organ recitals in various western cities, and like many, many thousands of humans, have momentarily hungered for the familiar sound of an old friend's footsteps—a popular number—curious to know how it would sound if played by such an aggregation, or on such an instrument—one which could be readily understood and appreciated without the necessity of a high-browed investigation or hypocritical attitude adopted for the occasion—but never does the entertainment in these three theatres elevate itself—so far as my observations took me—to that point where one's mind became discouraged in following it.

By sight and by sound and, further still, by psychological appeal, I was most royally entertained.

However, there is another angle which might carry additional interest to the reader, assuming that he is interested, and that is: where the New York houses go in for large orchestras, out here in the Northwest we go in for large organs, and it is to our credit, and especially is credit due to the firm by which I am employed—Jensen and Von Herberg—that this section of the country now possesses three of the largest and most complete unit orchestras, built especially for the distinctive field of motion picture theatre work, thus far constructed in the United States, with a fourth rapidly nearing completion. (I am speaking of unit orchestras, not pipe organs.) There are others of various sizes scattered throughout the country, but I have yet to hear of any one other firm owning four such giant instruments. These instru-

Lighting Effects Strong Factor in Display at Garrick, St. Paul

N the Northwest renewed attention is being given stage settings, largely as the result of the work of the New Garrick, St. Paul, under the management of Theo. L. Hays. Here the atmosphere is being given for the photoplay presentation through special displays which are frequently arranged.

Often these settings are arranged to carry out the atmosphere of the feature production, but just as frequently they are built around the music or to provide the background for some current celebration.

For the Yuletide period at the New Garrick, the "Christmas Spirit" was emphasized in the special setting illustrated and a prelude proved to be of timely appeal.

With the beginning of the overture, the velvet curtains, making the picture sheet opening, drawn slowly aside, disclosed under the magic tone of subdued moonlight, a cottage with snow-covered roof and exterior. A background of horizon and sky above the roof top carried slowly moving clouds lightly tipped with moon rays, while soft falling snow lent atmosphere to the scene.

Gradually rising lights disclosed in bold outline the large bay window of a modest cottage, showing the interior of a living room in holiday decoration. A Christmas tree, adorned with tinsel and toys and ablaze with miniature lamps, added brilliancy to the picture. A table lamp spread its glow of amber through the room while a Red Cross card and Service Flag appeared as timely window decorations.

The opening music was a broad choral, followed by ringing of church bells off stage to the music of "Holy Night." As the lights gradually arose, the star of Bethlehem appeared in the horizon of the sky through the moving clouds. "Adesta Fidelas" and "O, Sanctissima" followed on the pipe organ, after which a large chime (located in fly gallery of theatre to give distance effect) sounded twelve o'clock.

The music, now lively with sleigh bells prominent, brought from the clouds a jovial moon. Santa Claus appeared on his mission of Kindness to Kiddies with his sleigh and reindeer sharply silhouetted by the moonlight against the background of sky and cloud as he dashed madly through the air.

ments and the wonderfully efficient and clever manner in which they are played would rope, tie and hold spellbound the most effete New York motion picture audience, and, the more marvelous, for it is all accomplished by one man in place of forty-five or fifty, with a duplication of the instrumentation, and in some sections in excess of that of these large New York orchestras. In one of the Jensen and Von Herberg theatres, the Seattle Coliseum, a splendid orchestra of thirty-one men is maintained in addition to one of the largest and newest types of unit orchestras. Such a combination does not exist in a New York theatre, and the Coliseum's prices are

PRACTICABILITY is the outstanding feature of the large campaign book Universal's advertising department is getting out to aid exhibitors in boosting business on "The Red Glove," a serial featuring Marie Walcamp and scheduled for release February 17.

"The Red Glove" contains many unique and compelling advertising angles and it must be said that Universal's advertising staff has not passed up any "good bets" in preparing the campaign carefully and effectively laid out in the book now at the printery and to be sent to every exhibitor in the country immediately after leaving the press.

"The Red Glove" campaign book is to be made up of sixty-four pages, including a special insert of exceptional advertising and publicity value. Nat G. Rothstein, advertising director for Universal is responsible for the statement that this advertising campaign exceeds by a good margin anything previously attempted by the "Big U."

The campaigns outlined by "The Red Glove" book have been originated only after considerable study of what exhibitors actually do in advertising serials and what sort of advertising is most impressive upon the minds of the theatre attending public. The advertising drawings and layouts of the campaign book have all been passed upon by a committee of ten well known serial using exhibitors and their suggestions have been embodied in the many styles of advertisements the book contains.

Advertising cut listed as "R. G. No. 1" is a striking, bold, clear-cut, three column, fifteen inch display, containing a large head



Featuring
RECKLESS-FEARLESS
**MARIE
WALCAMP**
IN THE
ROMANTIC MYSTERY SERIAL

PICTURE in your mind a luxurious New York Club, where wealth and
lavishness run riot. Picture a game of cards for tremendous stakes with
the young bloods playing recklessly. Imagine one of these men cheating
and then visualize, if you can, the tremendous sensation of **BEING CAUGHT**
IN THE ACT by a wiper society detective.

Here's a punch, just one punch in this thrilling sexual photo-play that will cause you to grin to your neighbor and say, "You spoiled, me!" You so eager and anxious for each succeeding scene, even if you're hardly able to wait.

Dealing, beautiful, fearless MARIE WALCAMP, idol of millions of photo-play fans, plays the leading part in this new story of wealth and love, adventure and romance. It is easily the finest sexual photo-play of the year. Bigger, newer, more thrilling, more interesting than any sexual play in any movie house. Don't cross even one single episode. See it all. More shaking &



this three column ten inch display some
hint of the story is given



*This three column, fourteen inch display, is
a fine introduction of the serial*

of Miss Walcamp and the "red glove" re-produced in solid black. The catch lines and reading matter of this ad. are bold, brief and explanatory. Cut No. 2, is of like proportion but even more striking in its construction. This ad. is practically divided into two masses, one of solid black and the other of white, and in any newspaper it will compel interest and hold the attention. Cut No. 3 is also three columns wide and is made striking by the clever handling of solid black matter and white space. A pen sketch of Miss Walcamp's head is also part of this display. Cut No. 4 is a small three column display in which solid black and white masses are equally divided. Cut No. 5 is four columns wide and a trifle deeper than its width. In it gray, solid black and white space are mixed with interesting and compelling effect. This cut is so made that the reading matter may be easily changed without interference with the art work of the display. Cut No. 6 is a two column, nine inch display cut without border and combining solid black, gray and well leaded type masses in a way that makes the ad. stand out splendidly regardless of its location. Cuts Nos. 10 and 11 are of like character though considerably different as to art construction. Cuts Nos. 7 and 8 are short three column displays without borders and

containing novel sketches of the film action and the solid black bar bearing white lettering "The Red Glove" diagonally across the dark backing.

Cuts Nos 12 and 13 are two column seven inch displays combining benday and outline art sketches of the action of the film, blocked type construction and the solid black bar which attracts the attention to "The Red Glove" title throughout the campaign. Cut No. 14 contains only a sketched head of Miss Walcamp and a typographical block centered well within the bounds of two column, seven inches, free of border other than a rule line on the right-hand side and top and a shaded edge on the left-hand side and bottom. This ad. is so simple in its make-up that it is one of the most attractive of the campaign. Cuts Nos. 15, 16 and 17 are single column in width and of varied depths. Nos. 15 and 16 combine solid black masses with equal portions of white space and centered type lines. No. 17 is similar to cut No. 14 as the only art work it contains is the sketch of Miss Walcamp's head

In addition to these "straight" advertising campaign cuts the campaign book contains over thirty different "teaser" advertising campaign cuts varying in size from one column, one inch and half column, two inch, to two column seven inches. The teaser campaign is laid out in such simple form that it should prove a great educator to serial exhibitors who heretofore have not known how to lay out their advertising campaigns on serials. The Universal teaser campaign is originated for the purpose of creating interest in the advertising and to compel the newspaper reader to follow each ad. as it appears. Results obtained from the use of "teaser" advertising in the past prove that a properly conducted campaign along these lines is an exceptional box office asset to the exhibitor.

In addition to the "teaser" and "straight" advertising campaigns outlined in the campaign book it contains diverse cuts of the star and attractive bits of art work that can be worked into any display advertisement. Some very practical suggestions as to the typographical construction of original advertisements are also contained in the book.

No novelties will be issued in connection with the release of "The Red Glove" but a number of practical suggestions for novel advertising stunts which may easily be worked up by exhibitors are explained in detail in the campaign book.

Due to the fact that the combination, screen and line cuts, used in previous advertising campaigns have not proved as beneficial to some exhibitors as have straight pen and ink drawings, "The Red Glove" campaign contains no screen finer than the Ben Day stipple that is of such firmness as to reproduce clearly in any newspaper or magazine published.

The advertising campaign on the Walcamp serial has been several months in preparation and judging from the appearance of the campaign book Universal's statement that it is the least expensive to the exhibitor of any campaign yet planned it has been most expensive to develop. Cuts and mats reproduced in the campaign book are now being made and will be supplied to Universal exchanges in quantity.

Live News from the Producers

Pathe Star in Chambers Serial

Pathe Star's Next Serial Adapted from Robert W. Chambers' "In Secret"—Seitz Forms New Producing Company for Work

PEARL WHITE'S next Pathe serial will be an adaptation from a series of stories by Robert W. Chambers, America's most popular writer of romance. Mr. Chambers' work that will serve as the basis for Miss White's next serial, is "In Secret," which ran recently in a monthly magazine. Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in making the announcement said:

"The coupling of America's most popular novelist and the screen's most famous heroine is an achievement of which Pathe may well be proud. It is in direct line with Pathe's announced intention of placing serials on a higher plane than they have heretofore held and of producing episode pictures which will be as logical and sensible as the finest five-reel features.

"Robert W. Chambers is in a class by himself as a novelist. No other American writer enjoys the popularity, nor his books the circulation that Mr. Chambers achieves. He has been writing for a great many years and each of his novels triumphs over the previous one. Rich and poor, working girl and lady of leisure all await the coming of a Chambers story with the same eager anticipation and as a rule the person who starts to read one, goes right through from cover to cover without stopping."

The screening of this work of Mr. Chambers will mark the first serial production ever made from any of the author's stories. Mr. Chambers' most successful works, including "The Common Law," "The Firing Line," "The Fighting Chance," "The Danger Mark," "The Girl Philippa," "The Hidden Children," "The Younger Set" and "The Moonlit Way" have all been photo-dramatized, but none of his works have ever appeared serially on the screen. Pathe will lead the way.

The Pathe Publicity Department does not state the figure paid for the rights to the Chambers serial, but it is said "In Secret" brought a big figure. It is stated by an official that Pathe has shown adherence to its policy of "better serials" by purchasing this work of so well known an author as Robert W. Chambers.

The serial will be made by a new producing company to be known as George B. Seitz, Inc. George B. Seitz, who heads the corporation bearing his name, has been Miss White's director for many serials and will direct her in "In Secret." Mr. Seitz has had a long and successful career with Pathe, starting in as assistant scenario



George B. Seitz, President of George B. Seitz, Inc., Which Will Make Pearl White's Next Serial for Pathe Distribution

writer five years ago at a small salary. In the five years he has been with this firm, he has risen to the head of his own corporation. He wrote the scenarios of "The Perils of Pauline" and the three "Exploits of Elaine" serials and directed "The Fatal Ring," "The House of Hate" and "The Lightning Raider," in addition to collaborating on the scenarios. Mr. Seitz is still in his twenties and can undoubtedly lay claim to being the youngest head of a big producing corporation in the picture industry.

Bertram Millhauser will do the scenario for "In Secret." He started in the Pathe publicity department a few years ago and soon showed adaptability for scenario writing. The Pathe executives recognized this ability and transferred Mr. Millhauser to their scenario department. He has written the scenarios for the last three Pearl White serials, "The Fatal Ring," "The House of Hate" and "The Lightning Raider," and also for the Mollie King serial, "The Double Cross."

Work has already been started on "In Secret" at the Pathe studio in Jersey City, but within a few weeks Mr. Seitz will transfer his operations to the Pathe studio at 134th Street and Park Avenue, New York City.

Eight Warner Features Are Contracted

In addition to acquiring the rights of "What Every Woman Wants," featuring Grace Darmond, supported by the Russian actress Hedda Nova, the Robertson-Cole Company, through its division of films, has contracted for a series of eight "strong man" features starring H. B. Warner.

Exhibitors' Mutual will distribute, and the Robertson-Cole Company proposes, according to announcement, that this distributing company will always have plenty of good features to handle.

A third deal, completed a few days later was the engagement of Carter De Haven, his wife, Flora Parker, and the two kiddies, to make a two-reel comedy each month for thirteen months. The newly wed idea will furnish the situations for these comedies.

In a brief resume, Exhibitors' Mutual states that the expansion of the Robertson-Cole interests in the film industry was first noted when the company secured the Martin Johnson pictures, "Cannibals of the South Seas."

Then the group of accepted stars followed, including Henry B. Walthall, Bessie Barriscale, William Desmond, Sessue Hayakawa and Billie Rhodes. Later Alma Rubens was added to the list.

Katterjohn Promises an Excellent Cast

"Hearts of the Stampede," the first of four special productions announced by Monte M. Katterjohn, will have an especially strong cast, according to Katterjohn Films.

"I am confident," says Mr. Katterjohn "that the announcement of the cast appearing in 'Hearts of the Stampede' will create a sensation among exhibitors and producers.

"A number of the players will be sterling artists who have been consistently starred by other companies, and whose names carry a real meaning to the theatregoing public."

Rio Productions Formed

An announcement has just been made of the organizing of Rio Productions, Inc. with Clyde Colt, President; Robert A. Fulmer, Secretary; Miss Nonette Rio, Treasurer. Executive office at 1552 Broadway New York City. Studios at 498 Fulton street, Brooklyn, and 875 Broad street Newark, New Jersey.

The company will produce and feature Miss Nonette Rio, an actress who will portray Latin types. She is heralded as the late star of the Theatre Tebichabo, Barcelona, Spain, where she was a Spanish dancer.

Pauline Frederick in Her First Goldwyn

New Goldwyn Star's Production Released February 16 Is "The Woman on the Index"—Long Silence Period Is Explained by Producer

FROM the Goldwyn offices comes the long awaited announcement that the first Pauline Frederick production is scheduled for release on February 16.

The announcement also contains the information which explains just why there has been so long a period during which it has had to maintain silence as to Miss Frederick's productions. It was one of the stipulations of Miss Frederick's last contract affiliation that she must not be advertised or exploited in any new productions by title for a period of six months from the end of her contract.

As a matter of ethics, Goldwyn has rigidly observed this previous agreement of its star, despite the fact that it could have attained larger financial advantage by making a campaign on the new productions of the star under their titles.

The premiere vehicle in which Pauline Frederick makes her bow as a Goldwyn star is "The Woman on the Index," by Lillian Trimble Bradley and George Broadhurst. This is a new stage success of the past fall and ran for several months at the Forty-eighth Street theatre, New York.

Right Kind of Story

"The Woman on the Index" is said to provide Miss Frederick with the kind of story that she herself has wanted, that her producers have found for her and that the public expects and prefers from her. She has bade good-bye under the Goldwyn name to the French and Russian drama and henceforth finds her stories containing modern American themes of tense emotional power—a fact that is certain to please the exhibitors of the country, who are heavily booked through Goldwyn for her star series productions, which are quite likely to be seen henceforth at intervals of about sixty days.

This initial production, besides being the work of two well-known authors, is directed by Hobart Henley, who has made no less than five Goldwyn productions since the spring of last year, productions in which Mae Marsh and Will Rogers were the stars. His "Laughing Bill Hyde," from the Rex Beach story, was declared an outstanding hit of the latter part of 1918.

Willard Mack, in addition to being the author of the scenario of "The Woman on the Index," is one of the leading players in the cast and is seen in support of his wife for the first time on the screen. In the cast are Wyndham Standing, Jere Austin and several other notables of screen and stage.

Made in the East

"The Woman on the Index" was produced in the East, and at its completion Miss Frederick and Mr. Mack left for California. She is now making her second production at the Goldwyn studios in Los Angeles.

The story is of Sylvia Martin, who quarrels with her father and leaves her home to throw herself into the river. She falls senseless in a doorway and is picked up by Louis Gordon, a bank crook, who carries her to his rooms, shared as headquarters by his pals in crookedness, Jack and Whitey. When Sylvia, stricken with a serious illness, recovers, she marries Louis out of gratitude for his kindness. He,



Pauline Frederick, starred in Goldwyn pictures

strangely enough, really loves her and has told his pals that the bank robbery he will lead them on that night is to be his last.

The plot goes wrong and police, led by John Alden, new reform chief, trap the band at work. Louis is wounded, but is able to get to his lodgings, and, observed by Sylvia, who has got wind of his crookedness, hides the money in an ash barrel. Alden pursues Louis to his rooms, where, rather than be taken alive, the crook kills himself as the police are breaking in. Jack and Whitey accuse Sylvia of murdering him after she turns up the money for Alden, and she is put to trial and acquitted. Three years elapse.

David Maber, attached to the American diplomatic service, and his wife Helene, are found in their Washington home. It is shown they are happy. Helene is the unfortunate Sylvia Martin of years gone. A caller is announced. He is John Alden, now chief of the United States Secret

Service. He recognizes Sylvia, now Helene, and she him.

Many Dramatic Moments

At this point in the story, while Alden and Maber are elsewhere in the house, Hugo Declasse is introduced as a caller. He is infatuated with Helene and takes no pains to conceal it. She despises him, but is at a loss how to be rid of him.

Alden sends for Helene next day and reveals that he is her friend. He really is. He likes her and thinks her immensely clever. He believes he can make use of her in his work of trailing down the ring-leaders of a bank spreading Bolsheviki propaganda in the United States. The leader of this band, he confides to her, is Declasse. She must help Alden trap him.

In pursuance of their agreement, Helene compromises herself with Declasse and her husband threatens to kill the interloper.

At this moment Declasse's plans have reached fruition. It is necessary for him to smuggle a letter to a confederate in London, and he pays his Japanese butler to bribe his cousin, an attendant of Maber, to hide the letter in the diplomat's hat box when he sails for England with his wife. The box is later to be stolen for Declasse. Declasse has tightened his hold on Helene by the discovery of her past, chanced upon when she unwittingly made known to him the presence in her husband's library of a book listing important New York criminal cases, with the names of victims and defendants. She is the woman on the index recorded as having been accused of murder and acquitted for lack of evidence.

By prearrangement Helene goes to Declasse's apartments and is apparently trapped there by Alden, who tells Declasse he is under arrest. Declasse's supposed Japanese butler, in reality an operative of the U. S. Secret Service, has turned over to Helene Declasse's letter to his confederate.

Though Maber has been told all about his wife's past by Alden, he takes her in his arms, overjoyed at the discovery that her affair with Declasse wasn't an affair at all.

Kerrigan Comes Feb. 10 in "Come Again Smith"

J. Warren Kerrigan's eighth picture that Hodkinson handles is described as a frothy comedy of the romantic adventure type and will be released February 10.

It is entitled "Come Again Smith." John H. Blackwood wrote the story, E. Mason Hopper directed it and Jesse D. Hampton produced it.

Lois Wilson, the prize beauty from Alabama, continues to be the object of Kerrigan's celluloid adoration, and she is said to be at her best in this picture. Winifred Greenwood, former American star, plays Miss Wilson's sister.

William Conklin, villain in several recent Kerrigan pictures, designs a new form of trouble for the hero in "Come Again Smith."

House Records Reported Broken

Exchanges Throughout Country Report Big Success with "The Master Mystery," Starring Houdini

OCTAGON FILMS, INC., distributors of "The Master Mystery," starring Houdini, produced by B. A. Rolfe Productions, are in receipt of numerous letters from exchanges in different sections of the country where the Houdini serial has shown, establishing the fact that house records have been broken with this serial running.

Effano Film Exchange, controlling New York City and State, advises that the opening at the Keith and Proctor houses on January 6 was a triumph. At Proctor's theatre, Yonkers, not only did the Houdini serial break the house record, but it drew such crowds that the management had to break its house policy and give two shows at night instead of the usual one.

Rolfe Productions of Northern New Jersey, booking northern New Jersey, states that its customers have increased their business appreciable on days when the Houdini serial is shown, while B. A. Rolfe Productions of Dallas wires that Houdini is going big.

In Eastern Pennsylvania and Northern New Jersey, a territory booked by Arrow Film Exchange of Philadelphia, the serial

is being successfully shown over all the big circuits, including the houses of the Stanley Booking Co., the Nixon & Nirdlinger interests, and the Commerford Circuit. Rolfe Productions of Atlanta, covering the states of North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana and Tennessee, has had big openings all through its territory. Similar results have been achieved by Rolfe Productions of Pittsburgh, booking Western Pennsylvania and West Virginia. In Pittsburgh this exchange is booking downtown houses which heretofore have rejected all serials.

Thirty-seven houses in Baltimore have already contracted to play the Houdini serial through Exhibitors Film Exchange, Washington, supplying exhibitors in Delaware, Maryland, Virginia and the District of Columbia. In Washington the serial opened to record breaking business.

B. A. Rolfe Productions of New England reports that hundreds of houses are exhibiting the picture to big profit and that it is an established success. In Illinois and Indiana, booked by Celebrated Players Film Corporation, similar results were attained. The opening in Canada, booked by Regal Films, Ltd., was an unqualified success in both Toronto and Montreal.

U. S. Service Men Back With Universal

MAKING good a promise made when they entered the service, the "Big U" film exchange of New York has given positions to Eddie Cumberland, formerly head booker; Nate Goldberg and Aaron Africk, who have been mustered out of Government service. In addition to making a place for these three former employees, it is stated that the men who took their places when they offered their all to Uncle Sam have been retained.

Mr. Cumberland has been in the chemical division of the army, while Mr. Goldberg and Mr. Africk have been in the navy for over a year.

Carl Laemmle, president of the Universal Film Co., has sent a letter to all exchange managers requesting them to make room for former employees who have been in the service. Last June, when the Universal service flag could not be hung up, due to the addition of several stars each day, Mr. Laemmle stated that the loyalty of Universal employees must be rewarded.

His letter to exchangemen is described as proving that he is carrying out his idea of last summer.

Mr. Laemmle's letter to exchange managers follows, in part:

"Not only are these boys who have given their all to aid the nation to be given their former positions, or better ones, when they apply for them, after discharge from the service, but you are authorized to help these splendid fellows get ahead in every way possible.

"There is little we can really do to show these returning heroes that we appreciate the spirit in which they offered their service to Uncle Sam, but we would be the yellowest kind of yellow dogs were we not to restore them to our rosters and help them to help themselves.

"Retain all of the present employees if possible, but remind them that the boys who have rallied to the colors are entitled to first consideration."

Williams' Late Vitagraph Breaking Records

"THE MAN WHO WOULDN'T TELL," Earle Williams' latest release on the Vitagraph program, is surpassing in booking records all previous releases of this star's pictures within the last six months, according to reports from the Vitagraph offices.

In this offering Mr. Williams has the role of a Secret Service agent. Many of the star's best characterizations on the screen have been in the role of a detective or kindred parts, so that the part of a Secret Service agent would insure the best that is in Mr. Williams.

"The Man Who Wouldn't Tell" was directed by James Young. Mr. Young selected some of the most beautiful spots along the Southern California coast as "locations," and it is said that they defy equals in scenic beauty. The country club and grounds at Del Monte serve as the seat of the action for several scenes and this spot is said to be the most ideal in California. Here has been staged a polo game scene in which Mr. Williams rides as captain. Supporting him in the picture are Grace Darmond, Charles Spear and Edward Cecil.

Horne Directs Corbett for Universal

James J. Corbett, new Universal star, is beginning work on the second episode of his first serial, entitled "The Midnight Man." James W. Horne has furnished the story for the serial and is directing the former world's champion boxer. Harvey Gates prepared the working script for the production.

The serial in part depicts the life of Corbett and "Gentleman Jim" is playing the role of "juvenile lead" at present.

When Corbett signed a Universal contract right after Christmas he promised Carl Laemmle he would give the film fans something new in the way of serial action. Corbett explained to Mr. Laemmle some of the things he had in mind, and the Universal executive decided to give him plenty of opportunity to prove his ability. According to Joe Brandt, who is at Universal City supervising the start of three new serials, Mr. Corbett is taking to film work with a will and already has established himself as a favorite among the directors and actors at the Western studios.

Ruby de Remer in "Great Romance"

As in Harold Lockwood's production, "Pals First," Ruby de Remer is also leading woman in the latest Lockwood Screen Classic, "The Great Romance."

Her first picture engagement proving successful even beyond her hopes, Miss de Remer decided to forsake the stage for pictures only, where her work has attracted such favorable attention that she bids fair to soon become one of the really bright luminaries in the screen firmament.

Miss de Remer made her professional debut two years ago as the prima donna in the Weber and Fields production of "Back Again."

Matt Moore Heads Cast

In support of Mae Marsh in "The Bondage of Barbara," her latest Goldwyn picture, Matt Moore heads the cast. He is a brother of Tom Moore.

Making his first appearance in Goldwyn Pictures, his personality and methods are said to suggest Miss Marsh's ideal foil in "The Cinderella Man." Apart from this he is considered well-known figure to motion picture enthusiasts, his roles in support of various stars being too numerous to mention.

Jack McLean plays the important role of the star's brother in "The Bondage of Barbara."

Desmond in Comedy

William Desmond, starring in "Life's a Funny Proposition," released by Exhibitors' Mutual as a comedy, shows in the film that the demands of friendship have their limits.

He discovers this after a friend with malicious humor wishes a Belgian baby on him, and the corresponding circumstances entangle him in many situations that are difficult to emerge from victorious.

William Fox in a Big European Deal

Continental Showings of Fox Photoplays Are Provided for in Record Export Contract Closed with O. J. Monat, the European Distributor of Paris, France

WHAT is stated to be one of the largest export deals in the history of the motion picture industry has just been made known by William Fox of New York and O. J. Monat of Paris, whereby the French distributor has purchased the rights for France and other countries of some two hundred subjects selected from the Fox releases.

With peace assured, Monsieur Monat came to this country to select films for his clients in France, Belgium, Switzerland, Italy, Spain, Portugal, Egypt and the Balkan States. After making a thorough inspection of the products of the leading American producers, he states that he has made ninety per cent of his purchases from the Fox Film Corporation releases.

The money transaction is said to be a large one. Monsieur Monat is said to have paid some 1,000,000 francs (\$200,000) for the rights alone of these Fox pictures, and it is reported that his purchase of film will bring the deal to a figure exceeding 2,500,000 francs.

Ten Standard Features

Included are ten Fox features from the Standard series to be shown over M. Monat's entire territory, forty special productions for France, Holland, Switzerland and Belgium, fifteen special features for the Balkans and Egypt, ten productions for Italy and twenty productions for Spain and Portugal.

A number of Henry Lehrman Sunshine Comedies and Mutt and Jeff Animated Cartoons are included in the arrangement.

Speaking of his purchases and of conditions in the industry in Europe, Monsieur Monat said:

"The next six months will see such a crowding of the picture theatres as continental exhibitors never have known. In this country, far removed from the direct ravages of war, you cannot fully appreciate the reaction to amusement that is taking place. Even during hostilities the cinema theatres were operated as far as possible, for the Government recognized the importance of such entertainment in keeping up the morale and the spirits of the people.

"Now that the Boche is overwhelmed, our business is going to be enormous. And I feel that in providing inexpensive recreation the cinema exhibitor's contribution to the period of reconstruction is a most important one.

"Our own producers are resuming activities, but we must look to America for the greater part of the releases. And I must admit that during the past four years you have set a standard of production that will give the French producers a keen struggle to equal.

"Another factor is that many of our finest directors and players have made the supreme sacrifice on the field of honor—others have come to America to seek wider opportunity for their talents. The rivalry is a most friendly one, however, for France has come to regard American achievements with as great pride as her own. As our producers commence to turn out feature pictures again, I expect to see a business in import and export for both nations that will be mutually advantageous.

"May I say a special word in praise of the William Fox productions? It seems to me that, more than any other American



Theda Bara As She Appears in the Superb Fox Production of "Salome"

company, the Fox producers have used big, world-wide appealing stories, and have made their productions with a care and an attention to detail that is demanded by the audiences of my country.

Praises Fox Pictures

"Before the advent of the cinema the so-called masses in France were accustomed to the very finest acting and plays—our best theatres always have many seats that were moderate in price. They are, therefore, supercritical as to their screen entertainment. I feel that Fox photoplays measure up fully to the highest acting standards.

"I consider the Sunshine Comedies the funniest in the world. And the 'Mutt and Jeff' Animated Cartoons will make an instant hit in Europe. In the more serious plays I am especially impressed by the excellence of the Fox stories—in France no star can neutralize the weakness of a bad scenario. And here I find both—great stars and great stories!

"Speaking of stars," continued Monsieur Monat, "I think that William Farnum will quickly become a dominating name in big box office returns. To my mind, he is a supreme artist. And he will typify to my countrymen the manly, quiet, unassuming American who does really big things—the sort that have become national heroes with us since Chateau-Thierry."

Monsieur Monat also was enthusiastic about the Fox extravaganzas, "Fan Fan," Ali Baba and the Forty Thieves" and "Jack and the Beanstalk." "We never have produced anything to equal them," he exclaimed. "They will create the greatest enthusiasm."

In Two Languages

When asked about the arrangement of titles and subtitles in countries like Belgium and Holland, where more than one language is common, Monsieur Monat said: "We print all titles in the two great international languages, French and English—one under the other, very much as I sometimes see signs in America reproduced on the same card in different languages.

"Even in France it is necessary now to have English subtitles. I am told that fully 20,000 of your countrymen have married or have made such business connections that they expect to remain in France indefinitely? And I may say that for several years your troops and officials connected with reconstruction work in my country will number many thousands.

"For America and things American we feel great affection and admiration. The American eagle is the most popular bird in France today. Just let it be known that you are from the United States and everything waits on your wishes. With the introduction of American films on a large scale I hope to do my humble part in cementing this great friendship."

Crowd Breaks Box Office, Says Exhibitor

"The Lure of the Circus," Universal Serial starring Edie Polo, is reported to have caused some excitement in Detroit, Michigan, according to the following from Manager Fred R. Rumler of the Warren theatre:

"So that other exhibitors may know the success I met with on 'The Lure of the Circus,' I want to go on record stating that today we showed the first episode. The crowd at our theatre was so great that they stood for hours waiting to get in and in addition, broke down my box office.

"The loss of the box office ordinarily would mean a loss to me but I am very glad to say that the receipts warranted my getting a new box office, therefore I take it upon myself to say that 'The Lure of the Circus' is by far the greatest attraction that has ever appeared in my house."

Winnifred Greenwood Back Again

After a considerable absence from the screen, Winnifred Greenwood returns in "Come Again Smith," J. Warren Kerrigan's next, a comedy drama produced by Jesse D. Hampton and distributed by the W. W. Hodkinson Corporation.

Olive Thomas Stories Secured

Selznick Pictures Corporation Promises Series of Pictures of Unusual Dramatic Interest

MYRON SELZNICK states that contracts have been closed by the Selznick Pictures Corporation which will insure for Olive Thomas a series of productions which the company believes will be of unusual dramatic interest.

Following the principle that no star can be greater than the stories in which she appears, it is said that great pains have been taken to obtain the best material possible.

"Upstairs and Down," the first of the Selznick Pictures productions, is based upon the play by Frederick and Fanny Hatton, produced by Oliver Morosco.

Work has already begun on this production in Los Angeles, Myron Selznick having closed an arrangement whereby the Brunton studios, said to be one of the best equipped studios on the Coast, will be used for the Olive Thomas pictures.

Charles Giblyn, director-general of the corporation, has completed the engaging of the cast and this picture will be ready in March, it is announced. It is the intention to have one production ready for release every six weeks thereafter.

Another story which has been obtained for Miss Thomas is "The Spite Bride," a novel by Miss Louise Winter, which appeared in serial form in a magazine about

a year ago. The company believes that this title is one of the catchiest that has been put upon the screen in a long time.

What is declared to be probably the most important step taken by the company to provide Miss Thomas with suitable material, is a contract which has been closed with Cosmo Hamilton, calling for not less than three stories in the next year. These will all be original scenarios.

Mr. Selznick believes that Cosmo Hamilton is one of the most successful authors that have entered the film field. His success is said to include not merely moving picture scenarios, but novels and plays as well.

"Blindness of Virtue" is declared to have won for him an international reputation and appeared first as a novel, then as a play, and finally as a picture. Another of his creations, "Scandal," was described as one of the big serials which ran in the "Red Book," and provided Constance Talmadge with one of her greatest screen successes.

"Mr. Hamilton's stories have been invariably interesting because they contain both emotional and dramatic tension, combined with a great deal of incidental comedy," said Mr. Selznick. "He is a keen observer of social life and his characters are always vivid and real."

Negotiations are announced as being under way for other important stories and plays, to be announced later.

Reads Four Hundred Stories to Find One

TO select "Diana of the Green Van," which was purchased for Alma Rubens, a statement from Robertson-Cole says that more than four hundred other stories were read to find the proper vehicle for the star.

They point out that the difficulty of obtaining high class material for production constitutes one of the most serious problems of the film industry today.

The famous Selig library, which was purchased by Robertson-Cole Company, was scoured from end to end before the story by Leona Dalrymple, which is said to have won a \$10,000 prize for its author, was eventually decided upon as worthy material for the screen talents of Miss Rubens. The production is now being staged by Miss Rubens' own company, the Winsome Stars Corporation, at the Brunton

studios in the well known California sunshine.

Miss Rubens is returning to the screen drama after some months of inactivity—months that were devoted by her in aiding the United States to triumph over the Hun.

The fact that "Diana of the Green Van" was considered such an unusual novel that Miss Dalrymple won the \$10,000 award in competition with hundreds of authors is taken to establish it as a most promising motion picture attraction.

Word comes East from Charles Greenberg and Franklyn Hutton, who recently formed the company which Miss Rubens heads, that "Diana of the Green Van" will come up to expectations in every respect.

They also declare that Miss Rubens has lost none of her charm and effectiveness before the camera through her lay-off.

Florida Furnishes Atmosphere for Three

THREE Fox companies have invaded Florida, which is declared to show that at least one New York producer is giving Florida a real opportunity to prove that it is a desirable state from the standpoint of motion picture production.

Not only has William Fox sent three companies to Miami, but he even had a story especially written to fit the Florida climate!

The Fox exodus was begun by the William Farnum company under the direction of Richard Stanton. Then followed George Walsh, who is working under Edward Dillon's supervision. Mr. Farnum went to

Florida in search of jungle atmosphere and Mr. Walsh went to find sea water of a proper temperature for aquatic stunts.

Director J. Gordon Edwards and Theda Bara, however, departed from New York, carrying the story that was made to produce climatic climaxes—a story of high color and a South Sea island flavor.

Their departure leaves only one William Fox star—Evelyn Nesbit—working in the New York and New Jersey studios.

Director Edwards is very happy over his "discovery" of an island off the Florida coast, near Miami, which he declares is an ideal spot for filming tropical scenes.

McLoughlin to Produce Series of Plays

George McLoughlin, playwright, has entered the producing field at the head of the Argus Motion Picture Company and commenced his first production under this firm's name, this week when the first scenes of his former stage success, "House Without Children," were taken in Cleveland where Mr. McLoughlin transformed an old mansion into a studio for interior scenes. Mr. McLoughlin made a picture exploiting the Fourth Liberty Loan and had such success with it that he has decided to produce a series of features, to be adapted from his plays.

Richard Travers, an old favorite of the screen, who has recently received his discharge from the army, will be the featured member of the cast to interpret "House Without Children." Sam Brodsky will direct the production. Mr. McLoughlin, accompanied by Director Brodsky, spent last week in New York casting for the production. Among those engaged for principal parts is George Hays, for several seasons with Sir Johnston Forbes-Robertson, for the character lead. Mr. McLoughlin announced that he would have detailed announcements to make soon.

Breaks Akron Records

The attendance record at the Orpheum theatre at Akron, Ohio, was broken, according to the following wire announced by Exhibitors Mutual officials:

"Opened Sunday, December 29, with Martin Johnson's 'Cannibals of the South Seas' to the largest one-day attendance in the history of the Orpheum theatre. Patrons delighted and commenting on the wonderful photography and educational value. Apparently embarrassing situations are appreciated by the audiences for their truthful depiction and are not questioned.—A. P. Bortzum."

China Scenes by Holmes

Burton Holmes has pictured China in the Paramount-Burton Holmes Travelogue released January 19. It is entitled "Celestial Contrasts," and beginning with China the fabled "celestial empire," one is introduced to the policeman under the present Republican government.

These well trained "coppers" are of Kowloon, just opposite Hong Kong, and are commanded by a Sikh from India under British discipline. This town of Kowloon is a British concession on the mainland and the policemen are all East Indians.

Press Book Completed

"Made in America" special press book is now in the printer's hand and it is said to contain a great number of valuable advertising suggestions and a deal of helpful publicity written from many angles. It will be released February 16.

It is an Ashley Miller production and is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Pathe Shows Naval Men

W. E. Raynor, manager of Pathe's New York branch, gave a special showing, by request, of Pathe News showing the construction of motors for submarines.

The following naval officers were present: Rear Admiral W. N. Little, Head of the Bureau of Steam Engineering, U. S. N.; Commander Allen of the Bureau of Steam Engineering, U. S. N.; Lieutenant-Commander H. Loring Swasey, U. S. N., Designer of the Submarine Chaser; Lieutenant Sherman Hoyt, U. S. N. R. F.; Lieutenant Wm. H. Nutting, U. S. N. R. F.; Lieutenant Douty, U. S. N. R. F.; William Huskinson, Vickers, Ltd., London; Mr. Duff, U. S. Shipping Board; Eugene A. Riotte, President Standard Motor Construction Co.; Lewis Spinks, Vice President Standard Motor Construction Co.; Leonard J. Brown, Sales Manager, Standard Motor Construction Co.; Herbert J. Grant, Sales Representative, Standard Motor Construction Co.; William A. Rogers, Editor of Motor Boat; Prof. George F. Crouch, Webb Naval Academy.

"Lafayette, We Come," Booked Solid

L. S. Tobias, representing the Exhibitors' Mutual in the Connecticut territory, reports that he has booked "Lafayette, We Come," Leonce Perret's production, starring E. K. Lincoln and Dolores Cassenelli, in every city and town in Connecticut where motion pictures are exhibited. When Exhibitors' Mutual acquired the distributing rights to "Lafayette, We Come," Mr. Tobias and his manager, W. A. V. Mack, arranged a special showing at the Palace theatre, New Haven. The audience, composed of the Mayor, the Governor of the State and the faculty of Yale University, pronounced it a remarkable picture.

"Success Series" Shows Dustin Farnum

Dustin Farnum is shown in "Captain Courtesy" the Paramount "Success Series" picture, released January 19.

The role is that of a young Californian who turns highwayman and spreads terror among the Mexicans in revenge for the murder of his parents and the burning of their home. Winnifred Kingston plays the role of the Captain's sweetheart and Herbert Standing is a padre. Courtenay Foote, Carl von Schiller and Winona Brown are also in the support.

Says "Infatuation" Scores

According to announcements, the reports said to be coming into Pathe offices tend to show that the concern used good judgment in importing the Gaby Deslys feature, "Infatuation."

One Pathe official said: "Miss Deslys's rawing power as a star is probably as great as any of the stage celebrities who have taken to the screen, and the following she acquired during her several American tours in musical comedy and vaudeville is now thronging the picture theatres to see her on the screen."

Select Cites Exchange Policy

Self Reliance Is Said to Be Keynote of Select's Branch Managers Throughout the Country

FROM Select offices comes the announcement of the policy in force at all its exchanges.

"The twenty-one men who are the executive heads of Select Pictures Corporation branches in as many cities throughout the United States are all distinguishable by one significant characteristic," said the announcement.

"This quality is self-reliance. Among the many considerations which have led to the selection of each individual man for the post he occupies at the head of some certain Select branch office, this consideration has been paramount:

"Is this man able to stand on his own feet? Can he think and act for himself? Has he independence of spirit? Has he initiative? In short—is he self-reliant?"

"Each Select branch manager conducts his territory as though the business of that particular exchange was his own. The home office does not harry him with a thousand minor considerations, but dictates matters of general policy, arranges basic conditions for work, seeks to be a guide and a counselor to the branch manager and to support his efforts.

"The home office looks for results. To the branch manager is left the selection of ways and means. To the branch manager is left the choice between alternatives. To him, as far as possible, are left the decisions on contracts. Time and again when a branch manager is confronted with a situation in which the two courses which lie open to him seem to offer about similar advantages, the home office advises him in some such language as this:

"You are on the spot. You know your territory and the conditions obtaining in it better than we do. You know what will be the best thing for you to do, the best for your office and therefore the best for Select. We leave the decision in your hands."

"The Select branch manager who cannot under such circumstances successfully exercise initiative and judgment of choice does not long remain at the head of a Select territory. Self-reliance is indispensable. The Select home office takes the stand that it has furnished its branch managers the tools and instruments necessary to the pursuit of their business and that they must use them.

"The use of these instruments is left to the men themselves. According to his skill can each one of them carve his and the company's success."

Two Win in "America's Answer" Contest

IN the booking contest arranged for the exchange managers and salesmen of the World Film Corporation, by the Division of Films of the Committee on Public Information, for the most intensified booking on "America's Answer," there are two prize winners.

The contest began September 14, 1918, and ended December 31. The exchange managers' prize is awarded to George J. Schaefer of the New York office, the salesmen's prize goes to Ben S. Morgenroth, also of the New York office. H. E. Friedman of the New York office ran Mr. Morgenroth a close second.

Mr. Schaefer will receive a green gold case, full-jeweled, open-face watch, inscribed with his name and with the words "Managers' Prize, 'America's Answer' Contest, 1918—Division of Films." The prize to Mr. Morgenroth is a solid silver

cigarette case similarly inscribed.

The contest provided a prize for the exchange manager of the World Film Corporation securing the highest percentage of contracts, the percentage being based on the number of theatres in his respective territory. The salesmen's prize was to be awarded to the salesmen securing the highest percentage of contracts on the basis of the number of theatres in his territory during a given period.

Although a large number of theatres were closed during this period by reason of the influenza, the managers and salesmen of the World Film Corporation are said to have made a remarkable record in the bookings. In figuring the percentages no allowances were made for closed theatres, the full number of theatres in each territory, whether open or closed, were used in the computations.

Western Photoplays Starts on New Serial

THE producers of "Wolves of Kultur" serial for Pathe are at work on another serial with the tentative title of "The Great Gamble."

Paul Brunet, vice-president and general manager of Pathe Exchanges, Inc., announces that Pathe's great serial campaign for 1919 is now well under way and that the Western Photoplays, Inc., will introduce in "The Great Gamble" a new serial star to the picture public in Anne Luther who will be featured with Charles Hutchison.

Miss Luther, although making her debut as a serial star is not a stranger to picture

audiences. She has been starred in many features, including "Moral Suicide," in which she co-starred with the late John Mason, and "Her Moment," of which she was the individual star.

Mr. Joseph A. Golden, president of the Western Photoplays, Inc., who has written and will direct the new serial, believes that in Miss Luther he has a great big discovery for the serial field. She is described as a screen beauty of the first water, a Titian blonde; swims, boxes, drives her own car and dares her director to figure out a camera stunt which she cannot accomplish.

Hall Caine Novel for Screen

Famous Players-Lasky Purchases
"The Woman Thou Gavest Me,"
Which Will Be Staged by
Hugh Ford

SCREEN rights for "The Woman Thou Gavest Me," by Hall Caine, and published in 1913, has been secured, according to announcement, by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation.

Hugh Ford, supervising director of Eastern studios for that concern, will stage the production in Hollywood, Cal., and the scenario is by Arthur Edwin Krows.

"The Woman Thou Gavest Me" is heralded as one of the most popular of the many novels by Hall Caine, and is said to be one of the most widely read and discussed books of the day.

It was dramatized by Derwent Hall Caine, the son of the author, and was presented on the stage for the first time at the Shubert theatre in Boston, April 9, 1917, where it finished the season.

"Unpardonable Sin" Has Western Premiere

MANY of the biggest film productions have had their premiere in Los Angeles during the past fifteen months, and were then immediately taken east for a New York City run on Broadway.

The Garson-Neilan ten-reel production of "The Unpardonable Sin," starring Blanche Sweet, has its premiere also on the West Coast, and the Cinema theatre at Los Angeles starts its run on this production February 3.

Announcements are promised shortly which will designate just what New York theatre will house the eastern premiere. The story is by Major Rupert Hughes and is considered to be very widely known to the American public.

W. H. Rudolph, eastern personal representative of Harry Garson, stated that Messrs. Garson and Neilan had made a picture that will appeal to the finest emotions of all kinds of people everywhere.

"There are no wild battle scenes in 'The

Prominent members of the cast were Edmund Breese, who played the part of Daniel O'Niell, Derwent Hall Caine as Martin Conrad, Whitford Kane as Father Donovan, Yorksa as Alma Lier, and Mary Taliaferro as Mary O'Niell.

The book and the play tell the story of Mary O'Niell, from her wedding day on through her married life with a dissolute lord, in which her tortures and sacrifices have been most graphically painted.

Her love for Martin Conrad is beautifully brought out in the theme of the story, and contributes materially to the strength and power of the plot.

It is declared to be one of the most powerful stories written by the British writer and dramatist, and that it lends itself well for motion picture presentation is believed by the many who are familiar with the story.

Mr. Ford has taken with him to California his technical staff, including Arthur Krows, scenario writer; Joseph Boyle, assistant director, and Billy Marshall, cameraman.

"Unpardonable Sin," said Mr. Rudolph. "And there is no picturization of blood-curdling atrocities.

"This production is merely a new treatment of a subject that has been of keen human interest ever since modern civilization came into being—a subject that was discussed and was close to the heart of every father and mother and every son and daughter scores of years before some person tossed a lighted match into the over-dried tinder of European politics and set the world ablaze.

"The clinching argument as to the actual worth of 'The Unpardonable Sin' came when the production was shown even before entirely completed, and brought an offer for an outright sale of \$50,000 more than the maximum cost of producing.

"This offer was refused by Mr. Garson because he firmly believes that this will be one of the biggest all around money winners in the history of motion pictures."

Frohman Co. Produces Two-Reel Western

TWO-reel Western dramas every two weeks is a drastic deviation from the established policy of the Frohman Amusement Corporation as pursued by it ever since its inauguration.

William L. Sherrill, president of that corporation, in the statement that he will produce and release one every two weeks, commencing March 1, 1919, to be distributed in all probability on a state right basis, and gave expression concerning the demand and desirability of the two-reel productions which caused him to finally deviate from a policy which committed his company to the making of special feature attractions only.

"It might be of interest to the motion picture industry, whether producers, exchangers or exhibitors, to know the details that entered into my determination to make a series of two-reel Western dramas,

largely because it has taken me three months of daily study and investigation before I formed my conclusion," said Mr. Sherrill.

"Now the very basis of motion picture popularity is to be traced to the one and two-reel subjects, this because folks generally find all of the entertainment that they desire in a two-reel attraction and the permanent popularity of motion pictures rests substantially upon the shorter length subjects.

"If a theatre catering to a regular patronage were to advertise 'We do not show productions of less than five reels,' I would venture the belief that such a house would not long survive. If I were running a theatre that made two program changes a week I would devote three days to showing only short reel productions as was successfully demonstrated by S. L. Rothapfel."

Royster and Simril with Atlanta Exchange

Carl de Seay, manager of the Atlanta branch of the Film Clearing House, Inc. through which the Independent Sales Corporation are distributing, announces that he has secured the services of R. M. Simril, formerly manager of the General Film Company's Jacksonville and Atlanta exchanges, and Nat L. Royster, formerly sales manager of Special Features Company Knoxville, Tenn., to assist him in "putting over" Clearing House products. Mr. de Seay reports that business on the first release; "Wanted for Murder," and the series of twelve "10-20-30" features is coming in nicely. He has promised his New York office that Bob Simril and Nat Royster will put over their second special, Lieut. Bert Hall's "A Romance of the Air."

Fred Creswell Advanced

Famous Players-Lasky announced that Fred Creswell has been advanced to the position of branch manager of the Chicago exchange.

Mr. Creswell is no novice in the film business, having been one of the pioneer exhibitors in Indianapolis where he operated two houses, later extending his activities to the management and ownership of a Nashville house.

He then became interested in film distribution and entered upon an active campaign in the State Right field in the South. While engaged in this work he attracted the attention of the Atlanta, Ga., Paramount officials and he was soon induced to join their sales force.

Karger Makes 'Em Start on Time

The clock-like efficiency noticeable around the Metro studios in Hollywood is attributed to Maxwell Karger, director general, in charge of all Metro productions in the West. Recently Director General Karger had signs posted on the Metro stages reading: "Exterior companies must leave studios not later than 8.00 a.m. Interior companies must start shooting not later than 9.00 a.m."

And it is said that when Mr. Karger says 8.00 a.m. he means just that and not 8.01 or 8.02. Mr. Karger says that he is determined to have the studios run on time schedule the same as any other successful business runs.

Next Norma Talmadge Is "The Probation Wife"

"The Probation Wife" is the title of Norma Talmadge's next Select picture.

Having appeared in her last two productions in character roles, in "The Forbidden City" as a Chinese girl, and in "The Heart of Wetona" as an Italian maiden, she is now in the midst of a production which will bring her back to the screen as Norma Talmadge.

"The Probation Wife" is based on a story by Angie Ousley Kepser.



HARRY CAREY^{jr}
THE UNIVERSAL SPECIAL ATTRACTION
"Roped"

HARRY



The
One Portrayer
of Western Character
Parts—who Can't
Be Imitated

Human Stuff—That's Why!

THERE isn't anyone in pictures quite like HARRY CAREY—simply because he *can't be imitated*. There are mighty few actors who are so *unaffected*, so *real* in every look and move and gesture, so *likeable* in every whimsical, understandable, *human* action.

Now you know why his audiences love him. Because they can *see* him think. Because he's one of them and they're right with him *all the time*. Because he's *human* and they *understand* him.

Let the solemn Law lay its ponderous hand on Harry's shoulder and out comes the old sack of "Bull" and the cigarette papers and you see Harry begin to think. And right away you hear the laughs, the deepchested chuckles of joy begin, too—because they know perfectly well that their old pal Harry will pull some outrageous trick and make his getaway just in time to outwit and outfight the villain and get his girl back again right where she ought to be.

Down on your luck, are you? Go see HARRY CAREY! Is the cold unfeeling world against you? Go see HARRY fight it. In love, poor cuss? Go see how HARRY wins his girl. Whenever you want a laugh, a gulp, a thrill and a peach of love story—whenever you want *just human stuff*—go see HARRY CAREY—the best of all Western character actors before the public today.

CAREY

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"Kiss or Kill"
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"AFTER THE WAR"

The first picture so far produced that dramatizes the tremendous husband-and-wife situation now confronting and appalling the whole of Europe. Splendidly acted, magnificently staged. See it without fail.

Book thru your nearest Universal Exchange, -or
UNIVERSAL FILM MFG. CO. 1600 Broadway, N.Y.

Carl Laemmle, President

Harry M. Warner, General Sales Representative

Harry M. Warner, who assisted William Nigh in the production of "The Fighting Roosevelts" and also in the production of "My Four Years in Germany," has been appointed by Frederick L. Collins, producer of "The Fighting Roosevelts," general sales representative for the Roosevelt picture. Mr. Warner's work will supplement the work of the First National Exhibitors' Circuit, which organization is distributing the picture.

Those responsible for the success of the production are Leslie Rycroft and B. Behrens, first and second assistant directors to William Nigh; R. Schillinger, cameraman; Assistant Cameraman W. Farina; Chief Technical and Scenic Artist F. Schaefer; scenic artists E. Delansay, P. Purcell, J. Migrath, E. Swart, B. Skacie, J. Ross. The carpenter and studio construction division included J. Metzler, assisted by J. Schoelding, G. Solomon, J. Holgren. Charles Ross was in charge of lighting and electrical devices. A. Blaikie Dick, treasurer of the McClure Productions, Inc., is in personal charge of the business details, with O. J. Nicastro as his representative at the studio and on location, and Emil Brown as purchaser of supplies. Daniel Henderson has charge of the advertising campaign. Miss Claire Wallace Flynn, associate editor of McClure's Magazine, assisted by Charles Wisner Barrell, is in charge of the research department.

Bessie Love Said to Have Made Splendid Debut

Vitagraph reports that "The Dawn of Understanding," Bessie Love's first Vitagraph release, has been accorded a splendid reception all over the big picture circuit.

Bret Harte's prairie romance, "The Judgment of Bolinas Plains," forms the basis for the story of "The Dawn of Understanding," although it is more nearly an adaptation of the stage success, "Sue," in which Annie Russell appeared some years ago.



Peggy Hyland, to be presented by Wm. Fox in "Cowardice Court"



Clairette Anthony, in Paramount and Artcraft films, and Monte Blue, who has signed for one year with the same organization



Griffith's Story Not Divulged

Famous Players-Lasky Gives Reasons Why Details of Plot Are Withheld from Exhibitors and Public

JUST because Famous Players-Lasky considers that the new Griffith production is so extraordinary, as regards the nature of the plot and its climax, mystery surrounds the latest Artcraft, "The Romance of Happy Valley."

For the first time in years the press books issued by that company has no synopsis of the story. The story will, however, be printed immediately that the release date arrives.

"Never before," asserted one of the Paramount-Artcraft executives, "has such situations been presented in motion pictures. The climax of this film conceived by Mr. Griffith, is undoubtedly the greatest situation ever disclosed on the motion picture screen. For real dramatic value this climax has never been approached. Aside from the reason given by Mr. Zukor the construction of the plot is so handled as to get the best results by keeping details of the story an absolute secret."

"When the famous Griffith turns his attention to a simple story, with none of those spectacular effects that have been so notable in his recent productions, it might be supposed that he would find difficulty in discovering therein material for his genius at direction. However, in 'A Romance of Happy Valley,' he has given to the screen something in the nature of a classic, as delightful as a delicate etching, as finished as a mosaic pattern by some eastern craftsman; as exquisite as a miniature by some skilled artisan of the Old World."

Adolph Zukor, president of the Famous Players-Lasky Corporation now in California, recently viewed an advance print of this production, whereupon he immediately

notified his organization to keep the plot of this film a secret. Exhibitors are urged to handle the film in the same manner in presenting it to the public, using the detailed synopsis which will be furnished just prior to their presentation of the picture, for their own information only.

Mr. Zukor's statement to the trade on this matter has been released by the Famous Players-Lasky Corporation, as follows:

"It is necessary for the Famous Players-Lasky Corporation to withhold until release date the complete synopsis of D. W. Griffith's Artcraft release, 'A Romance of Happy Valley.' The denouement of this extraordinary play is, I believe, a situation entirely new to the drama or stage screen. The privileged few of us who have seen 'A Romance of Happy Valley' believe sincerely that it probably is the tensest scene, the strongest in heart interest that Mr. Griffith ever has done."

"Because of the novelty of this situation, Mr. Griffith naturally is anxious to protect it from any unscrupulous persons who might attempt to take it for their own use before the release of 'A Romance of Happy Valley.'"

Arc Review Is Shown

Arc Review, the new series produced by the American Red Cross, is shown first at the Palace and Rivoli theatres in New York and the Bureau of Pictures, and the premiere subject is entitled "Belgium's Day of Days."

With the termination of the war a changed policy has been adopted by the Bureau of Pictures, which now will adhere to special releases of exclusive entertainment value. With its own cameramen in Europe and Asia at the many centers of current world events, the Bureau of Pictures says it has extraordinary facilities.



Allen Holubar's
Super-production

"THE HEART OF HUMANITY"

The Picture that
will Live Forever

Released through

"Dorothy Phillips, as Nanette, is superb" *THE BILLBOARD*

Now playing capacity in its fifth week on Broadway, New York City

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The Biggest Picture of the Year—Nothing Approaches It!

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Monroe Salisbury, Priscilla Dean and Mary MacLaren, Prominent Players of the Universal Forces

John Barleycorn and the Films

Carl Laemmle Sees a Scenario Evolution

ON July 1 the nation becomes dry. Before this war measure is revoked, the new constitutional amendment prohibiting traffic in liquor will go into effect. In other words, the liquor business in the United States has come at last to its end.

Nothing becomes obsolete, even archaic, as rapidly as a custom that has been outlawed. Screen and stage will both be compelled to discard the saloon, the private cellarette, the aristocratic buffet and all other liquor-dispensing institutions and devices, public or private, as incidents in the development of plots for plays or cinemas.

No longer will it be possible for the scenarist or playwright to send his hero for consolation to the cup that cheers. No longer will the plot-maker be able to steel the nerves of his desperate villain by plying him with drink. No longer will dark conspiracies be hatched round the tables of drink emporiums.

John Barleycorn has been a good friend to the writer of plays and scenarios. He has helped them out of many a difficulty.

And now—John Barleycorn is dead. He will serve no more.

A play or a photodrama depending even slightly upon the liquor crutch for scene or incident or motivating or stimulating cause will be, in a few months, passe. The critical, observing it, will immediately label it as a play of yesterday. It will bear a date tag reading, "Prior to July, 1919." It will not be a play or a photodrama of today—of the new today. It will be a production of the past—of a bygone era. It will be what the critics call "historical," in the same class with "costume" plays.

Attention of all Universal scenarists and directors has been called to these facts. Because of them we have already pigeon-holed some good scenarios. It can't be helped. The new day brings its new order and we must labor accordingly. Scenarists who, in the future, submit their products to Universal should likewise bear the facts in mind. The name of John Barleycorn is no longer on the programs.—*Carl Laemmle.*

Slides Are to Interest Boys in Farm Work

TEN thousand slides, calculated to interest the boys in farm work when displayed upon the screen, were sent to all the Famous Players-Lasky exchanges for distribution to the theatres.

These slides were furnished by David K. Niles, chief of the Motion Picture Section, Division of Information, U. S. Department of Labor, and advertised enrollment week of the United States Boys' Working Reserve, which opened January 20, and in part a campaign to interest the boys of the country to go to work on the farms next summer to help harvest the crops.

The United States Boys' Working Reserve is the branch of the United States Employment Service in charge of mobilization and placement of boys between the ages of sixteen and twenty-one in civilian war work.

Organized under the Department of Labor in April, 1917, the Boys' Working

Reserve has rapidly grown from a small beginning into a substantial factor in the nation's war machinery, performing its share of the heavy task laid upon the Employment Service by the withdrawal of over 3,000,000 soldiers from different lines of production.

Realizing the psychological effect of a military uniform upon the boys' morale, the national director, with the sanction of the United States Army, has approved a regulation khaki uniform of semi-military design, and the coming months will see this official uniform on thousands of boys of high school age throughout the country.

Satisfactory service for a minimum of six weeks on the farm, or ten weeks in industry, is rewarded by a bronze badge, and notable service by a bronze service bar. The valuable assistance which exhibitors can render through their cooperation in this timely project is apparent.

Goldwyn Describes Miss Kennedy's Latest

"Daughter of Mine" is the latest screen vehicle provided for Madge Kennedy by Goldwyn. It was created by Hugo Ballin, the art director.

Madge Kennedy is seen as Rosie Abrazitz, a girl of the tenements, imaginative, appealing and very much given to idealizing people and things. At one stage of the story she reads a manuscript written by her poet-lover, also of the tenements and visualizes the narrative.

Her highly colored imagination embellishes his conventional descriptions into something of which he never dreamed. She becomes his heroine with all the airs and graces of Rosie's impossible feminine ideal.

The other characters in the story within the story become the people Rosie knows best—her venerable, orthodox father, the janitor and the proprietor of the ice cream parlor she frequents.

Transposed to the hectic atmosphere of the imaginary story, they retain all the characteristics of the simple people they really are. Thus each actor plays a dual role.

Faire Binney for Leads

John Barrymore, in his newest Paramount picture, "Here Comes the Bride," released January 19, has as leading woman, Faire Binney.

She is reported to have made a very creditable impersonation in "Sporting Life," the Paramount-Artcraft Special produced by Tourneur, and this is said to be responsible for her present engagement.

To Have Trade Showing

A trade showing of "Made in America" is scheduled and the date and place will be announced by the Hodkinson Corporation which will handle this eight-episode picture through Pathe exchanges. It was produced by Ashley Miller with Government co-operation.



"Going! Going! Gone!" Is the Name of a New Pathe-Rolin Comedy with Harold Lloyd

"The Drifters" Goes Big Says C. E. Moore

"The Drifters" broke all house records at the Lyric theatre in Pittsburgh, according to Carlos E. Moore, Hodgkinson representative there. This is the Hampton starring J. Warren Kerrigan.

"The first day the receipts were twenty per cent higher than any previous Friday, and on Saturday not only broke the Saturday record, but smashed all records for one or two days," says Mr. Moore.

"On Saturday afternoon the lobby, sidewalk and street was blocked from 4:30 until after 8 o'clock and two policemen were in attendance."

Mr. Mason, General Manager for the Harry Davis Enterprise Company, owners of the Lyric theatre, is reported to have stated that if box office receipts are any criticism, Warren Kerrigan will not only be one of the most popular of male stars, but will set a new attendance record.

Says "Les Miserables" Creates New Records

Fox Film Corporation declares that not a single print of "Les Miserables" has been idle since its release a year ago, and that this is truly a record.

William Fox believes that some film productions, like some books, are destined to live year after year, and still hold the interest. And he believes that this production filmed from Victor Hugo's book, is one of the film productions that are destined to be played year after year for a long time to come and that "Les Miserables" in the film will always be in demand.

With William Farnum as the star and Frank Lloyd directing, this Fox production was first shown as a special attraction at the Lyric theatre in New York, and has since been shown at leading theatres throughout the country. Fox officials call particular attention to the long runs reported in the various cities for "Les Miserables."

Day Dreams Shattered

As "Primrose" in "Day Dreams," a Goldwyn picture, Madge Kennedy has her day dream of Fairyland shattered by a coat of mail.

The story by Cosmo Hamilton shows that she was adamant to the entreaties of a wealthy merchant to become his wife, and a fairy knight was impersonated by a young man to dispel her dreams. The dream is shattered, but she marries the knight.

Japanese Players Appear

In "Bonds of Honor," Sessue Hayakawa's production distributed by Exhibitors' Mutual, six Japanese players, ranging in age from a diminutive youngster of five to a gray-bearded patriarch of sixty-five, make up the majority of the cast.

Toyo Fugita and M. Foshida, both native Japanese of tried theatrical experience, present the roles of two aged noblemen of the flower islands.

Novel Publicity at New Haven

Poli's Theatre Breaks House Record with "The One Woman," and Police Required to Handle Crowds



Constance Talmadge Is Starred by Select in "Romance and Arabella"

AUGMENTED by a novel publicity stunt, Select's Special, "The One Woman," is declared to have broken the house record at Poli's Palace theatre, described as the largest photoplay house in New Haven. The police had to be called in to preserve order, it is said.

That "The One Woman" achieved this record was due largely to the splendid co-operation shown by the local newspapers, the Palace management, the producers of

the picture and the distributors, Select Pictures Corporation.

For two weeks prior to the showing of this photodrama, advertisements and news notes appeared announcing the coming of the Select Special.

To heighten public interest, a woman dressed in black visited department stores, big hotels and other public places; to any one who addressed her and said "Mastercraft," the name of the company which produced this picture, she gave an order redeemable for ten dollars in cash.

It was inevitable, of course, that ninety per cent of the women who appeared in black gowns were hailed and given the password, and within a few days the whole town was agog over "The One Woman."

Interest was kept up by the fortunate individuals who had spoken to the right "One Woman" and received the reward and spread the news among their friends.

When the picture came to the Palace, the mysterious "One Woman" sat in the audience for several hours daily, and it is stated that thousands came to the various showings, afternoons and evenings, to try their luck at meeting her, and also to satisfy their curiosity and interest in the picture itself.

Fundamentally, "The One Woman" is said to have succeeded so enviably not alone through this novel publicity, but also because of its own merit as a photoplay. It was written by Thomas Dixon, who won earlier screen laurels with "The Birth of a Nation," directed by Reginald Barker, and with a cast including Lawson Butt, Clara Williams, Herschel Mayall, Adda Gleason, Thurston Hall, little Ben Alexander and others.

"The City of Comrades" Bought by Goldwyn

BASIL KING'S serial story, "The City of Comrades," just recently concluded in the *Saturday Evening Post*, has been purchased by Samuel Goldwyn and will be a starring production for Tom Moore.

Mr. Goldwyn feels he has reason to be proud of his acquisition of this story by the author of a previous Goldwyn production, "The Spreading Dawn," in which Jane Cowl starred. That also was a *Saturday Evening Post* story.

The motion picture rights to "The City of Comrades" is said to have been acquired in the face of lively competitive bidding from half a dozen of the larger producers.

The action is laid largely in New York, from which the story takes its name, and this probably will necessitate a trip to the metropolis from the coast by Tom Moore early in the spring for the photographing of important exterior scenes.

The story gives the Goldwyn star the most humanly sympathetic role he has had. As Frank Melbury, scapegrace son of wealthy parents, he is the central figure in a love story woven with the intense and imaginative skill that is Basil King's and as unlike a hackneyed motion picture plot

as it is possible for a story to be.

Frank Melbury has been banished from home by a father who can stand no more of his indiscretions, induced largely by a too great fondness for drink. He comes to New York from his home in Canada to pursue his profession of architecture and is provided by a friend with a letter of introduction to a New York business man. Down almost to the depths, Melbury resolves to forget the letter and instead to rob the home of the man who might help him.

How he finally redeems himself and wins the right girl is familiar to all readers of the story.

Famous Players-Lasky Signs Gloria Swanson

Gloria Swanson, who is seen in Cecil De Mille's late Artcraft special, "Don't Change Your Husband," has been placed under a two-year contract by Famous Players-Lasky, and will appear exclusively in important roles in Paramount and Artcraft productions. Miss Swanson has the role of Leila Porter in "Don't Change Your Husband."

An Enlarged Policy for Metro

At Annual Election of Officers and Directors Metro Pictures Definitely Decides on Production Policy

WHEN Metro stockholders met they elected the following directors: Richard A. Rowland, Joseph W. Engel, H. J. Cohen, Charles K. Stern, David Stone- man, E. H. Hulsey, James B. Clark, Joseph H. Tooker, James D. Rhodes. * Of this number Mr. Tooker of New York and Mr. Rhodes of Pittsburgh are new members, the others being re-elections.

An arrangement was made for an amendment to the By-Laws allowing an increase in the directorate of three members, and anticipating this amendment Mr. Maxwell Karger, W. E. Atkinson and J. Robert Rubin were selected.

An enlarged policy, involving bigger and better productions, was definitely decided upon at the annual meeting of the Metro Pictures Corporation held at the Hotel Astor. Definite announcement of the policy in its entirety will not be forthcoming until a subsequent meeting which is to be held to perfect certain details of the adopted plan.

Immediately after the election of the directors the following officers were elected for the ensuing year: President, Richard A. Howland; vice-presidents, James B. Clark and E. H. Hulsey; treasurer, Joseph W. Engel; assistant treasurer, Charles K. Stern; secretary, J. Robert Rubin.

"Metro's year, just finished, has been the greatest in the organization, founded four years ago," said Mr. Rowland. "The success, both artistic and financial, of the big special productions, together with Metro's understanding of present market conditions, brought about the decision for the enlarged and specialized policy of releases. The plan adopted is a farsighted one, depending upon the merit of each production as an entertainment.

"It is sufficiently elastic to admit of the



Ruby de Remer, with Harold Lockwood in "The Great Romance," Screen Classic Film

supplying the public through the exhibitors with productions that have timeliness and which will satisfy popular taste for the best in screen entertainment.

"During the year Metro has moved all of its production activities to the Pacific Coast, and has just completed the erection of one of the finest studios in the world. This studio is equipped for the largest productions and is now in active operation at Hollywood, Cal.

"Metro has several surprises in store for the motion picture industry during the coming year, and before the beginning of its new season in September these surprises will be announced to the trade."

Following the formal meeting of the directors several of the coming releases were screened and the results of perfecting the producing organization were manifest.

World's "Kinogram" Gets Many Bookings

World Pictures reports that the bigger and also the smaller theatres throughout the country are following the example set by the Rialto and Rivoli theatres in New York City and Clune's auditorium in Los Angeles, and are fairly swamping World Pictures with applications for the showing of "Kinograms," the new twice-a-week news reel which begins publication on February 1.

These applications are said to be coming in the form of telegrams and letters, and George R. Meeker, general sales manager of World Pictures, declares that in all his extensive motion picture experience a news reel has never before started out under such auspicious circumstances and with such great numbers of advance bookings.

It is considered that the personnel of the executive staff of "Kinograms," consisting of Charles Urban, Ray L. Hall and Terry Ramsaye carries weight and that the exhibitors, realizing what these men have done with news weeklies in the past, will expect it to be excelled in "Kinograms" in the future.

Taliaferro in Sixth of Twelve Two-Reelers

Although Ruth Chatterton was originally chosen to play the lead in "A Bit of Love," she was called West, and Mabel Taliaferro will be the featured player in the sixth of a series of twelve two-reel photoplays produced by the Stage Women's War Relief and distributed through Universal exchanges.

Prominent in support of Miss Taliaferro are Robert Edeson, whose previous screen work is known, Tim Murphy and Capt. William Harrigan.

Prints of the first five features to be completed by the Stage Women's War Relief are now being made at the Universal laboratories at Fort Lee, N. J., and the date for the releasing of the initial film-play will be announced shortly, it is believed.

Boston Exhibitor Praises "Stolen Orders"

WILLIAM A. BRADY, producer of "Stolen Orders" is in receipt of a communication from Thomas D. Soriero, Manager of the Park theatre in Boston, eulogizing that production.

"I am writing a few lines to tell you that I am playing one of your pictures this week, "Stolen Orders," and the public is certainly taking to it," writes Mr. Soriero.

"We have opened this week to packed houses, and if I had my way, I would break the policy of the house and run it the second week, but the Stockholders object to breaking the policy.

"On the strength of record-breaking business, I immediately booked it into all our theatres, that would be four runs in Boston, one week after the other.

"I took advantage of your name, William A. Brady, in my ads, and it certainly means a lot to the public, and everybody playing this picture should do the same. The audiences were much impressed with the production, and I am sure the mouth to mouth advertising after the first perform-

ance did a lot to make a record-breaking attendance.

"Make some more pictures like that for the public and the exhibitors are hungry for them."

The record now being rolled up by the Brady picture in Boston, is said to be the more notable in that "Stolen Orders" last Summer enjoyed a successful engagement at the Shubert theatre in that city.

Select Helps Loew in His Anniversary

Select Pictures Corporation co-operated in making Marcus Loew's anniversary week a success at his new Broadway theatre, Brooklyn.

What is described as one of the pleasant occurrences during the week of celebration was the receipt of Mr. Loew of congratulatory telegrams from Select stars, Norma Talmadge, Clara Kimball Young, Constance Talmadge and Alice Brady.

Marshal Haig Shown

The reception given Field Marshal Sir Douglas Haig, Great Britain's military leader, upon his arrival in England from the battlefields, is one of the main features of Screen Telegram, Number 3, released through Universal exchanges.

This release also shows Mrs. Vincent Astor, who has just returned from France where she served as a Y. W. C. A. canteen worker, at work in an American "victory hut" serving sailors and soldiers.

Artcraft Cites Cast

Artcraft calls special attention to the cast in Cecil De Mille's "Don't Change Your Husband," released January 26.

Elliott Dexter and Gloria Swanson head the cast. The picture was adapted by Jeanie May Pherson from David Graham Phillips' novel. Other members of the cast include: Sylvia Ashton, who played the slovenly wife in "Old Wives for New," and Julia Faye.

Elsa Lopez Engaged by Norma Talmadge

At the Norma Talmadge studio in New York City, Elsa Lopez is now in charge of the Research Department for all Talmadge productions.

For the last three years Miss Lopez has been associated with David Griffith as a title writer and research worker in California. Joseph Schenck, president of the Norma Talmadge Pictures Corporation, believes that at present producers do not, as a rule, lay enough stress on careful accuracy of detail and artistic nicety.

In the four to six weeks which constitute the average amount of time allotted to the making of a picture, the Director is said to have about all he can do to concentrate on the story and guide the players in their interpretation of the parts.

It is considered an enormous help to him to have someone always at call who could spend hours at the library looking up the correct costume for 1673, the particular ceremonies of a particular Indian tribe's war dance, the type of minuet danced at the Court of Louis XVI, etc.

Dennison at Detroit

The Detroit exchange of General Film Company is now in charge of D. Lee Dennison. Mr. Dennison was manager of General's Pittsburgh branch six months ago but resigned to handle the branch of another concern.

Mr. Dennison is a graduate of the legitimate theatrical business, having been for seven years engaged as company or as house manager for various enterprises. He was two years a manager of Harry Davis houses in Pittsburgh and thus became acquainted with motion picture affairs, after which he handled Quo Vadis road shows.

He was several years with Paramount at Pittsburgh, Detroit, and Chicago and later for the same company supervised the central states branches.

Jack Pickford Appears as Small Town Boy

In the first picture to be released by Jack Pickford for First National distribution, he appears as a small town boy in what is described as a thoroughly human story of a country town.

Mr. Pickford is now starring in his own company and the new picture is from an original story written especially for him by his director, James Kirkwood.

As the boy "Johnny Spivins" who is said to be "in wrong" from start to finish, Jack Pickford is declared to have an ideal part.

Says "Lightning Raider" Booked 100 Per Cent.

Max Westbbe, handling the Jersey territory for the New York Pathe Exchange, has booked the Pathe serial, "The Lightning Raider," featuring Pearl White, in all of the six theatres operating in West Hoboken. He claims the honor of selling the first 100 per cent town on this serial.

Tribute to "Under Four Flags"

S. Barrett McCormick, Manager of Circle at Indianapolis, Emphasized Box Office Value After Armistice



Generals Foch and Pershing at Headquarters in France, in "Under Four Flags," Distributed by U. S. Division of Films Through World

WHAT is described by World Pictures as a most glowing tribute to "Under Four Flags," the victory picture of the Division of Films, Committee on Public Information, was made by S. Barrett McCormick, managing director of the Circle theatre at Indianapolis.

Mr. McCormick states that he played the picture three weeks after the armistice was signed, when it was naturally supposed that there would be a lull in the enthusiasm and interest of war activities, but that his week with the picture convinced him that pic-

tures dealing with the actual achievements of American arms has not been lessened by the cessation of hostilities.

He says further that "Under Four Flags" played at the Circle to the largest attendance of any of the numerous war pictures he has presented.

"It appears to me that 'Under Four Flags' presents to the exhibitor of America one of the best attractions available today," says Mr. McCormick. "It is the Victory Picture of America and her Allies. This was the manner in which we exploited the same. Our advertising was planned to appeal to the public as the victors in the great contest and that 'Under Four Flags' was the undying record of the glorious achievements of America in the war for democracy."

With the American troops returning to their homes the interest in the picture is expected to be heightened. Exhibitors who have not yet shown the picture are said to be very much interested in the comments made by S. F. Rothappel, Harry Crandall, Frank Buhler, Harold B. Franklin and other prominent exhibitors who have shown it to their patrons.

Comment and approval from some of the most prominent exhibitors in America is declared to bear out the claims of Carl Laemmle, Adolphe Osso, David Wark Griffith and other persons of prominence in the industry that the war picture is not through, but has just begun.

The Division of Films reports that while "America's Answer," the second official war picture, hung up a remarkable record for bookings all over the country, owing to its timely appeal and the untiring efforts of the World Film branch managers and salesmen, "Under Four Flags" will far eclipse that record because of the high merits of the attraction, its unusual popularity with the public and its proven box-office value.

Universal Installs Schmidt at Cleveland

ARTHUR A. SCHMIDT has been selected to succeed Joseph I. Schnitzer as district manager for Universal exchanges in the Central States territory. Incidentally with the appointment of Mr. Schmidt comes the announcement of a change in the divisional territories throughout the Central section.

Mr. Schmidt will make his headquarters at Cleveland will have under his jurisdiction the Detroit, Cleveland, Cincinnati, Pittsburgh and Buffalo exchanges. Indianapolis, which was previously in this division, has been placed in the St. Louis, Kansas City and Oklahoma City division, for which no district manager has as yet been selected.

In selecting Mr. Schmidt to fill the position left by Mr. Schnitzer to assume the general sales managership for Universal, the organization has secured one of the country's oldest film exchange executives and salesmen. Mr. Schmidt began his film work in 1907 when he opened the P. A. Powers exchange at Rochester, N. Y. Later he opened the Buffalo and Cleveland offices for Mr. Powers. When the Indianapolis

and Cincinnati Powers exchanges were opened some time later, Mr. Schmidt became general manager of all Powers offices and held this position until Universal took over the exchanges about sixteen months ago. During the past year Mr. Schmidt has been active in another line of endeavor, but when approached regarding an appointment to succeed Mr. Schnitzer he was happy to return to the film field.

Sidney J. Goldman has been appointed divisional manager for the mid-Western exchanges. He will have his headquarters at Chicago and will have under his supervision the Chicago, Milwaukee, Minneapolis, Des Moines and Omaha exchanges. Like Mr. Schmidt, Mr. Goldman is also a veteran film salesman, his experience having been acquired on the Pacific Coast. For over a year Mr. Goldman has been stationed at Chicago and he is well known to exhibitors in the territory he has now been given control of.

Gus A. Metzger, who was recently appointed district manager of Universal exchanges in the Rocky Mountain territory, is now visiting the offices under his charge.



Alice Joyce Is Starred in Vitagraph's Big Production from the Kleine Drama, "The Lion and the Mouse"

Big Campaign Book on Serial

William Duncan's New Vitagraph Serial, "The Man of Might," Augmented by Intense Exploitation Material

WHAT is declared by Vitagraph to be the most elaborate campaign book ever issued for a motion picture product will be sent out in connection with the new William Duncan serial, "The Man of Might."

Vitagraph's serial campaign and plan books are said to have proved of inestimable aid to exhibitors in the exploitation of Vitagraph serials, and this unit of service has been receiving increasing care as each new serial has been released.

"The Man of Might" plan book, it is stated, will be by far the best all around exhibitor's help that has so far been issued.

Of the serial itself, Vitagraph no longer makes any mystery, for a considerable part of it is now being screened for exhibitors the country over, and it is reported as receiving the most remarkable substantial endorsement that exhibitors can give it. When these endorsements take the form of bookings in theatres that have never before run serials, when exhibitors are giving "The Man of Might" longer runs than the best of serials have heretofore enjoyed, the merit of the serial itself must be putting it over, says Vitagraph.

The realism of the dangers and thrills in Vitagraph's serials, said to be reaching their very high water mark in "The Man of Might," are responsible for the enormous popularity that has come to the chapter-plays produced by the Vitagraph Company. Thrills and stunts are done in the open, before the very eyes of the spectators, it is declared, and without the aid of ingenious devices that look thrilling enough on the screen but that involve no risk to the performer.

An instance of the way Vitagraph serial makers go after realism in their work is said to have been evidenced when Duncan was called upon to blow off the top of a gigantic boulder for a scene in the seventh episode of "The Man of Might."

The camera man at the Vitagraph West Coast studio declared that it would be suicide for any man to attempt to grind a camera within five hundred yards of the rock, and Mr. Duncan had about decided to give up the idea when W. S. Smith, manager of the studio, came to his rescue

and directed the placing of the dynamite so that what is described as one of the most thrilling scenes ever recorded by the camera was taken at a distance of less than eighty feet.

Mr. Smith is an expert on high explosives, and the thoroughness of his knowledge of their effect on rock formations was so convincingly demonstrated that the confidence of the camera forces, shaken by recent experiences, has been fully recovered, and now they are all willing to place their cameras wherever Mr. Smith says it is safe.

"The Heart of Humanity" for Loew Theatres

The Marcus Loew theatres will play Allen Holubar's ten-reel Jewel production starring Dorothy Phillips, at all his New York and Brooklyn theatres and has contracted for first run at all his theatres outside those cities, according to reports from the Universal offices.

January 26 marked the opening of "The Heart of Humanity" showings at the Loew Palace theatre at Washington, D. C., Loew's Hippodrome theatre at Baltimore and at the Stillman theatre at Cleveland, Ohio.

These theatres will present the film in the same big way it was offered at the New York Broadway theatre, it is said. Each showing will be backed by a special prepared advertising and newspaper publicity campaign.

Titles for Diando-Pathe Serial Announced

Diando announces the complete list of titles for its new serial, "The Terror of the Range," co-starring Betty Compson and George Larkin, released on February 2 by Pathe. The list of titles for the seven episodes follows: 1, Prowlers of the Night; 2, The Hidden Chart; 3, The Chasm of Fear; 4, The Midnight Raid; 5, A Threat from the Past; 6, Tangled Tales; 7, Run to Earth.

The first episode of "The Terror of the Range" opens the serial by showing how the "Terror," a mysterious marauder who always wears the head of a wolf when leading his gang on their midnight raids, has terrorized the entire Sierra country.

Tearle New Leading Man for Talmadge

Conway Tearle has been engaged as leading man for Norma Talmadge and will be seen opposite her in a screen version of Eugene O'Neale's stage play, "Nancy Lee," production of which will be commenced immediately at the Norma Talmadge Studio. Robert Z. Leonard will direct in the absence of Chet Withey, who is confined to the hospital. Thomas Meighan, who has appeared opposite Miss Talmadge in her last three or four productions, has left for the Coast, where he will be featured in a series of productions. Mr. Meighan's last picture with Miss Talmadge is "The Probation Wife," to be released following "The Heart of Wetona."

Conway Tearle is favorably known on both stage and screen. His last work on the screen was opposite Anita Stewart in "Virtuous Wives." He has supported on the speaking stage, Sir Charles Wyndham, Ellen Terry, Ethel Barrymore, Grace George, Billie Burke and others.

"Diana Ardway" Finished

Herbert Blache, who directed Viola Dana under the personal supervision of Maxwell Karger, announces that her latest starring vehicle for Metro release is now completed.

"Diana Ardway," from the novel by Van Zo Post, was scenarioized by John H. Collins. Miss Dana has an exceptionally poignant role as a modern Diana of the chase—the chase being in pursuit of a bachelor playwright, who eventually succumbs to Diana's artfully artless wiles.

"Bonds of Honor"

"Bonds of Honor," Sessue Hayakawa's latest production for release on the Exhibitors' Mutual program, tells a story built upon the clash of German intrigue and the heroism of a Japanese. Sessue Hayakawa presents the dual role of twin brothers, one wayward and the other courageous and trustworthy.



Marion Davies is presented by Select in "The Belle of New York"

Darmond at Work on First Hampton Production

A new star has been added to the forces of the Jesse D. Hampton Studios in the person of Grace Darmond, late of Vitagraph Company, and Mr. Hampton is himself personally directing her initial production, which is titled "What Every Woman Wants." The story has many unique features, and contains a decidedly original plot from the pen of William Parker, who is also credited for the continuity. Jesse Hampton has selected what may be justly termed an all star cast, to support this new star in her initial production, and the list contains such well-known names as Wilfred Lucas, Barbara Tennant, Charles Clary, Bertram Grassby, Claire DuBrey, Forest Stanley, Mary Warren and others. Each player named above has been featured in West Coast made photoplays and the cast may be said to be made up of leading men and women. Other activities at the Jesse Hampton Studios include production work on a subject starring William Desmond for Robertson-Cole.

The J. Warren Kerrigan Company has not resumed activities as Kerrigan has not sufficiently recovered from his recent indisposition from influenza and pneumonia.

Fight Scenes "Punch" of Lincoln's First

E. K. Lincoln's first S-L production, which Messrs. Sawyer and Lubin announces nearing completion, will be distinguished by what the producers term "the biggest fight scenes ever filmed." Ralph Ince is directing. Grace Darling and Clara Joel are in chief support of Mr. Lincoln. The principal fight scene occurs between the star and Bob Cummings. The action occurs in the home of Cummings. In order to secure the proper realistic effect, Mr. Ince decided to have no rehearsals of these particular scenes, but let it go through with the admonition to the two players "to make a real rough-and-tumble fight of it." The title of Lincoln's first S-L production and other details will be announced later.

Klutho Studios Active

In Jacksonville, Fla., the Klutho Studio are reported as showing signs of great activity. A seventy horsepower dynamo supplies the current for the Cooper-Hewitt.

Besides the work accomplished by the Town and Country Film Company, under the supervision of Mr. Montgomery Flagg, in the inner studio, many scenes were made on locations in and about the city under the genial Florida sun.

Barber Shop Comedy

Vitagraph's "Big V" special comedy release for February 3 shows Montgomery and Rock employed in a tonsorial parlor, one as a barber and the other as a boot-black. Gilbert Pratt directed this two-reeler and it is titled "Love and Lather." From the Vitagraph offices comes the statement that these Big V comedies have leaped rapidly into popularity.



Betty Compson and George Larkin are co-starred in the new Diando serial, "The Terror of the Range," released through Pathe

Insures Theatres Against Loss

First National Exchange at Louisville
Guarantees to Protect Exhibitors
Against Inferior Quality

BIG Feature Rights Corporation exchange, controlling the First National Exhibitors' Circuit franchise for that territory, adopted a policy January 1 to guarantee exhibitors against any financial loss they may suffer through productions booked from that exchange, according to Colonel Fred Levy, president.

The only exceptions for which the Big Feature Rights Corporation does not assume full responsibility for exhibitor losses are those incurred as the result of strikes, epidemics or similar catastrophes.

Apart from the fact that this guarantee is revolutionary in effect and that it places the exchange in the position of a guarantor of profits to every account on its books, the action is declared to be epochal.

The policy was announced by Colonel Levy in a letter to Lee Goldberg, secretary and treasurer of the corporation. The letter reads:

"I have just looked over the expert's analysis of our business and to say that I am delighted with the progress it shows is putting it mildly.

"It is particularly gratifying to note that we have on our books practically every responsible picture house in the territory in which we operate. And now that this has been accomplished, I would like to see our relation with these people cemented by making them feel that there is no better concern in the country with which to do business, that it is our policy to see that they make money on everything they get from us.

"To put it into more definite terms—if anyone should get a 'loser' from us we will make the loss good on the next picture, excepting where the loss is due to a strike, an epidemic or a catastrophe of any sort. I think it would be well for you to

devise a slogan conveying this idea, something similar to 'You must make money on our features or we won't do business with you.'"

The policy was announced by Mr. Goldberg in the form of a letter to every exhibitor in Kentucky and Tennessee.

"It brought the quickest and biggest response I have ever known on a piece of mail matter," he said. "Exhibitor comments on it vary in form and construction, but I have not yet received a reply in which the writer has not voiced the basic thought that Colonel Levy's guarantee is the first real, definite form of standardization they have met in the motion picture business."

New Screen Magazine Is Released

According to Jack Cohn, editor of the weekly, Universal's "New Screen Magazine" makes its debut February 1.

After obtaining views of newspaper and magazine editor and a study of motion picture audiences in various parts of the country, taking several months, the six divisions of the New Screen Magazine have been decided upon. After February 1 each release will comprise six divisions: Educational, industrial, woman's section, vaudeville, comedy, oddities.

The best pictures dealing with interesting topics will be put into each division each week.

Leonard Directs Talmadge

Robert Z. Leonard directs Norma Talmadge in her new picture. This is during the absence of Sidney A. Franklin, who has gone to California to direct one picture for Mary Pickford, by permission of Joseph M. Schenck, and because of the illness of Chester Withey, who has had a severe attack of Spanish influenza.

JESSE L. LASKY

CECIL B.



"DON'T CHANGE
YOUR HUSBAND"

By Jeanie Macpherson

An ARTCRAFT Picture



PRESENTS De MILLE'S

Gorgeous Gowns
Beautiful Women
And A Startling Story
of Married Life

CECIL B. DE MILLE has done it again. He has put married life in a show window, with all its heart aches, misunderstandings—with all its joy and genuine beauty.

A production of superb radiance.

A story of lost love, of happiness regained.

A tale that reaches the hearts and souls of every home, that bares the false and scorns the sham.

For every husband who sometimes bores his wife.

For every wife who sometimes is an enigma to her husband.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRES. JESSE LASKY VICE PRES. CECIL B. DE MILLE DIRECTOR GENERAL
NEW YORK

CECIL B. DE MILLE'S "Old Wives for New" was a great box-office success. The wives and the husbands still talk about it. The advertisements illustrated below—from the Press Book—show how to tie up "Don't Change Your Husband," new De Mille triumph, with this earlier one.

In "Old Wives for New"
you saw the wife
who grew "careless".

3
COL.

This man is a
matrimonial "flivver"



Jesse L. Lasky presents

CECIL B. DeMILLE'S
Production

"Don't Change Your Husband"

An ARTCRAFT Picture
By Jeanie Macpherson

HE will pile up a million dollars in Wall Street if his wife asks him to.

Mighty men of untold wealth listen attentively when he cares to speak.

But his wife sniffs his onion-laden breath, and gasps for air.

She feels like a worm when he walks beside her.

Remember the shabby wife in "Old Wives for New"? Here's the untidy, neglectful husband. Watch Cecil B. DeMille pillory him.

All week; come early. The beautiful gowns shown are alone worth the visit.

STRAND
THEATRE

1
COL.



WHICH is the worst, a wife's uncombed hair or a husband's face?

WHICH would you rather see, a faded kimono or a coatless man?

CECIL B. DeMILLE "stripped the four walls from married Wives for New."

HE'S at it again, but this time the husband "gets his."

THE man who "trimmed the market" wouldn't trim his beard him his wife.

DON'T you neglect this great domestic drama. Any day the splendor of the gowns is fully up to the De Mille standard—veritable Fifth Avenue shop.

Jesse L. Lasky presents

CECIL B. DeMILLE
Production

"Don't Change Your Husband"

An ARTCRAFT Picture
By Jeanie Macpherson

EXTRA SPECIAL

Mr. & Mrs. SIDNEY DREW
IN
"ONCE A MASON"

Paramount-Bray Pietograph

At the Office
A Financial Goliath



At Home
A Matrimonial Pigmy

HE could "smell" a "turn" of the market, but he couldn't down the smell of onions on his breath.

HE could squeeze as close a deal on the Stock Exchange as old John D. himself, but he never wore creased trousers.

HE, like the untidy wife in "Old Wives for New," was a matrimonial bankrupt.

DID you see "Old Wives for New"? Then you can have a good laugh on "hubby" when you see "Don't Change Your Husband."

ALL week; When will we see you? The Cecil B. DeMille splendor is in every reel. Gowns? More splendid than in "We Can't Have Everything."

Jesse L. Lasky presents

CECIL B. DeMILLE
Production

"Don't Change Your Husband"

An ARTCRAFT Picture
By Jeanie Macpherson

EXTRA SPECIAL

Mr. & Mrs. SIDNEY DREW
in "ONCE A MASON"

STRAND
Broadway at Main Street

STRAND

An Appreciation of "Don't Change Your Husband"

By John C. Flinn

Director of Publicity and Advertising, Famous Players-Lasky Corporation

THE life of the motion picture publicity and advertising man is one film production after another. His day opens in the projection room; it ends in sympathetic discussion of other men's labor. Yet there are *events* in the scintillating routine of his work—a special production arrived, the debut of a new star, the opportunity to concur in some studio opinion concerning an unusual scene or play.

DURING the four years in which the writer has viewed, in advance of exhibitors and public, the productions on which the structure of modern motion picture exhibiting is founded and securely rests, the opportunity to see a Cecil B. De Mille production has ever stirred unusually keen anticipation.

Through the months like silent heralds of cinema progress the De Mille productions have won increasing favor and tribute from a public that takes its entertainment discriminately.

"The Cheat" revealed a power of emotion that no screen recital of similar length had ever before awakened.

"The Little American" crystallized in a day a latent military patriotism in our country that all the words of a thousand orators had left stilled and chilled.

"Joan the Woman" stands unique above mediocrity of shadow stories as an epoch making recital of the second most beautiful life story in world's history.

DE MILLE has given to the motion picture a variety of concepts as broad as the human understanding. One hesi-

tates to define in what phase of the art of screen expression he excels. His versatility is astounding.

As in the man, simplicity and warm sympathy are outstanding characteristics, it is perhaps but rational to join the chorus of a million admirers of his productions that reflects these priceless attributes.

Co-mingling with sharp humor, a satire pointed but kindly, De Mille's "Old Wives for New" met instant public acclaim. The consummate progress of its detail indicated the craftsman, the suspense of its telling revealed the artist. The sum total of its effect proclaimed the Showman.

And now another De Mille production, "Don't Change Your Husband," the theme of which is original with Jeanie Macpherson, is on the threshold of exhibition.

It means but little to the exhibitors of De Mille's Artcraft Series that "Don't Change Your Husband" delighted and charmed the writer. It means much, however, if he who has been sincerely and enthusiastically sympathetic to the career Cecil B. De Mille, regards it as another great step to supremacy.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Special Service Section on

“Don't Change Your Husband”

WHEN you book a picture as a “special attraction” you should not be content that it is such and expect the shekels to roll into the box office without doing anything additional on your own part. “A special attraction” should mean to you that you are going out and try to get new patrons, that you are going to try to popularize your theatre, that you are going to set a new pace for the presentation of pictures in your city.

With “Don't Change Your Husband” you have that opportunity, for you are given so many elements on which to build your appeal. In the first place there is the title which will make everyone stop and wonder what it is all about and give you a chance to bring your selling argument home. It suggests the divorce element without your having to go into that, and we wouldn't do so directly, because you are likely to sacrifice some of the intensely human appeal of this picture.

Then you have the name of Cecil B. De Mille, who has produced some of the greatest of recent successes. Have you ever felt that certain productions that you have played have left behind them, after the end of the run, more advertising from the comment of those who saw the picture than you were able to get through your own exploitation during its run? And, of course, in such a case you wish that you could bring it back again to get those additional people into your theatre. The name of Cecil DeMille is mighty apt to have that effect with this one and we would advise you to use his name prominently in the exploitation. His recent Artcraft-Paramount

Specials have been “The Squaw Man,” “Till I Come Back to You,” “We Can't Have Everything” and “The Whispering Chorus.”

ANOTHER, and a mighty strong reason, is that you have something distinctly “different” here. There never was another screen story like this one. As a matter of fact, after your advance exploitation you need not worry about the selling arguments, for when you see this picture the first time you will find enough striking lines in the film to sell the picture for the remainder of your run. If you get the print in advance of the showing we would advise you to have your operator run it off once at the ordinary speed so that you can enjoy the picture for yourself, and then to run it over again, stopping him, so that you may copy the titles that will best appeal to your patrons.

But let's take a look at the story together, James Porter, the “glue king,” is a successful business man, and the sort of a fellow who likes comfort at the expense of his personal appearance and of his wife. He is one of the sort of fellows who does his day's work and then comes home and forgets that the wife is looking for something more than mere domestic life. He gives her a wonderful home, provides the material things that she desires, but the evidences of his affection are lacking. The first break comes on the wedding anniversary. He is detained at the office by business and arrives on the scene late. And when he comes to dinner where the bishop, Mrs. Huckney and the latter's Don Juan

nephew, Schuyler van Sutphen are the guests, he orders onions.

FROM the moment of his introduction the nephew has started in skillfully to make love to the wife, his plan being to put his niceties in contrast with the careless habits of the husband. There is a clever scene at the dinner when the wife has arranged figures representing a bride and groom and other guests before each plate. The husband has so far forgotten the anniversary that he sweeps these aside in his eagerness to eat his onions.

And then after the dinner the husband still forgets until the bishop is about to present the wife with an anniversary present. Then he awakes to the moment and appropriates the gift and gives it to his wife. But in the meantime the nephew has obtained the bishop's card that was to go with it and later in the evening presents it to the wife.

DeMille's artistry pictures the habits of the husband with clever touches. He smokes cigars and drops ashes on the floor, goes to bed with them in his mouth, unties his tie and unbuttons his collar when he sits down to read and then interests himself in the evening paper to the neglect of his wife. Even after she has found that he had forgotten the anniversary and had used the bishop's present she is ready to forgive him, but when she goes to his room she finds him asleep with a cigar in his mouth and half undressed. She is unable to awake him; her disgust grows.

In the meantime the nephew has shown



At left scene when Van Sutphen seeks to kill Porter; in the center the old husband, the wife and “the other woman,” and at the right scene at the end of the picture with the wife again happy with her first mate



At left one of the one-sheets, in the center the six-sheet and at right one of the three-sheets. There one other one-sheet, one more three-sheet and a striking twenty-four-sheet, illustrating those shown at the right of page 728

his interest with flowers and finally, when there comes an invitation from Mrs. Huckney to pay her a visit she resolves to do so that her husband may awake from his thoughtlessness by her absence. But from the moment of her arrival Van Sutphen begins to make love to her and the climax comes on the day of the masked ball when he portrays to her what pleasures he would give her were he her "king."

RIGHT here there is afforded opportunity for the wonderful allegorical episodes of which DeMille is capable. Now do not get the idea for the moment that the play itself is an allegory, and these are mere incidents, but they supply some of the most wonderful scenes that the camera has ever recorded. He tells her that he would bring her pleasure and riches and love. For the first of these there is a splendid scene showing Glirio Swanson, who has the role of the wife, swinging over a huge pool with a background of flowers and dozens of girls in attendance. There is a sensuous touch here and in the scenes that follow. They will offend no one, but they will create a lot of talk for the picture itself. The second scene shows the wife as a queen with the slaves bearing chests of jewels to her. The third is a daring love scene that will create no end of talk.

But to interrupt the love-making, and the wife has not yielded, husband arrives on the scene. On the way we have a shot of him on the diner, and he is eating onions. And so, when he arrives and the odor is on his breath when he starts to kiss her, she revolts. That night is the ball, and there is a clever touch added when Van Sutphen costumes the husband as a "fool." There is a "Romeo and Juliet" scene between the wife and the other man and this the husband overhears from below, but he thinks that the woman is some other than his wife. He cuts a tassel from the gown of the woman and thinks that he has a good joke on Van Sutphen in discovering the

AS A TEASER

A Command Always Attracts More Attention Than Anything

IF teaser campaigns count in your house, you have a chance here with a single word to attract a lot of attention. Simply mail to your patrons a card bearing the word, "Don't."

Better still if you can follow this up a few days later with an added word, "Don't Change." This plan could be well adapted to the newspaper advertising by using the word "Don't" the week before the picture is to be offered and then following it with the added word and then coming along with the full title of the picture.

We would not recommend the idea of mailing "Don't Change Your Husband" in the form of a card to your patrons. This "You" stuff has been worked to death and it generally gives offense rather than attracting.

one he loves. But he little realizes that at the moment his wife is in the arms of the Don Juan.

Then the husband, in his selfishness, leaves the party and goes to bed. The wife has not yet been won by the other man, but when she goes to her husband and finds him asleep, half clothed, with the stump of a cigar in his mouth, the revulsion is complete.

THE next day she tells him of her decision and in his real love for her he agrees to give her up. Then we find her the wife of Van Sutphen. But almost immediately she finds that he is worse than her husband. His lover-like ways have disappeared. He spends her money and even gets her jewels from her, presumably

for his business enterprises. But the awakening comes after she has given him the ring that cemented the marriage with her first husband to raise the money for a "business venture." While she is at the modistes she selects a piece of goods and calls her husband on the phone to learn whether she may spend that amount. He refuses, but barely has she hung up the receiver than "Toodles" Thomas comes into the shop and calls the same number, and is allowed to go the limit on Van Sutphen's credit. There is a striking scene in which the wife makes her identity known.

Now we are shown the regeneration of Porter. A title tells us:

"At thirty a man suspects that he is a fool. At forty he knows it—and reforms."

We are shown contrasting scenes of the old and new husbands, Van Sutphen, the Don Juan abroad and the brute at home, Porter now the man with the care to his personal appearance and his habits. Then comes Christmas time. Van Sutphen is entertaining his latest favorite while the wife is doing her Christmas shopping. We have a shot of her with bundles in her arms trying to push her way into a crowded street car, and just at that moment Porter comes along in his limousine and invites her to ride home. She accepts. When she gets home she has a message that her husband is detained by business, but we have other shots showing him and "Toodles" in a private dining room. The wife invites Porter to come for dinner with her and Mrs. Huckney.

SHE has already seen a great difference in the husband. He is well dressed and his manner is perfect. Instead of his tie being disarranged, it is perfect and he rejects onions at the dinner. The warmth of the old love already shows itself rising, since the moment that he brings her her favorite flowers—orchids. He is a man

(Continued on page 768)



At the left the first husband as he was when the wife left him, and at the right the change that came to him, now well groomed and well mannered. In the center one of the striking scenes from the brief allegorical scenes

Whole Exploitation of This One Should Be "Special"

WHEN we start out to exploit this picture we have to go outside the beaten paths if we would do something unusual—with an unusual production.

Here's a place where we believe that the lighter element should predominate, though the production is far from a comedy. The big element to bring out is the HUMAN one. Whether you are running a theatre in "our leading city" or in the smallest country village the sort of picture that appeals to the people is the sort that "gets close to 'em." Here's a chance to do it.

If you have played "Old Wives for New" we would strongly recommend the advertisement that has been prepared by Famous Players-Lasky and which is available at all exchanges. You know best the comment that the showing of this offering has caused with your people. They, if they are the ordinary people, thought it rather shocking that a husband should leave his wife because she had grown fat, ugly and careless. But they will want to see the other side of the story and here you have it.

THIS picture should be advertised well in advance of the first presentation. It should be the same sort of advertising that you would expect from a big society event. You know that when the annual ball of the Whoosit Club is to be given the women are wondering among themselves what sort of a gown they will wear and how their friends and their rivals will appear. You can get the same sort of anticipation out of this picture.

There are mighty striking stills furnished with this one. DeMille always makes good ones, but this time he has done better than usual and the display of these in your theatre in advance of the showing will cause them to come to the box office early.

Now let's start out in advance with a series of displays illustrated with one of the stills showing Porter and his wife together, and then following with these lines:

"Why is it that a man who will run no risks in his business will run every risk with his wife?"

As we have suggested before, do not get the "You" element into this story. It is likely to offend. The impersonal works just as well and it arouses curiosity.

And here is another one:

"There's a dangerous alchemy in a beautiful woman and a blind husband. He thinks that once the ceremony is said that she is his and that there is nothing more to be done. But she has the longing that all women have to be loved and admired, even to be flattered and when she sees him with his feet on the table and the paper before him, when she sees him falling to sleep with a stale cigar in his mouth, and when his kisses are offered with onions on his breath—and when then comes along a man who seems all that a man should be—what is she to do?"

"But the title of this picture is 'Don't Change Your Husband.' The screen of the Rialto tells why."

GET this line, and all of these have been taken from the titles in the pictures and adapted:

"The mind had a thousand eyes, the heart but one. We get a lot of thoughts in our lifetime, but the most of us get but one love. And it's mighty good, when once we think we have lost it, that it comes back to us. You will agree that the young wife had a mighty good excuse for leaving the man who didn't care enough to care for himself, but you will find that it generally pays to look for the

heart before you go following around "soul language." Leila Porter found this out—just in time."

Here's still another:

"Old wood to burn,
"Old wines to drink,
"Old friends to trust."

"She cast off a husband because he ate onions, because he went to sleep with a cigar in his mouth, because he forgot the wedding anniversary. And she married the man whose niceties so contrasted. But she learned. And when she came back to him she must have said:

"'Old friends to trust.'"

Purposely we haven't given you any hard and fast rule to follow in exploiting this picture. Use every bit of the space that you have to talk about it. Follow the McCormick style of advertising and use a striking cut and then set the matter in agate, if you have to do so.

Keep the adjectives out, but aside from that you can go to this to the limit. It doesn't matter about the people to whom you have to appeal. Everyone married or thinking about getting married or against getting married.

"Don't Change Your Husband"—use that in the biggest type that you have in the shop. And don't forget Cecil B. De Mille.

YOU should list the cast in your advertising, for this is one of the usual Demille excellence. For instance Theodore Roberts has but a small bit to contribute, but that eminent actor was used to make the cast exactly right.

Gloria Swanson will delight your audiences and she will cause more comment than most actresses have done. Elliott Dexter, always a favorite, has one of the chief roles; Lew Cody is the "other man."

THE
UNPARDONABLE
SIN

THE DIRECTOR

THE STAR

THE STORY

THE STORY

Whether of Peace or of War ~ Love or of Intrigue
Romance or of Truth ~ The story is the thing
Major Rupert Hughes has woven a story the
like of which has never heretofore been written

THAT'S WHY-it appeals to every Red Blooded Human Being

THAT'S WHY-it's the Fourth Biggest Seller of the year!

THAT'S WHY-it was selected for—

o o o

THE STAR

Miss Blanche Sweet, who so fits into this Powerful
story which envelopes her Soul, Talents, and
Personality, it has resulted in the Biggest
Picture of the year!

STAR AND STORY—

TALENT AND ART—

Woven, Moulded, and Blended together by—

THE DIRECTOR

Marshall Neilan, the Master of Screencraft
whose careful thought, deft and delicate
touches, and lavish detail has given birth
to the Super Production of all Master—
pieces — Bar None!

o o o

Address

HARRY GARSON—AEOLIAN HALL, N.Y.C.

Harry Garson
presents

BLANCHE SWEET

in Major Rupert Hughes' astounding story

The **UNPARDONABLE SIN**

directed in person by

MARSHALL NEILAN



*The Mother Instinct —
Dividing her all with the stranger.*





Gentle, Winsome, Sweet

BLANCHE SWEET

*measuring' up to her name in every way
makes her "re-debut" to the screen in-*

The **UNPARDONABLE SIN**
NOT A WAR PICTURE !!

No Kaisers to Destroy you
No Crown Princes to Annoy you
No Hindenburg's of which you've had your fill.
No Horrible Atrocities
No Blood-Curdling Ferocities
Just Story, Sweetness, Romance, that will thrill!

Directed in person by MARSHALL NEILAN
SOON TO BE IN THE BEST THEATRES

Advised by
HARRY GARSON -- AEOLIAN HALL -- N. Y. C.

Writer Spills Beans of Production

Another writer has undertaken to enlighten the benighted public about the inside workings of a studio. This time it is Homer Croy, from Missouri, and his book, "How Motion Pictures Are Made," is expected to find a wide circle of readers in the "show-me" State, according to a statement made this week by the publishers. Just why the one State is mentioned is not made known in the announcement.

How the wheels go round in a studio is the subject of Mr. Croy's new book. It undertakes to explain things every film fan has wondered about—things which the producers have always held sacred and guarded closely to keep the fans from knowing too much about production work. In the publishers' announcement the main selling point of the book as set forth reads: "It is interesting to note that according to Mr. Croy a good many of those tears the poor girl sheds are glycerine. Before she faces the camera in the big scenes she gets her glycerine bottle. Then she is ready for her heart strings to be torn."

Blue and Barthelmess as Leading Men

Monte Blue and Richard Barthelmess have been engaged as leading men according to announcement from Famous Players-Lasky Corporation.

Mr. Barthelmess has been given a contract by D. W. Griffith for one year to play leading roles and has been loaned temporarily to the Dorothy Gish Company as leading man for the Paramount production, "Boots." He has appeared in a number of Herbert Brenon productions and also supported Marguerite Clark in three pictures.

Monte Blue was noted for his Indian characterizations in his early screen career and his most recent screen appearances were in "Till I Come Back to You" and "Pettigrew's Girl," supporting Ethel Clayton.

Christies in Two Reels

C. H. Christie, business manager of Christie Comedy Company, announces that a two-reel comedy special will be released once a month in addition to the regular one-a-week single-reel comedy.

This decision was reached after he had made a six weeks' stay in the East visiting all exchanges that handle the Christie product and secured contracts for the new once-a-month two-reel special. He promises a strong cast for the two-reelers.

Al. E. Christie, now directing the one-reel Christie comedies, will find time to personally produce the Christie Specials.

Priscilla Dean's Latest

Priscilla Dean's latest Universal is titled "The Rose of the Dark," and Tod Brown-ing directed it.

The story is from "The Gutter Rose" and Miss Dean is seen as a pickpocket who reforms for the sake of a man who shielded her, returning some precious pearls which she had taken from the man's fiancée.

About New Pictures

A series of pen and ink illustrations by Hy Mayer, well known because of his art contributions to Life, Puck, Judge and numerous other magazines, as well as because of his screen cartoons, is one of the features of Universal's publicity campaign on "The Red Glove," the latest Marie Walcamp serial, scheduled for release February 17.

Supporting Jack Pickford in his first starring production for the First National Exhibitors Circuit, are a number of players who have already won distinction on the screen. Marguerite de la Motte, who played with Douglas Fairbanks in "Arizona," occupies the chief supporting role.

The Louis Bannison smile is irresistible, but never more so than in his second Betzwood production, "Sandy Burke of the U-Bar-U." Critics the country over sang the praises of his cheery good humor when the Bannison smile brought him great fame as the star of "Johnny, Get Your Gun."

Lieutenant Lawrence Grossmith, musical comedy star, plays an important part in J. Stuart Blackton's current production, "A House Divided," which was adapted from Ruth Boucicault's widely read novel, "The Substance of His House."

Robert Harron has shed a uniform and donned denim for the role of the cross-roads swain in D. W. Griffith's third Artcraft production, "A Romance of Happy Valley," which was released January 26.

Vitagraph's two-reel "Big V" Special Comedy released on January 27 is called "Football and Frauds," and features "Slim" Summerville and Maude Emery.

Thurston Hall is seen as Carmel Myers' leading man in "Who Will Marry Me?" the star's latest Universal production, released January 27. Paul Powell has directed the film play from Fred Myton's adaptation of a story by Sonya Levien.

Charles Ray, having completed his baseball picture, has started work on still another Paramount picture, in which the young Thomas H. Ince star will have probably the most unusual role of his career. Jerome Storm is directing under the supervision of Mr. Ince.

For the first time since he quit the Broadway stage to become a screen star for Metro, Bert Lytell is wearing a mustache. Lytell has started work in a new picture at the Metro studios in Hollywood under the direction of John Ince. It is called "The Blind Man's Eyes."

The Official War Review No. 31, released by Pathe on January 26, in dramatic interest that holds the spectator spellbound probably has not been equaled by any issue of the entire series.

Louis Stern will be prominent in the cast of "Break the News to Mother," the latest Julius Steger production, having completed his third successive picture with Pauline Frederick in "The Woman on the Index," Harold Lockwood in "The Great Romance," and Norma Talmadge in "Her Only Way."

In her new Artcraft photoplay, "His Parisian Wife," written by Eve Unsell and directed by Emile Chautard, Elsie Ferguson has another role of the society type in which she excels. This picture was scheduled for release January 19.

The latest Tom Terriss-Alice Joyce-Vitagraph production, "The Lion and the Mouse," has just been completed and will be released as a special picture by Vitagraph. Some of the most magnificent settings are promised.

Beautiful farmerettes share the laurels with "Smiling Bill" Parsons in "The Big Idea," his newest Capitol Comedy. Twenty of them take part—a score of California's hundreds of young women who put aside typewriters and adding machines when their brothers entered the service of Uncle Sam.

"Made in America" is a series of eight one-reel episodes released one each week and produced by Ashley Miller with the co-operation of the Government and published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Out in the wilds of Yosemite National Park Reserve, where Mitchell Lewis and his company are filming Mr. Lewis' forthcoming Select picture, things are happening that make reports from this location read like a page from the "Arabian Nights."

Miss Young Plans New Organization

It was announced from Los Angeles on January 21 that Clara Kimball Young has made plans for the formation of a new company as yet unnamed, and at present expects to begin production of "The Eyes of Youth" early in February, according to announcement made this week by Harry Garson, who is business manager of the actress' affairs. While in the east Miss Young negotiated for the screen rights of this Al Woods play, and it will be her first release through an organization other than the Select. At this time Mr. Carson said no statement can be made as to who will market this picture.

"Miss Young is going to continue to make pictures at the rate of four each year, and as stated for the protection of the exhibitors throughout the country, she will not have additional releases other than 'Cheating Cheaters' through the Select Pictures Exchanges," Mr. Carson said. "Just where we will produce is not known now, several studios are being considered, and it is probable Miss Young will build her own plant."

First National Declares No Truth in Rumors

Robert Lieber, president, and Harry Schwalbe, secretary, First National Exhibitors' Circuit, have wired as follows to the twenty-six franchise holders and managers of their distributing exchanges:

"To dispel any rumors that may have emanated from this city, your board of directors wish to assure you that there has been no amalgamation as far as First National is concerned.

"Your board of directors hold that our organization shall continue undisturbed in its efforts for the encouragement of greater and better pictures to be distributed independently of each other and be sold strictly on their individual merits according to box office value.

"Charlie Chaplin, Mary Pickford, Norma Talmadge, Anita Stewart and Jack Pickford contracts will be carried out. Contracts with others have been made. Definite announcements covering these contracts will be sent to you through the regular channels later."

Harry Crandall Enthuses on "Cheating Cheaters"

According to reports from Select offices, Harry M. Crandall, proprietor of the Metropolitan and Knickerbocker theatres at Washington, D. C., is very enthusiastic about the latest Clara Kimball Young picture, "Cheating Cheaters."

Select's bulletin states that Manager Crandall had already booked "Cheating Cheaters" for his Knickerbocker theatre, but upon viewing the print at the Washington Exchange, his enthusiasm was so great that he decided to cancel another attraction that he had booked for his new Metropolitan theatre and show "Cheating Cheaters" simultaneously in both of his Capital theatres.

Coming Program Offerings

Eleven Famous Players-Lasky's

February Schedule Calls for An Artcraft Picture, One Paramount-Artcraft Special and Nine Paramounts

WALTER E. GREENE, managing director of Famous Players-Lasky distribution, announces that for the month of February there will be eleven productions released. An Artcraft picture, one Paramount-Artcraft Special, and nine Paramount productions are scheduled.

All three releases of February 2 are Ince-supervised productions. The first of these, an Artcraft picture from the studio of William S. Hart and directed by the star himself, is "Breed of Men," the story being by J. G. Hawks.

"Hard Boiled," with Dorothy Dalton as the star, is released the same day. This is a story by John Lynch, scenarioized by R. Cecil Smith, and Victor Schertzinger was the director.

The third release is "Happy Though Married," by Lois and Arthur Zellner, in which Enid Bennett is starred.

Marguerite Clark in the role of Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," a Paramount picture based on the novel by Alice Hegan Rice and the dramatization by Anne Crawford Flexner, is scheduled for release February 9.

Mme. Lina Cavalieri reappears on the Paramount schedule the same date in "The Two Brides," which Margaret Turnbull scenarioized from a story by Alicia Ramsey.

On February 9 also comes another Thomas H. Ince Paramount picture, Charles Ray in "The Girl Dodger."

Thomas H. Ince's production of Louis Joseph Vance's sensational story, "The False Faces," is scheduled for release February 16, as a Paramount-Artcraft Special, with Henry B. Walthall in the role of "The Lone Wolf."

The same date marks the release of Dorothy Gish's third Paramount picture, "Boots," from the story by Martha Pittman and scenario by M. M. Stearns. The third release for this date is Vivian Martin in "You Never Saw Such a Girl."

"Maggie Pepper," a version of Charles Klein's play, with Ethel Clayton in the stellar role, is a Paramount release of February 23.

Another Paramount production, also based on a stage play, is released the same day. It is "Paid in Full," Eugene Walter's story, and Pauline Frederick has the stellar role. Charles Whittaker wrote the scenario and Emile Chautard was the director.

The third release on this date is "The Winning Girl," starring Shirley Mason, supported by Niles Welch.



Grace Darmond, in "What Every Woman Wants," released through Exhibitors' Mutual

"The Girl Question" with Corinne Griffith

"The Girl Question," featuring Corinne Griffith, will be Vitagraph's March 3 release. Joseph Franklin Poland wrote the story, and the picture was made under the direction of Kenneth Webb. The story reveals the folly of man's attempt to understand women.

Miss Griffith has the role of Erminie Foster, inclined toward literature, but who is obliged to work as a model, for financial reasons. She meets a wealthy novelist who is writing a satire on "women," and believing Erminie to be of a flippant nature, makes a bargain with her to come to his home and serve as an inspiration or model for his story. Miss Griffith is said to wear a costly wardrobe in this production.

World Has Five for February

Besides the McClure Special, Four Features, Star Gordon, Love, Blackwell, Greeley and Elvidge

"WHAT SHALL WE DO WITH HIM?" is a McClure special released by World Pictures on February 10. This picture has been hooked up with a nation-wide voting contest conducted by McClure's Magazine and other mediums and gives to showmen the opportunity of a lifetime for a clean-up.

First in the list of the month's release comes Montague Love on February 3 in "The Rough Neck." The story and continuity were written by Harry O. Hoyt and directed by Oscar Apfel. There is but one woman in the cast—Barbara Castleton. Albert Hart, Frank Mayo and other favorites have important roles. "The Rough Neck" is a tense story of a forceful man who uses his vast power for good instead of evil.

"Mandarin's Gold" is the title of the strikingly unusual picture in which Kitty Gordon is starred and which will be released on February 10. Philip Lonergan wrote the story. The scenario was prepared by Lucien Hubbard. Oscar Apfel directed the production. Irving Cummings appears in "Mandarin's Gold" as Miss Gordon's leading man and others prominent in the cast include Warner Oland,

Tony Merlo and George MacQuarrie. It is declared to be one of the best pictures Miss Gordon has ever made.

Carlyle Blackwell and Evelyn Greeley are co-starred again in one of their own especial brands of pictures, which have become so exceedingly popular, in "Courage for Two" which is scheduled for release on February 17. The story and continuity for this picture were both written by Hamilton Smith. Dell Henderson directed the production. Mr. Blackwell has a unique double exposure role in this picture. The action throughout is fast.

The final picture scheduled for release in February is "The Moral Deadline," starring June Elvidge. Frank Mayo with Miss Elvidge as her leading man. The story is by Earle Mitchell and the continuity by Lucien Hubbard. Travers Vale directed the production. Muriel Ostriche and Ned Burton are prominent in the cast. "The Moral Deadline" presents Miss Elvidge in another appealing characterization of the sort that the motion picture fans so thoroughly enjoy.

Hoyt, St. Louis Manager

E. H. Hoyt, known in the Middle West as "Honest Poy" Hoyt, has assumed managerial charge of the St. Louis branch of the Capitol Film Company, it is announced.

Aerial Stunts in Official War Review

The Official War Review No. 31, released January 26th, by the Committee on Public Information through Pathe, shows activities of the American Division of Aeronautics in France. A number of American aces are shown receiving decorations for distinguished service in the air. The Distinguished Service Cross is conferred on Major William Thaw, Captain James A. Meissner and Captain Eddie V. Rickenbacker. A Hun aviator is shown in an attack on an American observation balloon. Cameramen of the American Signal Corps are shown close up to the fighting getting their film for history. Americans are shown capturing an important highway under terrific shell fire. President Wilson is shown in Paris.

Pathe Has "Alsace-Lorraine" French Picture

An official French war film, photographed by the Cinematographic Division of the French Army, and titled "Alsace Lorraine," will be released by Pathe February 2. The settings for the big scene of the picture, described by Etienne D. Marsac, popular French writer, as one of the most remarkable ever filmed, are the cities of Mulhouse, Metz, Colmar and Strasbourg. The picture is in four reels.

"The Red Glove" Is New Universal Serial

Joe Brandt, who is in charge of serial production and distribution and who is now at Universal City supervising the production of the Marie Walcamp vehicle, the James J. Corbett serial and the new Eddie Polo serial, wired Universal offices that five episodes of "The Red Glove" had been completed and that over half of the entire 36 reels of the film story would be completed before release date, February 17.

"The Red Glove" is said to provide Miss Walcamp with her best serial story, and in addition to calling upon the actress' during the part of "Billie," demands of her the best of her unusual dramatic talents.

Henry Otto Finishes May Allison Picture

May Allison's latest Metro picture, "The Island of Intrigue," is in its third week of production at Metro's Hollywood studio, under the direction of Henry Otto, and supervision of Maxwell Karger. The company will leave this week for a cruise on the Pacific, where the final exterior scenes will be taken. "The Island of Intrigue" was written by Isabel Ostrander and adapted by A. S. Le Vino and June Mathis. It will follow "Peggy Does Her Darnest" on the Metro program.

"Fortune's Child" Next Leslie-Vitagraph

"Fortune's Child" is the February 10 release by Vitagraph, starring Gladys Leslie.

Joseph Gleason directed the production, which was picturized from a story written by Lawrence McCloskey, and Vitagraph has surrounded Miss Leslie with a supporting cast including Miriam Miles, Danton Vane, Kempton Greene, Stanley Walpole, Francis Mann, Jessie Stevens, Fred Smith and Shirley Brule.



Phil Sanford has the role of the slacker in "Made in America," distributed by Hodkinson, Inc.

"Made in America" Released February 16

ON Sunday, February 16, the "Made in America" series of eight episodes, will be released. This series deals exclusively in the training of America's Army both here and abroad, and the results of that training.

The Hodkinson Corporation publishes and distributes the series through Pathe Exchange, Inc. "Made in America" was produced and directed by Ashley Miller with the co-operation of the United States Government through the Division of Films. It is announced as authoritative in every detail.

The scenes of this human and unique series were taken in one of the largest cantonments in the United States with over 40,000 American doughboys in the production. Every phase of military training, from the day the draftee is inducted into the service of his country until he is going "over the top" in France, is said to be shown minutely.

In fact, the Hodkinson officials state that "Made in America" is so thorough that a print of it will be preserved by the Govern-

ment in the archives of the War Department.

The series is declared to hold interest from the very start as the story revolves around three American boys who are called to the colors by the system which gave America one of the most powerful armies the world has ever witnessed.

The "Y" man, K. of C. secretary, Salvation Army lass, Jewish Welfare Worker, and the Red Cross nurses are shown on and off duty in this series. President Wilson plays a part in "Made in America," as does Secretary of War Baker and Provost Marshal General Crowder, according to the announcements.

Scenes taken in France, aboard transports, in the trenches, and in the Argonne are said to help make it an unusual vehicle. Those who make up the cast are Richard Turner, Edward Burns, Philip Sanford, Brian Darley, Lillian Lawrence, Florida Kingsley and Emily Marceau. John L. McCutcheon assisted Mr. Miller in producing the picture.

Rothacker Outdoor Releases Are Described

EXHIBITORS MUTUAL describes some of the Rothacker Outdoor Pictures in recent announcements. The three latest releases are "Doing the Dells," "Bulls and Bears," and "Geezers and Geysers."

"Doing the Dells," released January 26, is described as a trip through the beautiful "dells of Wisconsin," a favorite resort for vacationists. "Romance Cliff," "High Rock," "Witches Gulch," "Fat Folks Misery," and "The Horner's Nest," are some of the peculiar freaks of nature shown in this picture.

"Bulls and Bears" brings the flat-dwellers of the cities out into the primitive wonder place of the West, Yellowstone National Park, and shows him wild-animal life at close range. How the bear and buffalo amuse themselves when left undisturbed in their native haunts, is the subject of this picture.

The greatest herd of bison in the country is in Yellowstone National Park, which

comprises practically every specimen of this almost extinct monarch of the plains. "Bulls and Bears" was released January 19.

Yellowstone National Park contains more geysers-hot-water volcanoes than all the rest of the world combined. A trip to this geyser-land is pictured in "Geezers and Geysers," released January 12. Spouting hundreds of feet into the air at regular intervals, these geysers are the most spectacular feature of the Park, and tourists—otherwise "Geezers"—marvel at the sight.

The cameraman is said to have caught the geysers in action in some "shots" of marvelous beauty and shows the "Geezers" boiling eggs in the crater of "Old Faithful," one of the favorite outdoor sports of tourists. "The Terraces," formed from mineral deposits of the geysers, are also shown, including the famous "Jupiter Terrace" and "Minerva Terrace."

Release Dates Advanced for "Great Romance"

METRO has set forward the release dates on Screen Classic's "The Great Romance," starring Harold Lockwood, and it is now ready for immediate distribution, according to a statement just issued by Richard A. Rowland, president of Metro, who says that this action is taken by request of hundreds of exhibitors who are anxious to play the production.

One exhibitor is said to have written to the booking headquarters of Metro, in New York:

"I myself want the picture first as a matter of business. I know it's going to go over big. But then I want it too in self defense. I'm going to have a young riot on my hands if I don't come through and flash 'The Great Romance' on the screen pretty soon."

Lockwood plays the part of Rupert Danza. There has been a mystery surrounding the early life of Danza, about which he knew nothing until he had

reached his last year in college. Then appeared on the scene a man of foreign appearance, who urged the young student to come at once with him to Rugaria, a small kingdom in the interior of Europe.

The cast for this piece is of the typical order found in Screen Classics, Inc., productions. Ruby de Remer plays the part of Althea. Supporting those in the principal parts are Joseph Granby, Frank Currier, Helen Lindroth, Franklyn Hanna and Clare Grenville.

The picture has been directed by Henry Otto, who screened many previous Metro productions co-starring Harold Lockwood and May Allison, and who now is on the coast directing Miss Allison, a star in her own right.

Edwin Carewe was the managing director of the picture, and Rudolph Bergquist the photographer. The story is an original script by Finis Fox.

The Independent Field

Rivoli Film Company Gets Tolstoi Stories

IT was announced this week that S. Fox, of the Rivoli Film Producing Company, 1400 Broadway, New York, has made arrangements to film a series of pictures based on the works of Count Tolstoi, the Russian. The contract also insures the appearance of the Count in the productions, it is said.

Coincident with this feature is also the engagement of A. J. Bloome, who will direct the entire series of these pictures. Mr. Bloome has completed direction and editing of "The Question" for the Rivoli Corp. with James K. Hackett, Irving Cummings and Ormi Hawley.

Mr. Bloome's first identification with the film industry was in the introduction of "Satan," released in 1912.

It was said to be due to Mr. Bloome's efforts that the picture received the credit due it, as at that period motion pictures were looked upon by some as an inferior medium, and the fact that it received its premier presentation at the Hippodrome theatre, followed by a four months' run at the Broadway theatre and showings at other Shubert houses even makes it all the more remarkable. Following this it commanded bookings in theatres throughout the world, and was received with highest critical comments, one of special significance being an editorial by Dr. Frank Crane in the *Evening Globe*.

A. J. Bloome will also be remembered for his productions with the Savoia Film Company of America which include, "The Last Curtain Call," "Hearts of Flame,"



A. J. Bloome, Director General of the Rivoli Film Producing Company

"Shattered Souls," "The Fool and the Dancer," and "The Era of a Nation" which at that time was purchased by William Fox of Fox Film fame.

A studio has been secured for the Tolstoi productions, work has already been started on the first script, and several well-known artists are under consideration.

Closes Contract With Mexican Distributor

ROBERT W. PRIEST, president of The Film Market, Inc., which has an established exchange organization, operating throughout the world, announces that he has closed a long-term contract with Sres. Gonzalo Varela, S. en C., one of the leading film importers and exchangemen in Mexico, for the Precision Machine Company's Simplex Projectors and parts. The contract calls for Simplex Service Stations to be established throughout the three republics and to be maintained with the same efficiency as those maintained here.

Sres. Gonzalo Varela S. en C., recently purchased the entire holdings of the Universal Film Manufacturing Co. in Mexico and the Central American Republics, and appointed Mr. Priest their sole and exclusive American representative. Contracts have been closed with the Inter-Ocean Film Corporation for their Paralta Plays and other important productions offered by them for Mexico and the adjacent Republic controlled by Sres. Varela. Contracts have also been signed with Universal calling for their Jewel Productions, Specials and other selected features, together with all of the serials bearing the "U" imprint.

Mr. Priest also announces that J. G. Wainwright, managing director of Cine-productions, Ltd., London, while in this country last month, purchased several special features through The Film Market, Inc., among which were "The Call of the Desert," starring Enid Markey, for the entire world outside of the United States and Canada, and "What Becomes of the Children," starring Corra Beach and Walter Shumway, for the United Kingdom.

The Mayfair Film Corporation has purchased the entire world rights, exclusive of the United States and Canada, to W. N. Selig's "The Still Alarm," through The Film Market, Inc., and later sold the French and Switzerland rights to "Persuasive Peggy," starring Peggy Hyland, to M. Monat of Paris.

Since acquiring the sales rights to the Gathem Film Corporation's miniature features, "The Star Spangled Banner," "Columbia, the Gem of the Ocean," "The Battle Cry of Freedom," and "The Girl I Left Behind Me," and "Home, Sweet Home," with one-reel release every fourth week to follow, The Film Market, Inc., has disposed of every territory throughout the United States and has pending negotiations for the rest of the world.

Vine, New England Manager for United

Frank Vine has been appointed general manager of the New England branch of the United Picture Theatres of America, Inc., it is announced by the United offices. Mr. Vine is one of the most prominent figures in the motion picture life of the New England States. For twelve years he has been active in various capacities in and around Boston.

Mr. Vine had his first managerial experience in the employ of Frank J. Howard, one of the leading bookers of motion pictures in New England in 1906. He held this position for two and a half years after which he went as manager of the W. E. Greene Film Exchange which he filled for over a year. He was appointed to take the management of the Kleine branch of the General Film Company with whom he stayed for more than two years. He then opened new offices in Pittsburgh for the Eclectic, but returned to Boston after a year to take the management of the Pathe Boston branch.

The World Film next engaged him for their local branch, and when the Hearst interests organized branches for their International he took the management of the Boston offices after which he went for six months to Buffalo for organization work. Goldwyn obtained his services as manager of their sales force in Boston, and later he went to the Fox Film as salesman and Boston manager.

Sawyer "Back in Harness" as Producer

S-L Productions' first special feature, starring E. K. Lincoln, will be completed this week, it is announced by Messrs. Sawyer and Lubin. With the completion of this production, Arthur H. Sawyer will celebrate his re-entrance into the producing field. Mr. Sawyer, since his executive connections with the original Kinemacolor Company, has been a keen observer of photoplay production and the result of his wide experience is said to be reflected in S-L Productions' first special starring E. K. Lincoln. During the filming of this production Mr. Sawyer acted as supervisor of productions, assisted by Herbert Lubin. Ralph Ince directed.



Lois Weber, directing Anita Stewart

Wettstein Gets Serial for Wisconsin

Ralph A. Wettstein, Mid-West Distributing Company, Milwaukee, announces that he has closed a contract with Octagon Films, Inc., for the distributing rights in the State of Wisconsin, for B. A. Rolfe's serial production, starring Houdini, "The Master Mystery."

Other companies holding territory on the serial are Rolfe Productions of Northern New Jersey, booking northern New Jersey; Rolfe Productions of Dallas, handling Texas, Oklahoma and Arkansas; Rolfe Productions of Atlanta, controlling North and South Carolina, Georgia, Florida, Alabama, Louisiana, Mississippi and Tennessee; Arrow Film Exchange, Philadelphia, eastern Pennsylvania and northern New Jersey; Rolfe Productions of Pittsburgh, western Pennsylvania and West Virginia; Rolfe Productions of New England, handling the New England States; Effano Film Exchange, New York City and State; Celebrated Players' Film Corporation, Illinois and Indiana; Exhibitors' Film Exchange, Delaware, Maryland, Virginia and District of Columbia; Mid-West Distributing Co., Wisconsin; Regal Films, Ltd., Canada; Export and Import Film Co., foreign rights. Foreign sales negotiated for foreign territories by Export and Import Film Co. are for Australia, Philippines, Porto Rico, Cuba, San Domingo, the United Kingdom, Scandinavia and Argentine.

Censor Board Passes Two Without Eliminations

L. S. Card, general sales manager of the Independent Sales Corporation, received word from the Philadelphia Branch Manager for Independent that the Pennsylvania State Board of Censors had passed without eliminations Harry Rapf's production, "Wanted for Murder" and Julius Steger's special, "Her Mistake."

"Wanted for Murder," starring Elaine Hammerstein, is being booked as a special by Independent, of which Frank Hall is president, and is distributed through the Film Clearing House, which has eighteen units throughout the United States. "Her Mistake," in which Evelyn Nesbit and her son Russell are featured, is released on Independent's 10-20-30 plan.



Grace Darling, with E. K. Lincoln in S-L Productions



H. B. Warner has signed with Jesse Hampton for a series for Robertson-Cole. Marcus A. Beeman has been appointed London manager for the organization. Grace Darmond will appear in a new Exhibitors Mutual release

Farnum's First United, Gets the Results

FROM sections of the country where United Picture Theatres of America, Inc., first release, starring Dustin Farnum, "The Light of the Western Stars," the New York office is receiving daily messages of praise for this offering. Congratulatory messages are reported from California, Missouri, New Jersey and Wisconsin.

J. W. Di Stasio, Liberty theatre, Sacramento, wired:

"Premiere showing in the State of California of the United release at the Liberty theatre, Sacramento, 'The Light of Western Stars' a knockout, turning people away at advanced prices since seven-thirty. Dustin Farnum reaches the height of his screen career in this picture, is unanimous verdict of the public."

H. E. Ellison, Rialto theatre, Denver, followed with the following wire:

"Opened Sunday, Rialto, to capacity on 'Light of Western Stars,' standing room only from two P. M. until ten o'clock, closing time. Monday, Tuesday and Wednesday equalled best records of house. We are mopping up on United First picture."

Richards and Flynn, of the Twelfth Street theatre, Kansas City, Mo., wired like congratulations. Messrs. Miller Brothers, proprietors of the New California-Alhambra theatre in Los Angeles, announced elaborate advertising plans in exploitation of the formal presentation of the first United release, while the Broadway theatre, San Diego, California, instituted an elaborate campaign on "The Light of Western Stars."

Sherry Closes for Edgar Lewis Productions

WILLIAM L. SHERRY, president of Parex Film Corporation, and head of the Sherry Service, has signed with the Edgar Lewis Productions Company for Edgar Lewis' productions, "Calibre .38" and "The Troop Train." Mr. Sherry announces that "Calibre .38" will be released on February 17, and "The Troop Train" two weeks later.

"Calibre .38" is a screen version of Roy Middleton's story of the same title. Mitchell Lewis is the star. Hedda Vena and Lola Pauzdrovna are in the principal supporting roles. It tells a story of the adventurous spirit of the frontier. It is in six reels and directed by Edgar Lewis.

"The Troop Train" is adapted from William Hamilton Osborne's *Saturday Evening Post* story. Glen White and Josephine Hill are in the featured roles. It is in six reels and tells the story of a New York policeman's adventures with a gang of spies. Edgar Lewis directed. Mr. Lewis will be remembered for his production of "The Barrier," "The Bar Sinister," "The Nigger" and others.

"Wild Honey," Doris Kenyon's latest release on the Sherry Service, is reported a big success. Otto Letterer, proprietor of Colonial theatre, Brooklyn, reports that his house was crowded at all performances and that many had to be turned away.

Great City of Extras in First S-L Picture

SAWYER AND LUBIN, sponsors for the S-L Productions, now completing the first of a series of special productions starring E. K. Lincoln, under the direction of Ralph Ince, promises one of the most stupendous and most realistic mob scenes ever filmed when their first production, the title of which has not been announced, but which is nearing completion, is projected on the screen. It is stated that more than 10,000 "extras" appear in one of the mob scenes.

For the filming of this scene, arrange-

ments were made by Messrs. Sayer and Lubin with the employes of one of the largest industrial corporations in the country. Weeks of careful rehearsing are said to have been spent by Director Ince before the final scenes were "shot."

E. K. Lincoln, with Clara Joel and Grace Darling in the principal supporting roles, is the principal character in this scene as well as the others of the productions. It is said that these scenes depict the largest crowd ever assembled before the camera for dramatic action.



Bigelow Cooper and Freddie Verdi, in Gaumont's Photo-Novelty Called "Satan on Earth," Which was Announced Last Week

Three Added to Capital Exchange Staff

CAPITAL FILM COMPANY, with headquarters in Indianapolis, announces the names of three new additions to its exchange forces. They are F. L. Smith, J. R. Kappleman and A. A. Hixon, all prominent exchangemen and popular in the district to which they have been assigned.

Mr. Smith, formerly manager for the General and Mutual Film Companies, both at Cincinnati and Cleveland, was recently appointed manager of the Indianapolis branch of the Capital Film Company, Inc. He has taken charge of his office, which is situated in the Wimmer Building.

Mr. Kappleman has been appointed to take charge of the Chicago branch and manage the affairs for the Capital Film Company in that city. Mr. Kappleman has a wide acquaintance with the exhibitors in that district. He has established himself in a suite of offices on the fifth floor of the Consumers Building, South State street.

Mr. A. A. Hixon, formerly connected with the Fox and Mutual Companies, in Minneapolis, is in charge of the Minneapolis branch, which is located at 421-424 Loeb Arcade Building. Mr. Hixon is one of the popular Northwest film men.

"The Fighting Roosevelts" Opens at Strand

"THE FIGHTING ROOSEVELTS" opened its first New York run at the Strand theatre Sunday. It was received by a waiting line at the box-office and a most enthusiastic crowded house on the opening day and each day thereafter for the week's run. It is said that the rental price paid by the Strand is the highest ever paid for a showing by this theatre.

Frederick L. Collins, the producer, concluded this arrangement with the Strand after inducements had been offered to him and the First National Exhibitors' Circuit,

which is releasing the picture, to have "The Fighting Roosevelts" open on a large circuit. Mr. Collins said that he intends to stick to the original releasing program outlined—direct to the exhibitor.

Colonel Roosevelt was giving close attention to the production up to the last week of his life, and it portrays in a vivid manner the famous Rooseveltian characteristics. Major-General Leonard Wood, who was a close friend of the late Colonel, is shown in the picture, as is Lieutenant Sims, now Admiral Sims.

Prisoners Commend Arrow's Reed Picture

Following the exhibition of Arrow Film Corporation's production, "A Woman's Law," starring Florence Reed, before the members of the Mutual Welfare League at Sing Sing Prison, the producers received the following letter from one of the inmates: "The pictures that you have given us have been so excellent, far exceeding those we receive from other exchanges, that the temptation when we are 'stuck' for a picture is to call on you, because we know we will get a good one."

"Salvation Sue," Current Christie Comedy

Al Christie has just completed "Salvation Sue," the Christie Single Reel Comedy for release early in February. He says that as Salvation Army stories seem to be the vogue he wanted to get in the swim.

The two-reel comedy specials to be released once a month for state rights distribution the same as the single reel once a week comedies are now distributed, are now in work.

"A Man in the Open," February 16

"A Man in the Open," starring Dustin Farnum, will be released by United Picture Theatres of America, Inc., February 16, it is announced by J. A. Berst, its president. This will be the third release by United since its entry into the field of active production, the first being "The Light of Western Stars" and the second "Adele," with Kitty Gordon, both of which were listed in January.

"A Man in the Open" is a picturization of Roger Pocock's novel of the same title, from which Fred Myton made the adaptation. Ernest C. Warde directed. The production was supervised by Robert Brunton. The story deals with the adventures and romance of a lover of the great outdoors. He is first a trapper, then a sailor, then a cowboy and last a ranger. He falls in love with a grand opera singer whom chance has brought in the forest and the wilderness, and marries her, loses her, fights for her and loses her again.

Irene Rich, Claire DuBrae, Hershall Mayall, Lamar Johnstone and Joseph Dowling are prominent in support.

Final Scenes of Kenyon Picture Taken

J. Searle Dawley finished taking the last scenes of Doris Kenyon's latest picture, "Twilight," this week at the Biograph studio. Director Dawley is now engaged in cutting and assembling the scenes. The day following the taking of the last scenes Miss Kenyon was taken sick and is reported suffering from a mild attack of influenza.

The story from which the screen version has been made was originally published in the *Metropolitan Magazine*, under the title, "The Alchemy of Love," and was written by Vingie E. Roe. Louis Joseph Vance made the adaptation. For the exterior scenes Director Dawley took his company to the mountains of North Carolina, where the action of the story is laid.



Houdini, the Handcuff Expert, Star of "The Master Mystery," B. A. Rolfe Production



Alice Calhoun

Abramson Completing "The Echo of Youth"

Ivan Abramson is now completing for the Graphic Film Corporation his latest production, "The Echo of Youth." Director Abramson is supervising the cutting and editing of the picture and announces that he will have it ready for showing next week. The story is based on the conclusion that justice seeks out and punishes all guilty actions, even though they may have been committed years before.

Charles Richman, Leah Baird, Pearl Shepard, who is featured in B. F. Moss's forthcoming release, "Break the News to Mother," and who has been starring in comedies; Marie Shotwell, Peggy Shaner, who appeared recently opposite Eugene O'Brien in a Red Cross picture; Howard Hall, Jack McLean and Philip Van Loan are seen in the principal roles.

Houdini Reported Strong Around Baltimore

"The Master Mystery," B. A. Rolfe's serial starring Houdini, the escape artist, is reported as scoring heavily by A. Bresner, manager of Exhibitors' Film Exchange of Washington, D. C.

Though he has been in the Baltimore field but about one week only, Mr. Dresner reports already secured thirty-seven contracts there for the serial, and that before the city is covered this number will be largely increased.

In Wilmington, Del., the Houdini serial has been booked in the Victoria theatre, the largest in the city, and a house that has never played a serial before.

Ince Completing First Lincoln Special

Ralph Ince is putting the finishing touches on E. K. Lincoln's first starring vehicle on the S-L Productions list of specials, Messrs. Sawyer and Lubin announce. The initial production will be released as a Ralph Ince Film Attraction. Messrs. Sawyer and Lubin promise full details concerning this production within the next two weeks.

Ford Resumes Work After Influenza Scare

FOLLOWING six weeks, during which time the Francis Ford studio in Los Angeles has been closed owing to the influenza epidemic, work on Mr. Ford's serial, "The Silent Mystery," has been resumed, and Mr. Ford, Elsie Van Name, Phil Ford, Harry Elis Dean, business manager of the company, who were ill, have fully recovered and assumed their various roles.

Following the completion of "The Silent Mystery," Mr. Ford will commence work on his new South Sea Island serial, the scenario of which is now being worked

into shape by him. Mr. Ford expects to sail for Japan in the interest of this serial about March 15.

During the filming of the completed scenes of "The Silent Mystery," Mr. Ford was obliged to "shoot" a number of episodes with wild animals as the chief features. These scenes, he announces, have been completed. The final episodes of the serial calls for a New York background, with the social life of the metropolis accentuated. For these episodes Mae Gaston, Mr. Ford's leading woman, is said to have spent more than \$4,000 on her wardrobe.

Pearl Shepard Featured in Moss Production

Pearl Shepard, the featured member of the cast chosen to interpret B. S. Moss' production, "Break the News to Mother," commenced work this week at the Norma Talmadge Studio, under the direction of Julius Steger. In support of Miss Shepard appears Gertrude Berkley, who portrayed the mother in "War Brides"; William Bailey, Marion Birk, Forrest Robinson, Raymond Bloomer, Joseph Smiley and Franklyn Hanna. This production will mark the re-entry of B. S. Moss in the producing field. "Break the News to Mother" will be a screen version of a story as inspired by the song of that title and will be screened in seven reels.

"A Romance of the Air" Aerial—Not Serial

An aerial production is not a serial picture, although some compositors may make it so in print.

The Carle E. Carleton production, "A Romance of the Air," featuring Lieutenant Bert Hall and Edith Day, is distributed by Film Clearing House system of exchanges through the Independent Sales Corporation.

In recent accounts of this production, "scoring in Boston theatre," the typographical error made it appear that "A Romance of the Air" was a "Serial" whereas it is an "Aerial" production in seven reels.

Wisconsin Buys Houdini

Wisconsin exhibitors will now have an opportunity to book the Houdini serial, "The Master Mystery," produced by B. A. Rolfe and handled by Octagon Films, Inc.

Ralph A. Wettstein, manager of the Midwest Distributing Company, with offices in the Toy Building at Milwaukee, on a recent visit to New York, acquired the Houdini serial rights for Wisconsin.

Special Representative

Isadore Schlank has been appointed special representative of the Capitol Film Company, with offices in Indianapolis. Mr. Schlank will be associated with J. E. Willis, general superintendent of Capitol's branch offices in United States and Canada. He is a brother of Ike Schlank, president of Capitol Film Company.

Extra Large Bulletin on Arrow Reissue

The Arrow Film Corporation has prepared a press bulletin to be distributed in connection with the exploitation of "The Demon's Shadow," a re-issued version of "The Twenty Million Dollar Mystery," originally distributed in twenty episodes, shown under the re-issued title in ten, said to be 35 x 22 inches, slightly larger than a newspaper and printed in black and white. In addition to articles on sales talks, newspaper write-ups, sample "ads," copies of cuts and the general matter that goes into a press book, there is also included a resume of the "punches" that appear in each episode. Twenty-five thousand copies have been ordered printed.

Julius Steger Busy on New Moss Picture

The forthcoming B. S. Moss production of "Break the News to Mother," a picture International Film Service Company is interested in, is keeping Julius Steger, Director General of International, busily engaged.

Pearl Shepard, the girl who is reported to have been coming to the front so rapidly in the last few months and who is looked upon by Mr. Steger as one of the coming big stars, has the principal role.



Louise Glaum, star of "Sahara," which has been brought East for a showing

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

PUBLICITY CONNECTION DESIRED Press Sheet and Ad-Man Box Q, M. P. News
Whole or part time

SALES MANAGER—Just out of army wishes place as sales manager and executive. Eight years' practical experience in national film distribution, organization, branch management, sales promotion, house organs and publicity. Highest New York references. Interview desired to offer concrete evidence of ability and previous accomplishments. Address B. B. B., care MOTION PICTURE NEWS.

ADVERTISING—College graduate, honorably discharged from the service, experienced in publicity and advertising work, wishes to connect with motion picture concern in either department. Address I. M. Stern, 861 Manida Street, New York.

PHOTOGRAPHER—Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the start and chance to learn. Address MONTREAL, MOTION PICTURE NEWS.

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., MOTION PICTURE NEWS.

CAMERAMAN—Just completed six months' work with Marines Aviation Corps in France and Belgium. Formerly connected with Pathe, Goldwyn, Metro. Over twenty years in photographic business. Address B. J. MITCHELL, MOTION PICTURE NEWS.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., MOTION PICTURE NEWS.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address WISCONSIN, MOTION PICTURE NEWS. H. J. BRACKENDOR, 209 South Central Avenue, Marshfield, Wis.

SITUATIONS WANTED

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address STUDIO, MOTION PICTURE NEWS.

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care MOTION PICTURE NEWS.

SOLDIERS' SERVICE

Your Want Ad. Inserted Free

LAST week marked the inauguration of Motion Picture News' Classified Ad Department for returned soldiers in search of positions. Men in khaki seeking places are invited to let us publish their ads without charge.

Producers, exhibitors and others needing men will find the ones they want here.

Henry Houry Completes Vitagraph Film

The finishing touches have been given by Director Henry Houry to the new Vitagraph super-production starring Francis X. Bushman and Beverly Bayne. The picture was written by Albert E. Smith, President of Vitagraph and Cyrus Townsend Brady.

This is the most important picture entrusted to Mr. Houry since his Vitagraph engagement and follows the work he did with the Corinne Griffith Star Features, which include "Love Watches," "The Clutch of Circumstance," and "Miss Ambition." Mr. Houry also assisted Wilfred North in the production of Vitagraph's "Over the Top."

Henry Houry came to Vitagraph with quite a varied experience. He hails from France.

Pearson Picture Started

Miss Virginia Pearson, in the recently organized Virginia Pearson Corporation, started work on the 20th of January, having selected the Thanhouser Studio in New Rochelle. The first release in March will be a five or six-reel film.

The title is "The Bishop's Emeralds," taken from the novel of that name by Houghton Townley, which had a sale in England and has been out of print for a long time.



Agnes Johnston is supplying scenarios to Mary Pickford

Agnes Johnston Writes Pickford Stories

The accompanying photograph is the likeness of Agnes Johnston, at present engaged in writing Mary Pickford's scenarios. She has already completed two scripts, one from the play "Daddy Long Legs," which is now in course of production, and another from a magazine story on which the star will next begin work.

Miss Johnston, although one of the youngest scenarists in the field to-day, has cut a reputation for herself that is fancy, to say the least. No one knew much about her when she was paid a meagre salary to write one and two reel Vitagraph pictures. She was practically unheard of until a five reel Thanhouser picture called "The Shine Girl," and featuring Gladys Hulette, was released. Then people began to talk, and they kept right on talking until they saw Miss Johnston step in as Miss Pickford's writer.

Miss Johnston comes by her ability to write through her mother, who was for a long time on the old *Evening Mail and Express* in New York. Last winter she left the picture business for a while to take up Professor Baker's play-writing course at Harvard University.

Blackton Uses Theatre

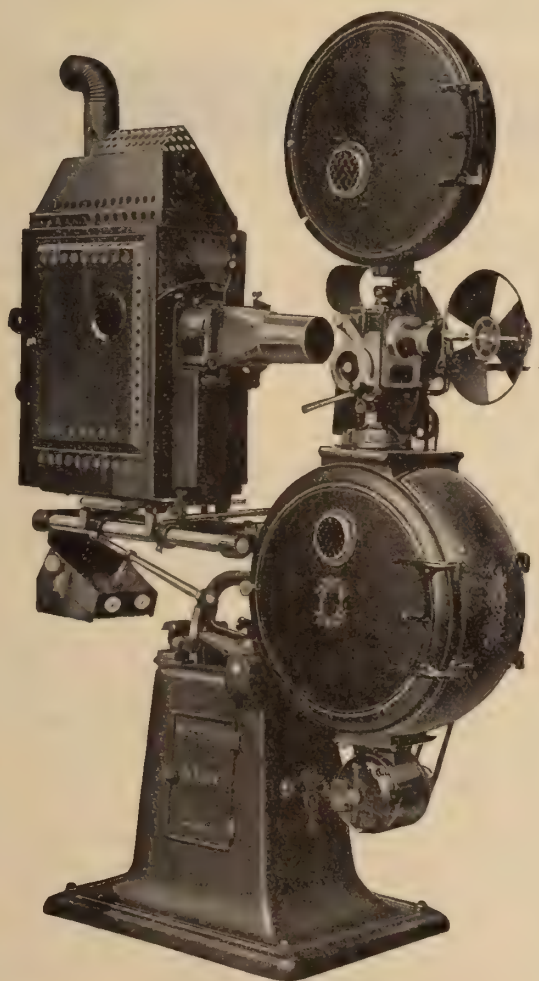
J. Stuart Blackton, while producing "A House Divided," was permitted to use the Criterion theatre in New York as a "location" through the courtesy of James K. Hackett, lessee, and Smith and Golden managers of "Three Wise Fools," the play now running at that theatre.

"A House Divided" is from Anthony P. Kelly's adaptation of Ruth Holt Boucault's novel, "The Substance of His House."

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Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

What Do You Think?

THE letter below is from a man whom we hold in high esteem. He has set before us concisely just how he feels on this most important subject. He has clearly stated our ideas from the viewpoint of the man who actually sees to it that the projectors are in proper order and that the picture on the screen is as near 100 per cent perfect as human hands can make it. He is a real Projectionist—one worthy of all that title implies:

Mr. E. K. Gillett, Editor MOTION PICTURE NEWS, 729 Seventh Avenue, New York, N. Y.

DEAR SIR.—Let me say a few words to and for the men who are responsible for the success of a leading factor in one of the world's greatest industries—the Operator, the Projectionist.

Truly, between these two, there should be and is a distinction of very evident magnitude. The Operator of yesterday, who respected his craft, studied and advanced with faithful, conscientious work and educated himself to be capable and proficient. By combining practical experience with technical study, he has become the professional man of today whom we designate as "Projectionist." These are the men who command the "Salaries." They have risen from the "Wage" class.

A few years ago there could be found excuses for conditions in projection rooms which today are entirely and absolutely inexcusable. In the days of cranks, film tanks and catch sacks, one-lunged rheostat, imperfect machines, cigar-box lamp houses and two by four "booths," there was little to inspire the oily half-baked operator. There was no incentive except to keep the crank going round at varied speeds, watch minutes that seemed like hours until closing time, and to have one empty pocket on Saturday night in which to deposit the eight or ten dollars in nickels, dimes and quarters that constituted his pay. A modern broom was an unknown quantity in the "booth." The floor space would permit of nothing besides the machine, the operator's two feet and the locomotive oil can, the contents of which was poured over the machine head after each performance.

Today such conditions do not or should not exist. Millions of dollars have been spent to provide the operator with "Equipment" and to make his working conditions better,

thus giving him an incentive to "Produce the Goods" which the public with its modern ideas demand. It is the men who have seen the point and grasped the opportunity that was afforded who are holding the big jobs, who are authorities on high class projection and who deserve the name of "Projectionists."

I heartily agree with Mr. H. T. O'Brien of the Westinghouse Electric & Manufacturing Company. It has been my personal experience that nearly all bad conditions in the projection room can be eliminated by the Projectionist who cares. Ninety-five per cent of the theatre owners depend upon the ability and knowledge of the man in the projection room for advice on projection problems. Fifty per cent of the operators are unable to give it in a dependable manner.

The Projectionist should be as able to advise the exhibitor on projection problems as your physician is able to advise you regarding your bodily health. It's logic. If your employer builds a new theatre and sends for a projection engineer, an expert on projection room construction, location, equipment and wiring, and doesn't consult you about it, if you are to be the man in charge when all is finished, you feel slighted and maybe hostile toward the boss. The boss is wise and you are a back number. If you can't recommend the location of the projection room so as not to have the picture keystone-shaped from being projected at too great an angle, if you can't recommend the best projectors and current changing and saving devices, if you can't tell the boss what lens and condenser combination to buy, and if you don't know the difference between conduit and open wiring—you are not a projectionist; it's doubtful whether or not you are an operator; you deserve to be ignored when such advice is being sought, and you don't deserve to be placed in charge of the modern well-equipped projection room when all is finished.

Operators everywhere—consider the growth of the Motion Picture Industry in the past. Consider its prospects for the future. Read up a little on all the branches of the industry from the time the raw film is delivered to the producer until it is placed reel by reel in the upper magazine of your machine a finished photoplay. Look out into the auditorium and see the hundreds of people who have assembled there to witness the presentation of feature. Now, Mr. Operator, don't you realize your importance to the whole industry? Don't you feel a little proud of your position?

If that feature which you so carelessly handle is shot through your dirty, greasy, misadjusted and pounding machine at a high speed you have destroyed its value to the public who are the final critics of any production. You are insulting the artists who appear in it. You are working in direct opposition to the entire industry (and incidentally your employer may realize it before long with results that will be anything but flattering to you).

In a broad statement, Mr. Operator, you are a great hinge upon which the picture industry swings.

MOTION PICTURE NEWS has worked nobly for the benefit of the aspiring Projectionist, so let's reciprocate with a little noble work for ourselves that will make the operating game stand out as a profession with professional men to back the game. Let's get together and eliminate the old-fashioned "Operator" to replace him with the well-informed and modern "Projectionist."

Let us all be efficient and capable workmen. When a difficult, technical projection problem arises, let's be there with the correct answer. As a member and local official of the I. A. R. S. E. & M. P. M. O. of U. S. and Canada, it seems to me that the different locals could meet at regular intervals and introduce a sort of "School of Instructions" for the benefit of the members. As experience is probably the greatest teacher, practical experience is absolutely necessary but each member could be an instructor as well as a student. Friendly intercourse among the Projectionists with ideas and experiences freely exchanged and their merits brought out would be of great value to all concerned. Let there be comments from men who are interested in their profession and who are willing to help advance it to a high pinnacle of success.

Yours very truly,

(Signed) LOREN C. SIMMONS.

(Continued on page 748)

Equipment
Operating

Projection

Questions
Answered

"What Do You Think?"

THE following letter from one of the leading projectionists of Canada has just come to hand. It contains ideas and suggestions which can well be acted upon and carried out by every body of exhibitors in the country.

The suggestion of the classification on the basis of ability is certainly one to be carefully taken up and discussed. We have advocated classification for a considerable length of time; for as it is at present the good man who studies and pushes himself ahead, suffers because of the fact that he is held back through the influence of those who have no other ambition than to draw their pay check at the end of the week.

A few more interchanges of ideas along this line will be of the utmost value. Take part in it and let us know what you think.

MR. E. K. GILLET, Editor,
MOTION PICTURE NEWS,
729 Seventh avenue,
New York, N. Y.

Dear Sir:

I have just received January 4 issue of the MOTION PICTURE NEWS and read with deep interest the article by Mr. H. T. O'Brien of the Westinghouse Company. This gentleman has certainly struck the right key regarding the projectionist and the "operator." He has the right idea.

As time goes on there are more and more articles of this type written each year and no doubt they will continue to increase in the future as the projection machinery is improved and the demand for better projection increases. Every year the projectionist finds vast improvements in projection machines and all that pertains thereto, all of which calls for greater skill on the part of the projectionist. New machines and ideas are brought out. If the projectionist is to be able to properly manipulate and care for this new machinery he must have brains, knowledge and ability. He must study and keep studying. He must keep in touch with the industry. If he does not he will suddenly find that he has fallen into the "operator" class. So in order to be a projectionist a man will find lots to keep him busy during his spare moments. He will also find lots of places to spend those spare quarters.

Now, sir, I have always found, during my term as a projectionist, that a good man never has any great difficulty in getting the manager to purchase what he wants to improve his projection. However, he must, of course, be able to show Mr. Manager that what he wants is really necessary. He must be able to sit down in the office and illustrate to him and explain how he is going to improve his projection by doing so-and-so. Now in order to be able to do this the man must, in plain English, be a *projectionist* or he is liable to not get what he wants because of his inability to convince the manager (of course, some are harder to convince than others).

I have seen cases right here in this city where certain theatres have been employing the same operator for a considerable period and he would tell you that no matter what he wanted he could not get it. Then shortly after a new man comes on the job. After this new man had been there for a few months you pay a visit to the projectionist and his projection room and what do you find. Well, you find that the room has been cleaned and scrubbed, room enlarged, even installed hot and cold water, a new motor-generator has been installed. This was the manager who would not buy a tooth brush to clean the sprockets with. I have seen this happen several times and some of us wonder why it is. The answer is that the first man was what is known as an operator whereas the second man is a projectionist.

I call to mind a case right here in this city where a certain manager is using a great, big, out-of-date motor-generator which costs him a small fortune per annum to feed it with "juice" and it is

delivering about 25 per cent of it to the arc, in fact, you could get just as good results with a good transformer delivering 60 amperes and the cost would be about one-sixth. Now I'll wager that some high class projectionist will walk in there one of these fine days and show Mr. Manager that he can get 100 per cent better projection at one-quarter the cost by installing a generator built for projection purposes. Then Mr. Manager gets busy and inquires about this machine, which he has never heard of before, and finally he makes the purchase. After he has made the installation and finds that it does what his projectionist said he congratulates himself and wonders why he didn't buy it long ago. Now, what is the result? Well, after this manager becomes accustomed to this type of projectionist he will, in the future, employ none but first class men regardless of cost. The man has shown him what good projection is. He has taught this manager that in order to produce good projection a man must have brains, knowledge, and he must study. Now, that's what we should all do. Educate your manager, show him that in order to project pictures a man must possess knowledge. I claim that the more the manager knows about projection the better it is for the projectionist.

Now, to get back to the subject again. The only fault with Mr. O'Brien's article is that it is similar to all the other articles of this nature. It shows the faults of the present system and it shows that some change must be made but it offers no remedy. I claim that there is a remedy and that remedy is *classification*. All projectionists must be classified and not by the local unions.

You, Mr. Editor, insinuate that it is up to the locals to better the present conditions. With this I cannot entirely agree because they must have outside assistance for obvious reasons. Every local has its good, better and best, and it's up to the local to protect every one of its members in good standing. It is under obligation to its members and naturally it is not the right party to examine its members and classify them in any way.

In this province (Alberta) the Government has found it necessary to examine the projectionists and classify them. All the men are classified in four classes. First class are allowed to work in the cities, also second class. Third and fourth class in small towns. The men are examined by a first class projectionist, Mr. P. Barber. The Province of British Columbia also has an examination system only it is even better than ours but we hope that ours will improve as time goes on and we have every reason to believe it will.

The time is not far distant when all the states and provincial governments will make it their duty to examine the projectionists working in their jurisdiction. It is for the protection of the public, the managers and the projectionists. This will bring to the surface the men who really are *projectionists* and show the man who does not devote his spare time to study that if he does not get busy and study he will find himself out of a job. Some other man more qualified will step in at a higher salary and fill his place, some man who has devoted his spare time to the study of his profession.

Locals and film exchanges should get together on this proposition and have their governments pass legislation which will enforce all projectionists to pass a practical examination to determine their qualifications as a projectionist. It is their duty to the public and themselves also their employer. It is one of those things the Motion Picture Industry needs.

No doubt there will be those who will not agree with the stand I take on this question, but can any man show me why, for instance, a steam engineer should be made to pass an examination and a projectionist be allowed to work without, in some cases, passing any kind of examination when he has considerable more responsibility, think it over.

Now I am going to explode a bomb right here. Most locals when drafting their wage scale they insert the following or something similar. Projectionist working six hours a day six days a

week \$35 per week. I think nine locals out of every ten insert this clause. All locals in the said union are on the same level as far as the local is concerned. Every union has its good, better and best. We all know this no matter whether we admit it or not. Now, the best being in the minority, as a rule, it is only natural that if a vote is taken to have an examination to classify its members, the best is going to lose because they are generally in the minority. I don't mean by this that the local is composed of poor men but I am referring to the best. The men don't seem to realize that it is to the benefit of all concerned. It gives every man an opportunity to find out just exactly what he does know. It shows him his weak points and gives him an opportunity to study them. Then if the man does not study he deserves to be put in a lower category by an examining board.

When we come to consider the present system we ask who is it that gets 100 per cent protection from the local union? Well, its the second rater, the man that does not take interest in his work. The man who does not take enough pride in his profession to study it and spend his spare change trying to learn a little about it. A local comprised of high class men demands more respect and consideration than a local made up of inferior men. We all know this and we can't deny it, so every high class man we admit into the local the stronger the local becomes and it is the right kind of strength. A large membership and a big bank account does not make a strong local. How many times have we seen this proven? Its the men that counts. Nothing else.

Now, to get back to the subject again. When all members in a local which is comprised of high class men and second-raters, is it any encouragement to the first class men to stay in the local and continue to study when they are all on the plane. Is there any inducement for him or anything for him to look forward to. On the other hand is there any inducement for the man who does not consider himself a first class projectionist to study when he knows that regardless of whether he studies or not he will get the scale anyway. Well, I don't think so. The only men who get the maximum benefit from the local is the man who don't care. He demands the same salary as his brother and continues to make trouble for his local by enforcing his demands the same as ever. Now, the only remedy for this is a classification as I have already pointed out.

The old argument that it can't be done is out of date because it can be done and it will be done. Its being done every day. If we don't prepare ourselves and do it, someone else will. The quicker we awaken to the realization of facts the better it will be for all concerned. I say let every local get busy and get after their respective governments and have legislation put through that will enforce all projectionists to be examined and those of us who are not prepared will find ourselves legislated out of a job and we will have no one to blame but ourselves.

Now, Mr. Editor, you asked for an expression of opinion on this matter. This is my own candid opinion. I am not afraid to express it. I may be wrong but let some kind friend show me who is acquainted with the present conditions and will apologize. If you think I am wrong just chuck this in the waste paper basket. There will be no hard feelings.

I remain, yours truly,

W. B. ALLEN,

President Local 360, M. P. M. O.

Local 244 Holds Reception in February

IT was announced this week that on February 28 the Motion Picture Machine Operators Local 244, of Newark, N. J., will hold its annual Grand Reception and Ball at Krueger's Auditorium, in that city.

This affair has always proved a great magnet, a capacity crowd gathers yearly, as the favorites of filmland appear in person and mingle with the devotees of this form of entertainment.

American Projectionists Plan Banquet

IT was announced this week that the annual banquet of the American Projection Society, the organization of motion picture projection experts, is to be held at the Hotel Astor early in March.

Your Ad Here Brings Results

SILVERTIP

DIRECT CURRENT

Motion Picture Carbons

The Silvertip is the standard negative carbon for direct current projection. It is of small diameter and is heavily plated with metal to give it a high current carrying capacity. When used with the Columbia upper it gives a pure white light of high intensity.

We wish to call special attention to the new copper adapter which was designed for use with our Silvertip negative carbon. This new adapter, shown in the illustration below, has several outstanding features; it is made in one piece and cannot get out of adjustment while the jaws form a positive clamp, giving a better contact on a smaller portion of the carbon.



The illustration also shows the extent to which the Silvertip can be burned with the aid of this new adapter. The ruggedness of construction, together with the quality of the material from which it is made, gives the adapter a life equal to that of the rest of the projection apparatus.

Write for circulars.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

AN ANNOUNCEMENT

Our activities for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products

SPECIAL BARGAINS—REBUILT MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Powers 6-A

Hand Drive	New Price \$280.00	Rebuilt Price \$100.00
Motor Drive	New Price 338.00	Rebuilt Price 150.00

(110 volt, 60 cyc.)

Powers 6-B

Used two months, Motor Drive, 110 volt, 60 cycle..... \$250.00

Motiograph 1909 model

New Price \$225.00 Rebuilt Price \$30.00

Motiograph 1915 model

Hand Drive	New Price \$250.00	Rebuilt Price \$125.00
Motor Drive	New Price 285.00	Rebuilt Price 150.00

(110 volt, 60 cyc.)

All orders subject to prior sale

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Dealers in Motiograph, Standard and Simplex Motion Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

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Francis B. Cannock Dies at St. Luke's Hospital

FRANCIS B. CANNOCK, inventor, designer, of the Precision Machine Company, died Sunday, January 19, at St. Luke's Hospital. He was born in Bristol, England, on April 11, 1872, of Scotch parents, coming to this country with them at the age of six.



Cannock, Sr., became connected with the Singer Sewing Machine Company at Elizabeth, N. J. During the stay of the Cannock family here, another son was born, and the mother's health commenced to fail soon after the birth, which prompted the family to return to their native England.

Francis B. Cannock felt the call of America and returned to the country alone, on May 11, 1899, taking out his first citizenship papers on the eighth of July of the same year.

His love of mechanics led him into the automobile manufacturing line in New York, but the developing of the motion picture machine claimed his attention soon afterwards. In 1897 Mr.

Cannock took charge of the repair department of Blackton Smith (which later became the Vitagraph).

Here he remained until 1899, when he assumed charge of the Eden Musee. During his nine years' connection there, he was constantly busy experimenting with new devices, these experiments were to prove valuable to him in later developments. It might be well to speak here of a tribute paid to Mr. Cannock, at this time for the results he was obtaining through his improvements which Charles Urban who came over here in 1903, said to Cannock, "You are projecting my pictures better than I do myself in London."

The projection at the Eden Musee at that time was considered as being the finest in the world. In 1908, Mr. Cannock, with R. C. Holloman, organized the Edengraph Company, engaging in the manufacture of projectors, until 1909, when he associated with Edwin S. Porter, and through the joint efforts of both, the Simplex machine was invented and designed. While many of the later improvements on the Simplex were due to the efforts of Mr. Porter, many of the earlier ones however, were worked out by these two between whom a close bond of intimacy and companionship developed, which is responsible for the remarkable understanding that has always been apparent.

Mr. Cannock became the secretary of the Precision Machine Company soon after its organization, and watched its graded development with interest, which interest was maintained until late fall when he was taken ill in Akron, Ohio, where he was confined to his bed for two months.

After partially recovering from this illness, he hastened to New York City during the Christmas holidays, in order to consult with experts regarding his condition which was greatly weakened. After this consultation, arrangements were made for the removal of an abscess which had developed in one of his lungs.

While waiting for the necessary arrangements to be made, Mr. Cannock still insisted upon spending some of his time at his experimental room at the factory, which called forth comment upon his faithfulness to the machine upon which so much of his time had been bestowed. He finally entered St. Luke's Hospital, where

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What Do You Think?

(Continued from page 745)

Friendly discussion and a free exchange of ideas is the only way that progress can be made. State your troubles. Your communication will not be printed with your full name signed, if you do not wish to have it—but a frank statement will help all the other projectionists and will help the industry as a whole. Do be bashful—pick out one single phase which is of particular interest or trouble to you and spill it. Get it off your chest.

Well—What do you think? Are projection conditions all that should be?

E. K. GILLET

Cue Sheets
Latest Hits

M u s i c

Musical
Equipment

The Association of Music and Masonry

EVERY thought in life has an influence upon a susceptible composer or musician, whether it be the arts, science, religion or the frailty of human existence. Upon the surface one would hardly imagine that masonry also had its influence upon a musical mind, but nevertheless, we are able to show that such was the effect upon the great Mozart, when writing "The Magic Flute Overture."

There has always been, since 1791, discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his (Mozart's) intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He tried to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation"; "Here the master, wishing, so to speak, to glance back and give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms adorned with the riches of harmony and instrumentation. The result of this marvellous work is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of this prodigious imagination."

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones and strings. It begins Adagio, with three fortissimo E-flat major chords for full orchestra "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords, which were heard at the beginning. "Those chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to "The Magic Flute" was probably the one Rossini had in mind when he once said: "I've been trying for months to write some fugued overtures *a la* Mozart, but I've had to tear them up. The great model is too overpowering! Mine were all detestable."

The theme of the fugue is not unlike one in a sonata in B-flat major, that Clementi played in 1781 before the Emperor Joseph in Mozart's presence; it also resembles the subject of an orchestral "symphony" in J. H. Rolle's cantata. "The Resurrection of Lazarus" (Leipsic, 1779), which Mozart probably never saw or heard. Fugue subjects were common property, and they were often wandering melodies. The more important question was "What did the composer do with his theme after he caught it?" The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

Robert Schumann said: "The overture of "The Magic Flute," which will for centuries to come still ravish the ear: that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."

Camille Saint Saens stated of Mozart: "No one will accuse him of melodic poverty, although he pursued for a long time the chimeras of instrumental music without "melody." The overture of "Cosi fan tutte" was an unfortunate attempt in this respect; for the absence of "melody" is cruelly felt. The overture of "Don Giovanni" is a compromise. In the overture to "The Magic Flute" the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart only could have accomplished."

THE EDITOR.

Review of Latest Musical Compositions

- 1—"L'Oracolo" (The Oracle). Acclaimed by New York critics as one of the most beautifully melodious of the operas performed at the Metropolitan Opera House. L'Oracolo, by Franco Leoni, is assured a prominent place in the regular repertoire of this famous opera house. (Chappell's, 41 E. Thirty-fourth street, New York.)
- 2—"An Irishman Was Made to Love and Fight," by Jos. Santly. A sparkling, jingly arrangement of this corking comedy song. (Leo Feist, 249 W. 40th street, New York.)
- 3—"A Rainbow From the U. S. A." by Percy Wenrich. The big hit of the N. Y. Hippodrome super-spectacle "Everything." (Feist Edition.)
- 4—"Ja-Da!" Fox-trot by Bob Carleton. Written and sung by Boys of the Navy. Sing the words and make a hit yourself! (Feist Edition.)
- 5—"My Mid-West Yankee Home" by A. M. Laurens. This fascinating melody lends itself readily to either the One Step or Waltz tempo, and if you program this, there will be no wall flowers, for no one could stay off their feet when you swing into the enchanting strains of the waltz or fiery, inspiring one step. (C. L. Barnhouse, Oskaloosa, Iowa.)
- 6—"That Soothing Serenade Was Just Written For Me." Fox trot arrangement of the big song hit by Harry de Costa, wonderful novelty. (Fischer-Whitmark Orch. & Band Dept., Cooper Square, New York.)
- 7—"Our Victors' March to the Boys Over There." The official march played at every patriotic gathering—an American march by an American composer, Kate Vannah. (Fischer-Whitmark Orch. & Band Dept.)
- 8—"Kisses," by Lynn Cowan. An overnight hit in New York. Oh! what a melody—you are going to rave about it. (McCarthy & Fischer, Inc., 224 W. 46th street, New York.)
- 9—"After You're Gone"—The greatest dance hit of the hour. Especially featured by Earl Fuller's Jazz Band. It can be played either as a fox-trot or one step and is being sung in every home in New York City. (Broadway Music Corp., 145 W. 45th street, New York.)
- 10—"When You Take That Trip Across the Rhine" by Percival Knight. One of the greatest march hits in the successful musical comedy, "The Better 'Ole" now on Broadway. (Leo Feist.)
- 11—"When You Look in the Heart of a Rose" by Florence Methven. The melody ballad hit of New York's big success "The Better 'Ole" now playing at the Cort Theatre. (Leo Feist.)
- 12—"Valse Boston." (Drigo Ballet) by Lumbye-Roberts. There is only one number which rivals this for its popularity with the music-loving public and that is the Drigo

(Continued on page 750)

Review of Musical Compositions

(Continued from page 749)

"Serenade" from which it had its inception. It is unquestionably the best dance waltz published. (Carl Fischer.)

13—"Because You Say Goodbye," by Sol P. Levy. A ballad of enduring sentiment. The heartrending sentiment expressed in the lyrics of this song will find instant appeal with every audience, and take its place amongst the world's popular-classic ballads. The music is written within the range of the average voice, utilizing the best register. It is truly a singer's song. The wedding of lyrics and music have resulted in a ballad of tenderness, pathos and dramatic intensity. (Belwin, Inc., 701 Seventh avenue, New York.)

Canadian Exhibitors Give Serious Thought to Music

A NUMBER of Canadian exhibitors are giving more serious consideration to the subject of music, judging by recent developments. The Allen theatre, Toronto, leading theatre of the string of Allen theatres throughout the country, recently added vocal numbers to its programme. One of the artists engaged during January was Harold Jarvis, who is Canada's most famous tenor soloist.

The Regent theatre, Ottawa, added vocal selections by special artists to its bill starting with the week of January 13. Manager Moxley of this theatre declares that all the leading moving picture theatres of the country will find it advisable, sooner or later, to add vocal music to its list of attractions as the singing rounds out the programme and attracts still another class of patrons, he believes.

The Imperial theatre, Ottawa, had been making use of its large organ exclusively for some time, but now this leading theatre of the Canadian capital has installed a large orchestra. The Imperial also had a singing act starting with the week of January 13, during which week the attraction was "Romance of Tarzan."

LATEST MUSIC CUES

"THE DIVORCEE"

(Ethel Barrymore-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

1—"Waltz Divine" (Waltz Lento), by Rosey (3 minutes), until—At Screening.

2—Theme (2 minutes and 15 seconds), until—T: "Yes, my dear, it was not very."

3—"Gondoliera" (Allegretto Boat Song), by Saar (3 minutes and 45 seconds), until T: "So you've come back home."

4—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—S: "When guests leave."

5—"Menuetto" (Menuetto Piu Lento), by Grieg (2 minutes and 40 seconds), until—T: "Robert Lawton, a wealthy."

6—"Dramatic Recitative," by Levy (3 minutes and 45 seconds), until—T: "We're going over to talk."

7—"Dramatic Tension, No. 64," by Borch (3 minutes), until—T: "So the gentleman has not."

8—"Tragic Theme, by Vely (3 minutes and 30 seconds), until—T: "By Gad, I'm apt to remember."

9—"Dramatic Agitato," by Hough (1 minute and 30 seconds), until—T: "Lady Frederick has just come."

10—"Valse-Idylle" (Characteristic), by Razigade-Schmid (4 minutes), until—T: "Three years later at Monte Carlo."

11—Theme (3 minutes), until—T: "To think my son should care."

12—"Dramatic Andante," by Berge (2 minutes), until—T: "You'd be irresistible."

13—"Canzonetta" (Allegretto Moderato), by Godard (2 minutes and 30 seconds), until—T: "Keep your lecture until" (electric doorbell).

14—Theme (2 minutes and 30 seconds), until—T: "I promised my sister."

15—"L'Ermite" (Moderato Meditation), by Gruenwald (3 minutes and 15 seconds), until—T: "She gave me these letters."

16—"Dramatic Andante No. 24," by Borch (1 minute and 45 seconds), until—T: "You can't object to my son."

17—Theme (3 minutes and 15 seconds), until—T: "Please, Betsy, be a good sport."

18—"Andante Dramatico No. 62," by Borch (2 minutes and 15 seconds), until—S: "When Lady Frederick returns to apartment."

19—"Flirting Butterflies" (Morceau Characteristic), by Aletter (5 minutes and 15 seconds), until—T: "In the morning at ten."

20—"Kathleen" (Valse Lento), by Berg (4 minutes and 45 seconds), until—T: "You know that you haven't."

21—Theme (2 minutes and 30 seconds), until—T: "I have bought a lease of," until—* * * * * END.

"LOVE IN A HURRY"

(Blackwell-Greeley-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Valse Lento), by Borch

1—"Florindo" (Allegretto Vivace), by Burgmein (3 minutes), until—At Screening (donkey braying).

2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "The Virginians all Americans."

3—"Selection of English Airs" (3 minutes and 15 seconds), until—T: "Dartridge Castle."

4—"Sleeping Rose" (Valse Lento), by Borch (theme) (2 minutes and 45 seconds), until—T: "Charles Conant born in Virginia."

5—"Nymph and Satyr" (Allegretto Moderato), by Rollinson (3 minutes and 15 seconds), until—T: "George Templar."

6—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (3 minutes), until—T: "Home, my lady" (auto effects).

7—"Bleeding Hearts" (Andantino Sentimento), by Levy (3 minutes and 15 seconds), until—S: "When Joan stops George."

8—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "John Murr, farmer tenant."

9—"Pierrot-Serenade" (Allegretto Molto Moderato), by Randegger (2 minutes and 45 seconds), until—T: "You know I must remain in."

10—Theme (2 minutes and 15 seconds), until—S: "When Joan sees Charles."

11—"Poppyland" (Gavotte Characteristic), by Kiefert (1 minute), until—T: "And Peredur, the Knight."

12—"Furioso No. 11," by Kiefert (1 minute and 30 seconds), until—T: "And they heard a great tumult."

13—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until S: "At end of fight scene."

14—Theme (3 minutes and 45 seconds), until—T: "You have stood too much for."

15—"May Dreams" (Moderato Romance), by Borch (3 minutes and 15 seconds), until—S: "When Charles enters cottage."

16—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—T: "The U-boat isn't due for" (shot).

17—Theme (1 minute and 45 seconds), until—T: "Wanted for Espionage."

18—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—S: "When Joan rides away."

19—"Tendre Aveu" (Andantino Romance), by Schutt (4 minutes and 30 seconds), until—T: "But the morrow finds."

20—"Among the Roses" (Andante Con Moto), by Lake (3 minutes and 15 seconds), until—T: "You are Charles Conant."

21—Theme (2 minutes and 15 seconds), until—T: "Her young ladyship has left."

22—"Caressing Butterfly" (Andantino Grazioso), by Barthelemy (4 minutes and 15 seconds), until—T: "And I ask your permission."

23—"Love's Wilfulness" (Andante Appassionato), by Barthelemy (4 minutes), until—T: "And if you don't come to."

24—"Dramatic Recitative," by Levy (3 minutes and 30 seconds), until—T: "The titanium is under."

25—Theme (2 minutes), until—T: "And where goeth Peredur," until—* * * * * END.

"HER INSPIRATION"

(May Allison-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "Mountain Song" (Andantino Moderato), by Borch

1—Theme (3 minutes and 15 seconds), until—At Screening (shots).

2—"Mountaineer's March" (From Mountain Music Suite), by Borch (2 minutes and 45 seconds), until—T: "The haunts of the moonshiners."

3—"Babilage" (Intermezzo Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "It's a far cry from Kentucky."

4—"Mountaineer's Dance" (from Mountain Music Suite), by Borch (2 minutes and 30 seconds), until—T: "Keeping his promise" (shot).

5—Theme (2 minutes and 45 seconds), until—T: "There's yer hat, mister."

6—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes), until—T: "Now I have taken your."

7—Theme (2 minutes and 30 seconds), until—T: "It's my new play a love."

8—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "A few real revenueurs happen."

9—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 45 seconds), until—T: "I seen ye stealing."

10—"Garden Dance" (Bright Intermezzo), by Vargas (2 minutes and 15 seconds), until—S: "When revenue officer drinks."

11—"Dancing Leaves" (Allegretto Intermezzo), by Miles (3 minutes), until—T: "And after dilutin'."

12—"Rondon" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: "As scene fades to Kate and Harold."

13—"Agitato No. 49," by Shepherd (3 minutes and 30 seconds), until—T: "No arguin' he ain't" (shots).

14—Theme (1 minute and 30 seconds), until—T: "Don't thank me."

15—"Gruesome Mysterioso," by Borch (1 minute and 15 seconds), until—T: "Evening a dark plan to stir."

16—"Agitato No. 37," by Andino (3 minutes), until—T: "Hank's right" (door-knocks).

17—"Furioso No. 11," by Kiefert (2 minutes and 30 seconds), until—T: "Come on, I'm Lige" (explosion), (train effects).

18—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "Back on dear old Broadway."

19—Theme (3 minutes), until—T: "I have already had the pleasure," until—* * * * * END.

Canadian Authors Organize

THE Authors' and Composers' Association of Canada was organized at Toronto on December 18.

One of the aims of the association is to encourage better music in many theatres of the country.

"HIS PARISIAN WIFE"

(Elsie Ferguson-Artcraft)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- 1—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—At Screening.
- 2—"Pizzicato" (Petite Ballet), by Berge (2 minutes and 50 seconds), until—T: "Martin Wesly who came."
- T: "Always just around the corner."
- 3—"Birds and Butterflies" (Capricioso Intermezzo), by Vely (2 minutes and 40 seconds), until—S: Exterior of restaurant.
- T: "It is the first time."
- 4—Theme (3 minutes and 5 seconds), until—T: "I was bored to death."
- T: "One is never all alone."
- T: "Would you think me."
- 5—"A La Mode" (French One Step), by Rosey (1 minute and 15 seconds), until—T: "When hearts are young."
- 6—"Serenade D'Amour" (Moderato), by Blon (1 minute and 5 seconds), until—T: "And so they were married."
- 7—Continue to action (2 minutes and 5 seconds), until—T: In Martin's New England home.
- "He called her Fauvette."
- 8—Theme (2 minutes and 5 seconds), until—T: "As three slow years pass."
- T: "And Martin himself."
- 9—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "Anthony Rye is coming."
- T: "And wear something dark."
- 10—"Love Song" (Moderato), by Puerner (3 minutes and 5 seconds), until—T: "The company invited."
- T: "We will not wait."
- 11—Continue ff. (1 minute and 10 seconds), until—S: Fauvette appears at dinner table.
- 12—"Dramatic Tension," by Levy (2 minutes and 20 seconds), until—T: "Humiliated and."
- T: "Why did you wear."
- 13—Theme (2 minutes and 10 seconds), until—T: "As Tony's visit lengthens."
- T: "Martin does not realize."
- 14—"Bleeding Hearts" (Andantino Sentimento), by Levy (2 minutes and 45 seconds), until—T: Next day.
- T: "Let us try again."
- 15—"Serenade" (Dramatic), by Vidor (2 minutes and 40 seconds), until—T: "Unable to understand."
- T: "Driven at last to."
- 16—"Dramatic Suspense," by Winkler (3 minutes), until—T: "In his rooms in Boston."
- T: "It's my affair to save."
- 17—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 30 seconds), until—T: "News of the Martins."
- T: "Read Monsieur Tony."
- 18—Continue ff. (25 seconds), until—T: "You think I should stay."
- 19—Theme (1 minute and 15 seconds), until—T: "Despite Martin's evidence."
- 20—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes and 5 seconds), until—T: "Freed from the Wesleys."
- T: "Mr. Barnes a financial."
- 21—"Eva Prelude" (Dramatic), by Massenet (3 minutes and 5 seconds), until—T: "Realizing that his heart."
- T: "So merely to get your freedom."
- 22—"Intermezzo" (Moderato), by Huertter (1 minute and 15 seconds), until—T: "While Fauvette worked."
- 23—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 5 seconds), until—T: "As the months slip by."
- T: "Your success seems."
- 24—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—T: "But Tony's heart is."
- T: "Martin, how could you."
- 25—Theme (3 minutes and 30 seconds), until—T: Next morning.
- T: "But you will see him."
- 26—"Valse Caprice," by Rubinstein (1 minute and 40 seconds), until—T: "As Fauvette's success."
- T: "Among those present."
- 27—"Valse Divine" (Valse Lento), by Rosey (1 minute and 10 seconds), until—S: Dancing scene.
- 28—"Melody" (Moderato), by Huertter (1 minute and 55 seconds), until—T: "But presently Fauvette's."
- 29—Theme ff. (1 minute and 55 seconds), until—T: "Humbled, a suppliant."
- 30—Continue to action (35 seconds), until—T: "Do you think we could"—until—* * * * * END.

"LIFE'S GREATEST PROBLEM"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

- 1—"Olympia Overture" (Heavy Dramatic), by Archer (2 minutes and 20 seconds), until—T: "Big Steve Reardon."
- 2—"Continue to action" (2 minutes and 20 seconds), until—T: "John Craig's wife."
- 3—"Valse Divine," by Rosey (4 minutes and 15 seconds), until—T: "An afternoon ride, to get."
- 4—"Golden Youth" (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "Dad, you know my car."
- 5—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—T: "Alice Webster's important."
- 6—"Romance" (Moderato), by Karganoff (1 minute and 15 seconds), until—T: "Prospective brides."
- 7—"Hunkatin" (Half Tone One Step), by Levy (35 seconds), until—T: "The moment of decision."
- 8—Theme (1 minute and 15 seconds), until—T: "Breaking the news."
- 9—"Dramatic Tension No. 67," by Shepherd (2 minutes and 10 seconds), until—T: "Congratulations, I never suspected you."
- 10—"Intermezzo" (Moderato), by Huertter (1 minute and 10 seconds), until—T: "Big Steve breaks his."
- 11—Continue to action (2 minutes and 5 seconds), until—T: "The way Dick."
- 12—"A La Mode" (Popular One Step), by Rosey (3 minutes and 10 seconds), until—S: "Mrs. Craig stops phonograph."
- 13—Continue pp. (35 seconds), until—T: "In answer to Pershing's cry."
- 14—"Wash Rag," by Losey (30 seconds), until—T: "His brother."
- 15—"Over the Top, Boys" (American March), by Berg (1 minute), until—T: "I'll stay here just as long."
- 16—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—T: "Near dawn."
- 17—Theme (3 minutes and 55 seconds), until—T: "What's the big idea, kid."
- 18—"Sorrow Theme," by Roberts (1 minute and 50 seconds), until—T: "The round up."
- 19—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 25 seconds), until—S: "Patrol wagon in view."
- 20—"Comedy Allegro," by Berg (45 seconds), until—T: "While on the frontier."
- 21—"Tacet" (Just Tympany Rolls during battle scenes) (20 seconds), until—S: Flashback to bedroom.
- 22—"Under the Leaves" (Moderato Agitato), by Thome (45 seconds), until—S: Battle scene.
- 23—"Tacet" (Just ad. lib. Tympany Rolls during battle scenes) (15 seconds), until—S: Flashback to former scene.
- 24—Repeat: "Under the Leaves" (ad. lib. Tympany Rolls during battle scenes) (2 minutes and 35 seconds), until—S: Miss Webb returning home.
- 25—"Dramatic Narrative," by Pement (1 minute and 30 seconds), until—T: Dreams of luxurious idleness.
- 26—Continue ff. (25 seconds), until—T: Recounting the sad story.
- 27—"Three Graces" (Allegro Intermezzo), by Herman (35 seconds), until—T: Up for examination.
- 28—Continue to action (2 minutes and 50 seconds), until—T: The American Shipyards.
- 29—"Intermezzo" (2/4 Presto), by Arenski (3 minutes and 50 seconds), until—T: "Are you quite sure that follow."
- 30—"Dramatic Tension No. 1," by Ascher (2 minutes and 25 seconds), until—S: Mrs. Craig arrives at the yard.
- 31—"Serenade" (Dramatic Moderato), by Drigo (3 minutes and 15 seconds), until—T: "You know, mother, I am beginning."
- 32—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 30 seconds), until—T: After nightfall.
- 33—"Sparklets" (Moderato Intermezzo), by Miles (1 minute and 20 seconds), until—T: "Do you want to earn."
- 34—"Sinister Theme," by Vely (2 minutes and 50 seconds), until—T: "Everyone of you get."
- 35—"Hurry" (Half-reel Hurry), by Levy (1 minute and 40 seconds), until—T: "This is the little fellow."
- 36—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 5 seconds), until—S: Dick's wife enters.
- 37—Theme ff (3 minutes), until—T: "Making the world safe."
- 38—"Yankee Tars" (Nautical March), by Boulton (2 minutes) until—* * * * * END. Played.

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"THREE MEN AND A GIRL"

(A Paramount Production)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Intermezzo Capriccioso), by Paul Vely

- 1—Theme (2 minutes and 5 seconds), at Screening, until—T: "So she lived with."
- 2—Continue pp (35 seconds), until—T: "The Century Club."
- 3—"Love Song Orientale" (Characteristic), by Kiefert (2 minutes and 10 seconds), until—T: "Who hated woman."
- T: "Now that we have confessed."
- 4—Tacet (15 seconds), until—T: "Let them be hurried."
- 5—Bugle Call Ad. Lib., until—S: Bugler in view.
- 6—"Dramatic Narrative," by Pement (1 minute and 55 seconds), until—S: Fade out of bugler.
- T: "His troubles were."
- 7—"Valse Moderne" (Valse Moderato), by Rosey (3 minutes and 20 seconds), until—T: "They all met later."
- T: "I am looking forward."
- 8—Theme (1 minute and 35 seconds), until—T: "Why not come with me."
- T: "And so a little later."
- 9—Organ improvise to action (wedding ceremony), (35 seconds), until—T: "June 4th."
- 10—"Comedy Allegro" (Characteristic), by Berg (45 seconds), until—T: "I do."
- 11—"Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 20 seconds), until—T: "A garden of Eden."
- T: "I clear out cabin."
- 12—"In Lover's Lane" (Characteristic Intermezzo), by Pryor (3 minutes and 40 seconds), until—S: Sylvia arrives dressed in wedding attire.
- T: "Someone has been."
- 13—Theme (4 minutes and 20 seconds), until—T: "Sylvia slept just."
- T: "May we presume."
- 14—"Bleeding Hearts" (Andante Sentimento), by Levy (2 minutes and 15 seconds), until—T: "You're worse."
- T: "But the thought of."
- 15—"Intermezzo" (Allegretto), by Pierne (2 minutes and 5 seconds), until—S: Old nurse arrives.
- T: "The Bears establish."
- T: "Afternoon."
- 16—"Comic Hurry," by O'Hare (2 minutes and 5 seconds), until—T: "Help, help, the enemy."
- 17—Continue pp (25 seconds), until—T: "This is the only thing."
- 18—"By the River" (12/8 Moderato Romance), by Morse (1 minute and 10 seconds), until—T: "But out of sight."
- 19—"Popular Hawaiian Song" (1 minute and 25 seconds), until—T: "An acquaintance of."
- Note—Vocal solo with ukelele accompaniment to action.
- 20—"Valse Caprice," by Rubinstein (45 seconds), until—S: Ukelele player leaves.
- 21—Theme (4 minutes and 20 seconds), until—T: "Meanwhile in the city."
- T: "Doctor, what is the matter?"
- T: "Don't mind him."
- 22—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 50 seconds), until—T: "These exercises are."
- T: "Don't go, you know."
- 23—"Golden Youth" (Valse Moderato), by Rosey (2 minutes and 15 seconds), until—T: "The fashion magazine."
- 24—Continue to action (2 minutes and 30 seconds), until—T: "Kent is acting a bit."
- T: "I never thought of that."
- 25—Theme (3 minutes and 15 seconds), until—T: "Did you ever look at?"
- T: "I have heard about you."
- 26—"Cavatine" (4/4 Moderato), by Bohm (2 minutes and 50 seconds), until—T: "I only wanted to save you."
- 27—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (3 minutes and 5 seconds), until—T: "We have decided to."
- T: "She wanted so much."
- 28—"I Love You" (Popular Song), (45 seconds), until—T: "She's been silent for."
- Note—To be played as violin solo.
- 29—Theme (40 seconds), until—T: "That's what we couldn't."
- 30—"Kiss Me Again" (Popular Song), (30 seconds), until—T: "I was afraid he might"—until * * * * * END.
- Note—To be played as violin solo.

"THE BORDER LEGION"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Andante Doloroso" (Pathetic Emotional Melody), by Gaston Borch

- 1—"Olympia Overture" (Heavy Characteristic Dramatic), by Ascher (2 minutes and 40 seconds), until—T: "Joan of the West."
- 2—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "I can't believe you."
- 3—Theme (40 seconds), until—T: "The miners and their friends."
- 4—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—T: "Anxious eyes match."
- 5—"Half Reel Hurry" (for general use), by Levy (1 minute and 35 seconds), until—T: "And a rider of the pony express."
- Note—Begin pp.
- 6—Continue to action (1 minute and 40 seconds), until—T: "Jim Cleeve has left."
- Note—Watch shot.
- 7—Continue pp (1 minute and 20 seconds), until—T: "If Jim has rustled."
- 8—"Mysterioso Dramatico," by Borch (2 minutes and 35 seconds), until—T: "On the border trail."
- 9—"Rustle of Spring" (Characteristic Dramatic Agitato), by Sindig (3 minutes and 25 seconds), until—T: "The dumb messenger."
- Note—Watch shot.

(Continued on next page)

(Continued from preceding page)

- 10—"Tragic Theme," by Vely (1 minute and 20 seconds), until—T: "And this is the law."
 11—Continue pp (25 seconds), until—S: Bandits dancing.
 12—Organ improvise to action (50 seconds), until—T: "They had kept the watch."
Note—Imitation of mouth organ.
 13—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "And the morning air."
Note—Watch shots.
 14—Theme (3 minutes and 15 seconds), until—T: "You've got to pay."
 15—"Agitato Appassionato," by Borch (1 minute and 50 seconds), until—T: "The lure of the road."
Note—Watch shots.
 16—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 30 seconds), until—T: "The quality of merc."
 17—Theme (3 minutes and 50 seconds), until—T: "There is a party of men."
 18—"Dramatic Tension," by Shepherd (3 minutes and 30 seconds), until—T: "It belongs to my wife."
 19—"Love Song" (Dramatic), by Flegier (2 minutes and 15 seconds), until—T: "Upon Kell's recovery."
 20—"Dramatic Fantasia," by Bach (3 minutes and 15 seconds), until—T: "According to our calkerlatin."
 21—"Dramatic Agitato," by Hough (1 minute and 55 seconds), until—T: "I can't, I won't wear the clothes."
 22—Theme (2 minutes and 45 seconds), until—T: "You must give me time."
 23—"Mysterioso Dramatico," by Borch (2 minutes and 5 seconds), until—T: "God, so you're the woman."
 24—"Dramatic Narrative," by Pement (1 minute and 55 seconds), until—T: "We're going to croak."
 25—"Lion Chase" (Dramatic, Grand Galop), by Koelling (1 minute and 35 seconds), until—T: "And woman's life is."
 26—Continue pp (3 minutes and 5 seconds), until—S: Kell sees the bandits.
 27—Continue ppp and slow (1 minute and 25 seconds), until—T: "I am going to get Jim Cleeve."
 28—"Half Reel Furioso," by Levy (3 minutes and 20 seconds), until—T: "The gang would never."
Note—Watch shots.
 29—Theme (1 minute and 25 seconds), until—T: "Gulden and the gang."
 30—"Furioso," by Shepherd (2 minutes and 35 seconds), until—T: "Vice is a monster."
Note—Watch shots.
 31—Theme ff (1 minute and 50 seconds), until * * * END.
Note—With ad. lib. tympany rolls during scenes of pursuit.

Two New Theatres for Florence, Ala.

FLORENCE, ALA., is to have two new theatres early this year, one of them purely for motion pictures and the other for a combination of the photoplay and vaudeville.

Pixley and Rosenbaum, who have interests in North Little Rock, Ark., will build the combination house, which will stand on Tennessee avenue opposite the recently erected hotel. It will cost \$50,000.

M. A. Lightman, president of the Majestic Amusement Company, announces he has leased ground in the very best block in the city and is now building an up-to-date motion picture house which will cost between \$15,000 and \$20,000. Mr. Lightman controls the motion picture situation in Florence, a rapidly growing city, but believes in giving his patrons the very best in entertainment.

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February 8th issue of the
MOTION PICTURE NEWS

Francis B. Cannock Dies

(Continued from page 748)

the operation was performed, but in spite of the finest medical attention, he was unable to rally, and passed away on Sunday, January 19.

The Precision Machine Company posted notices of Mr. Cannock's death in their various plants, announcing the closing down of all departments in order to avail the employees an opportunity of viewing his remains at the Funeral Church, at 1970 Broadway. Many of these employees had grown up in the company with Mr. Cannock and the splendid response for the procuring of floral tributes spoke volumes for the esteem in which he was held by them.

Impressive funeral services were held at the above church at eight o'clock Monday evening, at which were gathered a throng of representative men and women of the industry from all of its various branches. Here, one of the impressive features was the beautiful masonic service, during the ritual of which a large group of co-workers from the Simplex factory, who were members of that fraternity, participated. A large and beautiful group of floral tributes formed a fitting background for the wonderful ceremonies that contained the final words of appreciation for the sterling worth of one who had been a worthy associate, a splendid companion, and a loyal friend.

Frank Cannock's contribution to the industry will be long remembered by those in the line of manufacture, and his qualities as a companion will always be cherished by those who were fortunate to know him as a friend.

Interment was made Tuesday morning at 10.30 at Kensico Cemetery.

Directory of New Theatres

NEW YORK

Far Rockaway will have two new theatres erected by the Strand Theatre Corporation. One will be a legitimate house named "The Far Rockaway." The other, controlled by the same corporation, will be entirely for motion pictures and will be a replica of the Strand theatre in New York City. The Strand will be located on Central avenue, Broadway and Cornaga avenue.

A new \$170,000 theatre will be erected in Albany in the vicinity of State and Pearl streets. Announcement was made by Henry M. Kramrath through Frank P. Dolan.

Business Offerings

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

Industrial Subject

(Made for S. S. Stafford, Inc., by Films-of-Business)

CAMILLA DONWORTH, president of Films-of-Business, showed for private review, the company's first subject for review this week. The picture is in one reel and shows, in detail, the interesting processes through which the ingredients which make our writing inks, mucilages, carbons and typewriter ribbons go through during the steps to the finished product.

The scenes were taken in the plant of the S. S. Stafford Company, manufacturers of writing fluids and carbons. Every detail is shown from the time the berry or seed from which the tannin is extracted is obtained to its bottled condition. The same applies to the manufacture of the inks for carbons. It is an ideal educational subject, instructive and of the most interest. The picture was made for S. S. Stafford, Inc., and will be offered for distribution as an educational subject.

"Who Will Marry Me," with Carmel Myers

(Bluebird. Released Jan. 27.—Directed by Paul Powell)

YOU are a lucky boy if you have this picture coming. I have seen every Carmel Myers picture released on the Bluebird program to this date, but not one of them can compare with this one. Besides her work being superior, she is backed up by a story; it is so good and it digs so deeply that it will draw tears from a dry person; tears not caused by depressing situations, but by compassion.

The heroine, a young Italian girl, is being forced by her mother to marry an Italian barber, a man she does not love. She runs away and goes to the settlement in the neighborhood, begging the superintendent to help her; she tells him she is willing to marry anybody, but the barber.

There happens to be in the room a wealthy but dissipating young man. He offers himself as a groom and they marry. After the wedding, he takes her to his house. When he sobers up in the morning, regrets the step he has taken, but is unwilling to do an injustice to the girl by applying for a divorce.

Realizing that she is beneath his station in life, the girl tries to do all she can to win his love, and when she fails, decides to take herself out of his way by going back to her mother.

The balance of the story treats of a murder in the husband's home, and how he assumes the blame, in order to save the woman who committed it. At the trial, his wife takes the stand and tells a white lie. This saves her husband from being convicted on circumstantial evidence. Husband and wife are again reunited, thus made happy.

The part of the story that will move you the most is where the heroine offers to wrongly brand herself for life by telling a

white lie, in order to save her husband, whom she loves dearly, but who, to that time, had not appreciated her love. Because it has been handled by the director convincingly, it affects the spectator in the same way as if it were an actual fact.

The court room scenes have been photographed in a novel way; no walls are shown whatever, the characters being shown against black background.

The picture is absolutely clean; it should prove suitable for any audience.—P. S. Harrison.

"Oh, What a Knight!"

(Fox Sunshine Comedy—Two Reels)

HENRY LEHRMAN here presents a burlesque western with Mack Swain playing the role of the sheriff, who gives vent to a lot of humorous spoken titles on the order of "my little gal—." The two reels are exceedingly humorous and benefit by a number of cleverly interpolated gags that are mysterious as well as amusing. Fred Fishback, who directed, has handled all the scenes in expert fashion. The film bears more than an outward resemblance to the old "Ambrose" series of Sennett's particularly those that saw Swain in the role of the sheriff. The idea, however, is quite well worth repeating, especially when done cleverly. Ethel Teare provides the feminine interest.

"An Amazing Impostor," with Mary Miles Minter

(American Production Through Pathe—Five Reels)

THE last few pictures released, starring Mary Miles Minter, seem to possess more vigor, and to offer more genuine entertainment, than the ones produced of old. The cause for this change to the better is very plain, instead of depending on the charms of the star alone to put the picture over; she is also furnished with a story that has some "pep."

"An Amazing Impostor" should entertain any audience because of the good story, besides the good acting. "Exchanged identities" furnishes the foundation of the plot. Tired of the notoriety of being the daughter of a chewing gum king, the heroine seeks seclusion at some lonely spot. On the train she meets a notorious crook, masquerading as a European countess. The latter persuades the heroine to exchange identities. Thus the heroine's impersonation of a countess results in many complications that are worked out intelligently. Length, five reels.—P. S. Harrison.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California. Commission basis. Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

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Recent Productions Reviewed In Advance

(Continued from preceding page)

"Her Inspiration"

(Metro—Five Reels—Released Dec. 30)

GEORGE D. BAKER and Tom J. Geraghty collaborated on the story and scenario, "Her Inspiration," which serves as a starring vehicle for May Allison on the Metro program. The writers cannot claim originality in either subject matter or plot construction, but they can lay claim to having furnished an ideal Allison play—the kind that she did so well in when co-starring with the late Harold Lockwood. It is light as to dramatic strength, with no "heavy" moments interpolated and very little tenseness to make you grip your seats, but there is a real surprise in the climax which leaves you more than satisfied with the five reels of screen drama.

The story and adaptation are accredited to both Mr. Baker and Tom Geraghty. Either one or both made a bad break in the story's continuity for at about the beginning of the fourth reel the story ends for all intents and purposes. It is at this time that hero and heroine embrace and avow their love for one another. The remaining footage builds to the revelation that the romance, enacted in the Kentucky mountains with the "moonshiners" taking an active part, has been prearranged to furnish the hero, a young playwright, with the proper "local color" for his play. It develops that the heroine, supposedly, an unsophisticated maid of the mountains and the leader of the "moonshiners," are leading lady and villain, respectively, selected by the producer, to play the parts in the drama. Herbert Heyes as the young playwright is a bit too anxious at times to "act." Charles Elder, Allen D. Sears and Jack Brammall, handle character parts with cleverness. The reviewer recalls some clever work by Mr. Heyes opposite Jewel Carmen. His work in this picture is not in the same class.

"Her Inspiration" presents Miss Allison in an ideal role and brings to the surface all those delightful characteristics which the public will recognize as distinctive attributes of the star. She puts this Metro offering over with a dramatic bang. Robert Thornby directed. William E. Fildew photographed. The production was made under the supervision of Mr. Baker, manager of productions of Metro's West Coast studios.—*Joseph L. Kelley.*

"The Man of Might"

(Vitagraph Serial—First and Second Episodes)

THE serial of today is something vastly different from the serial of three or four years ago. Then it was a new plaything and producers played with them, they didn't work with them and put their best brains into them. Today the serial demands just as much attention as the most elaborate feature production if not more. Vitagraph in its recent serial productions has shown itself as capable a serial producing company as there is in the field today. And "The Man of Might" gives promise of being its greatest effort in this line.

"The Man of Might" is a rousing, fighting, thrilling serial when the first two episodes recently shown for review are considered. It starts off with action galore, nor does it let up in this regard in the least. As for thrills, the one which terminates the second episode is a thing to make the hair stand on end on a bald man's head. Hero and heroine speeding along in their car see that the bridge over a chasm has been blown up by the villains. But the dauntless pair "step on" their engine, and when last seen they are posing in mid-air with some hundred feet of chasm below them and the blue sky above.

The leads have all been well tried and proven by previous serial appearances. William Duncan is well equipped physically to carry the title role and his personality is pleasing. Edith Johnson is a heroine that appeals whenever she appears, and Joe Ryan, with a pretty scar across his face, is one of the most furious of all villains. Mr. Duncan, in his capacity of director has seen to it that the support enters into the spirit of the frenzied action with suitable vengeance while he has handled the thrills with skill to say the least.

The story again arrays the forces of virtue against those of villainy. This time the center of the struggle is an old white flag which has been cut into eight pieces and distributed to various people. By piecing these together the location of valuable treasure will be revealed, hence the furious struggle.

Cleveland Vaudeville House Turns to Film

THE New Gordon Square theatre, West 65th street and Detroit avenue, Cleveland, O., opened with a matinee on Christmas Day, under the ownership of Messrs. G. T. Sharpe and J. Scoville. Both Mr. Sharpe and Mr. Scoville are exhibitors of vast experience, both of them having other motion picture interests in the city. Mr. Sharpe operates the Southern theatre, West 25th street and Prame avenue. Mr. Scoville operates the Sunbeam, Kinsman and East 71st Street and the Ezella, Superior avenue and East 70th street.

The Gordon Square has been operated for several years as a vaudeville house. By pushing contracts and rushing deliveries Messrs. Sharpe and Scoville succeeded in redecorating, refurnishing and re-equipping the Gordon Square theatre in exactly seventeen days. This is record-breaking time, considering the difficulty of obtaining merchandise at this time, and the obstacles pertaining to deliveries.

A heavy mulberry red carpet has been spread on the floors of the theatre. The lighting fixtures have been entirely remodeled to suit the conditions necessary to get the best results for the projection of pictures, and new simplex projection machines have been installed. The symphony orchestra, under the direction of Mr. John Hronek, is a big feature of the New Gordon Square theatre.

Along with the new management, there is to be a new price policy introduced into the general policy of the house. Instead of two prices of admission, one to cover adults, and another for children, there are three sets of prices. The first one, of 22 cents admits adults. The second one, of 11 cents, admits children under twelve and over six years of age, and third one, of 6 cents admits children under six years old. Mr. Scoville has used this policy for some time at the Sunbeam theatre, and with great success.

The lobby of the house was a beautiful sight on the opening day, when it was filled with elaborate floral designs sent by fellow exhibitors and brother members of the industry.

DIRECTORY OF NEW THEATRES

ILLINOIS

The old Inter-Ocean Building, on Monroe street, Chicago, will be converted into a \$150,000 theatre by William S. Barbee, it is reported.

Murphessboro will have a new \$50,000 theatre on Thirteenth street, south of Walnut. John Marlow and Brothers, who own the Hippodrome, at Herrin, are erecting it with a seating capacity of 1,600.

INDIANA

J. S. and Noble Spiker are having a Chicago architect draw plans for a combined hotel and theatre at Sixth and Main streets, Vincennes, Indiana. The present Strand theatre, which occupies a small part of the site, will be torn down.

Vincennes will soon have another up-to-date motion picture theatre according to plans already drawn.

NEW YORK

At Flatbush a large motion picture theatre to seat 2,500 is to be erected by the Jewel Building Company, of which William J. Baker of 170 Broadway is president. It will be located on Flatbush avenue, near Farragut Road.

WASHINGTON

The New Liberty, a \$75,000 investment at Centralia, Wash., has just been completed. It is owned by the F. and S. Improvement Company, John Field and Albert Smith.

"THE FIGHTING ROOSEVELTS"—FIRST NATIONAL

Entertaining to Unusual Degree; Thrills Enough for Everyone

DON'T get it into your head that the only merit this picture possesses is the fact that it deals with the life of Theodore Roosevelt and his sons; if you do, you will find yourself sadly mistaken; the picture possesses entertaining values far above those of an average program offering. It should entertain everyone.

It is truly worth remarking at the ability to embody the elements of comedy and suspense in a biography; but they are there just the same. There are also some thrills in a few of the situations that should excite anybody's feelings.

The story deals with the life of Theodore Roosevelt, from babyhood to the time of his death. It is true that the knowledge of a spectator that the characters used to impersonate him in his different ages are not himself destroys some of the illusion; but the fact that all the incidents shown in the picture are true to life more than offsets that disadvantage.

If you handle this picture right, there is no reason in the world why you should not draw large crowds.—Length, 6 reels.—*P. S. Harrison.*

Produced under the direction of William Nigh for the McClure Company (no cast provided).

CATCH LINES

All the high-lights of Theodore Roosevelt's wonderful career set down on the films with accuracy and discrimination, with an adherence to truths that is commendable and with resultant dramatic climaxes that are more thrilling than fiction could ever be.

Who was the youngest member of New York's State Legislature? Who was the city's fighting Mayor, the State's fighting Governor? Who formed the regiment of rough-riders in the Spanish-American war? Who told the Kaiser to keep away from Venezuela? Who made Captain Pershing a major-general and Lieutenant Sims an admiral? Who was the greatest American of modern times? **THEODORE ROOSEVELT** is the answer to all those questions, and it is of him that "The Fighting Roosevelts" tells.

The life of the late Theodore Roosevelt is the greatest historical drama ever recorded on the screen. To see it is to see a series of facts more startling, more thrilling than fiction could ever be.

"The Fighting Roosevelts" is an authorized version of the life of Theodore Roosevelt. The late Colonel himself sponsored it shortly before his death. All his share of the profits goes to the Red Cross. See "The Fighting Roosevelts"—the life of the great American.

AD TALK

Next week the theatre will present for the first time in this city a film dealing with the life of the late Colonel Theodore Roosevelt, appropriately entitled "The Fighting Roosevelts." This feature picture traces the life of the great American from the days of his boyhood, up through his career as youngest member of the Legislature of the State of New York, takes us with him to the western plains, shows him to us as Mayor of New York City, as Governor of New York State, as the Colonel of a regiment of rough-riders in the Spanish-American war, as vice-President of the United States and finally as its highest executive chief.

Not one of the many dramatic episodes in the life of Roosevelt has been omitted from the picture and as a result "The Fighting Roosevelts" stands today as an accurate and complete history of the greatest American the country ever knew. The picture was made not long before the death of Roosevelt. He authorized it himself and stated that any profits that might accrue to him from its exhibition should be turned over to the Red Cross or other patriotic organizations. He co-operated with the director, gave him access to his libraries, albums and diaries and saw to it that the various events of his career were set down with the greatest degree of accuracy possible.

The picture stands today as an historical document, vastly entertaining in its each and every scene. Truth is stranger than fiction many times—to say in this case that it is more dramatic, thrilling and generally entertaining is not stretching the point in the least. To miss "The Fighting Roosevelts" would be to miss the best lesson in Americanism!

THE STORY

"The Fighting Roosevelts" traces the life of Theodore Roosevelt from boyhood. Though not robust and impaired by poor eyesight he is the typical American youth. Through his school and college days his ambition always brings just rewards and shortly after his graduation from law school he enters the State Legislature, its youngest member. After his career there he goes West to build up his constitution in the great outdoors and in the open country he makes friends—friends who stick by him for the rest of his life.

He returns to assume the office of Police Commissioner in New York City. Follow then his election to Mayor of the city, Governor of the State and then Assistant Secretary of the Navy. This post he resigns to take his part in the Spanish-American war at the head of the famous regiment of rough-riders, men recruited for the most part from his old acquaintances of the western plains.

The war done, he returns to Washington as Vice-President but only for a short time, for President McKinley is assassinated and Roosevelt comes to the chair. His blocking of the Kaiser in the Venezuelan controversy is depicted and then come his promotions of Captain Pershing and Lieutenant Sims, promotions that today stand as proof conclusive of his sound judgment.

Roosevelt's second term as President concluded, he retires to Oyster Bay, there to take up his home life and to spread the gospel of Americanism through his pen. The European war begun, he watches his four sons go to battle and hears with sorrow, and yet with pride, that one has made the supreme sacrifice.

SUGGESTIONS

It is not necessary to go into the manifold possibilities of this picture here. Localities and exhibiting conditions will direct each showman as to the best possible manner in which to exploit the production. We want to make it clear, however, that the advertising accessories provided are excellent in every respect. Particularly are the advertising cuts and the twenty-four sheet striking. Make thorough use of them. That twenty-four sheet is liable to attract more business to your

theatre if properly displayed than all the circus-like bally-hoos you could conjure up. Newspapers, too, will be glad to receive stories regarding the production as soon as they learn that it is authentic. Every one of them, politics notwithstanding, will co-operate with you in promoting the feature.

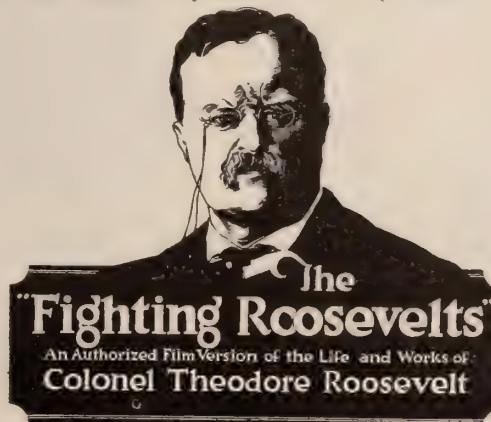
It will be rather poor ethics to circus the picture. It should be resented with a certain amount of dignity and regard for its central figure. Heavy advertising in dignified terms, a prominent display of the title together with the sub-line that it is "an authorized version of the life and works of Colonel Theodore Roosevelt" will pull business. In all advertising that you get up yourself bring out the spirit of true Americanism which characterized every act and saying of Roosevelt. Ads such as these will be found in the press sheet provided by First National. They are worthy of reproduction in any newspaper, large or small, and can be obtained at any First National exchange.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. The twenty-four has the title prominently displayed alongside a striking head of Roosevelt. One of the three contains same head with scene from production. The six has title and additional wording backed by a large star with a scene from production below. The other three is gotten up in same style. One of the ones has good portrait of Roosevelt, while the other has scene from production with five stars above, the larger one containing Roosevelt's head, the other four those of his sons.

PHOTOGRAPHS:—Lobby display photos are eight 8x10 black and white; ten 8x10 gelatines; eight 11x14 gelatines; two 22x28 colored. These constitute the regular lobby display. Twenty 8x10 black and white photographs are provided for the exhibitor wishing to make his own cuts.

PUBLICITY CUTS:—Five three-column. These illustrate various phases of the production and shows different actors assuming the Roosevelt role. There are one, two and three-column cuts of Roosevelt from drawings and photographs. There is also a novelty three-column (Continued on page 762)



immediately. All other advertising cuts provided on this production are of the same good, business-pulling style and should be obtained by the exhibitor who desires to get the most from the picture.

"CHEATING CHEATERS"—SELECT

Crook Play Which Gives Miss Young Chance to Do Excellent Work

YOU should go the limit with this picture. It is far more interesting and entertaining than any one ever released featuring Clara Kimball Young. To begin with, you have the story; then, you have the cast; and as you all know Allan Dwan, the director, there exists no need for further comment.

The story is a high class crook play, in which the heroine is a famous detective, a fact which neither the characters nor the spectators know until towards the end. Two gangs of crooks, ignorant of each other's identity, try to steal each other's jewels. Both sides pretend to be millionaires. The heroine succeeds in gaining the confidence of one of them and becomes their leader. In this manner she succeeds in rounding them all up, but prevails upon her employers to let them free, since they promise to lead a straight life. In the end, she marries the leader of the other gang, a young man, with whom she fell in love.

As the heroine, in spite of her peculiar position, does nothing despicable, she retains the spectator's sympathy; and as the plot is rather novel for the screen, it holds the interest alive to the end of the picture.

This offering should appeal to all; it is clean.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Ruth Brockton.....Clara Kimball Young
Grace Palmer.....Anna Q. Nilsson
Tom Palmer.....Jack Holt
George Brockton.....Frederick Burton
Stevens Wilson.....Frank Campeau
Antonio Verdi.....Nicholas Dunaew
Mrs. Brockton.....Mayme Kelso
Ira Lazaree.....Tully Marshall
Mr. Palmer.....Edwin Stevens
Phil.....Jess Singleton
Mrs. Palmer.....Eleanor Hancock
Ruth's chauffeur.....W. A. Carroll

Play by Max Marcin.
Scenario by Kathryn Stuart.
Directed by Allan Dwan.
Photographed by Arthur Edeson.

ADVERTISING AIDS

PAPER:—Two one-sheets (one scene of production and one star special for this production); two three-sheets (one scene of production and one star special for this production); one six-sheet (scene); one twenty-four-sheet (scene).

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats," colored scenes; one 22 x 28 star portrait, colored, upright (stock).

CUTS:—Two one-column electros (production); two two-column (production); one three-column (production); one half-column (star); one one-column (star); one two-column (star).

SLIDE AND MUSIC CUE SHEET available at all Select exchanges.

AD TALK

Clara Kimball Young, heading her own company, will appear at the theatre on of week in her latest feature, "Cheating Cheaters." This subject is one of the most elaborate and unusual in which the talented star has appeared. "Cheating Cheaters" ran for over a season on Broadway and attracted thousands to the theatre. It is in the nature of a melodramatic farce, although its actual character is not revealed until the finale. For the most part the action embraces the daring intrigue of two bands of crooks, each operating on the principle that the other is a family of great wealth and easy to swindle. Hence the picture's name, "Cheating Cheaters."

The cast that Miss Young gathered around her for this picture is one of the most distinguished ever assembled. Jack Holt is seen as the star's leading man. Anna Q. Nilsson, Tully Marshall, Frank Campeau, Edwin Stevens, Mayme Kelso and Nicholas Dunaew are others who appear. The picturegoer will instantly recognize that each one of these players stands for the best in the acting art. Campeau, Marshall and Stevens are three of the best known character men of stage and screen and have appeared in many big pictures.

The production was made under the direction of Allan Dwan. Here, too, is another man that stands at the very top of his profession. As Douglas Fairbanks' director he achieved a wide popularity, while he has handled many other stars, including Mary Pickford and the Gish girls. His handling of the many intricate situations of "Cheating Cheaters" is excellent from every standpoint.

THE STORY

A gang of crooks posing under the name of Brockton, makes its headquarters in a house near New York City. The moving spirit in this group of people is Ruth Brockton, who poses as the daughter of the house. The deal which the Brockton gang aims to put through is to purloin the valuable jewel collection of the Palmers, wealthy neighbors. Ruth meets Tom Palmer, the son of the house, and mutual fascination soon develops into love. As a consequence, when a fake telegram comes, calling the Brocktons out of town, Ruth is the recipient of an invitation asking her to stay at the Palmer home until her "parents" return.

Thus do the Brocktons' plans proceed smoothly. There is one fly in the ointment, however, for the Brocktons keep hearing that a headquarters man by the name of Ferris is on their trail. These reports persist and none of the crooks rests very easily when Ruth finally gains access to the home of the Palmers.

Ruth has not been in the Palmer household long before she makes a startling discovery. The jewels coveted by the Brocktons prove to be worthless paste imitations, but moreover the Palmers themselves turn out to be another gang of crooks, bent on robbing the supposedly wealthy Brocktons! When each side learns the truth about the other they decide to merge their forces and operate together, but then—

Ruth Brockton causes a surprise. She is none other than the mysterious Ferris from police headquarters! The crooks are in consternation until she makes known her decision to let them all go, providing they cease being criminals and devote their attentions to hunting down criminals. As for Tom Palmer, of course, he is the first to be pardoned.

SUGGESTIONS

Select offers you a title with this picture that means something. Here, indeed, is a real Broadway success picture. The play enjoyed a phenomenal run in all the large cities. Use the title prominently and play up the author, for he is one of the prominent playwrights of the day.

In addition to the title there is the star and the wonderful supporting cast. Of course Miss Young is a card but don't overlook that support. Practically all the supporting cast is noteworthy, particularly Jack Holt, Frank Campeau, Tully Marshall and Edwin Stevens. Mention them in your advertising, for their many appearances in pictures have gained them a large following.

Allan Dwan also is one of the better known directors in the field. He, too, will add to the box-office value of the production.

In advertising the picture don't, by any means, give away the secret of the plot, for the suspense is carried right through up to the end and the

(Continued on page 768)



SELECT SP PICTURES

Two-column scene cut

“OH, JOHNNY!”—GOLDWYN

Comedy of Contrasts Marks Louis Bennison's Screen Debut

LOUIS BENNISON, the new star of the Betzwood Film Company, who is to be presented in a series of pictures through Goldwyn, has a fresh, unassuming and altogether pleasing personality. He makes a fine cowboy and ought to inasmuch as hearsay informs us he once was of the plains. His enthusiasm for that which he undertakes is also marked. In fact, his enthusiasm and personality are so predominant that one forgets to gauge his ability as an actor.

“Oh, Johnny!” by Wilson Bayley, selected as his introductory vehicle is a comedy that contrasts the West with the East. The gist of the idea is that Johnny, happy-go-lucky cowboy and miner, comes east to be snubbed by society, but also to teach it a few things about itself. And when he returns to his home the girl is by his side.

There is a counterplot of crooks and swindlers to make things exciting and be sure that there are a number of laughs. This contrast of the two sides of the great American continent is always productive of some amount of comedy when handled intelligently. And when it comes to bringing out these humorous contrasts the author has done well. His continuity, on the other hand, is rather rough shod—not at all polished or skillful. But withal “Oh, Johnny!” is amusing. No one, we wager, will consider his time or his money ill spent in seeing it.

The production, the cast and the photographic work are commendable.—Length, 5 reels.—Peter Milne.

THE CAST

Johnny Burke..... Louis Bennison
John Bryson..... Alphonse Ethier
Charlie Romero..... Edward Roseman
Van Pelt Butler..... John Daly Murphy
Earl of Barncastle..... Frank Goldsmith
Adele Butler..... Virginia Lee
Dolores..... Anita Cortez
Mrs. Van Pelt Butler..... Louise Brownell
Written by Wilson Bayley.
Directed by Ira M. Lowry.
Photographed by David Calcagni.

CATCH LINES

Mr. Bennison is a star new to the screen—yet his performance in “Oh, Johnny!” firmly established him as a star by right of personality. His smile and his manner are irresistible—and so is the comedy that forms his first Goldwyn vehicle. You'll like it.

In which a breezy, happy-go-lucky westerner rescues his lady love from crooks and swindlers of the East to the tune of many laughs.

He didn't have very good table manners and a lawn fete didn't seem like home to him, but, by heck, he had a heart of gold, and when it came to quick action against crooks and swindlers he was there with the goods. “Oh, Johnny!” is a romantic comedy that hands out a real laugh in every scene.

Produced under the direction of Ira M. Lowry, the man responsible for “For the Freedom of the World” and “For the Freedom of the East,” two of the Goldwyn specials.

AD. TALK

On _____ of _____ week the management of the _____ theatre will present “Oh, Johnny!” a new comedy contrasting the East with the West. More than ordinary interest is attached to this presentation in that the picture introduces to the screen a new star in the person of Louis Bennison. Mr. Bennison is possessed of an unassuming and pleasing personality and appears to the manner born in his western clothes. Little was known of him on the speaking stage until a couple of seasons ago he startled New York and came into popularity over night by his playing in “Johnny, Get Your Gun,” a stage play concerning life in the motion picture studio. He exhibited himself to such advantage in this production that soon afterwards he was signed up by the Betzwood Film Company to do pictures. “Oh, Johnny!” is the first of his series, all of which will be distributed through Goldwyn Pictures Corporation. “Oh, Johnny!” tells the story of Johnny Burke, a western miner, who comes to the East when he learns that his partner in the Lost Camp Mine, Adele Butler, is being swindled by her uncle and aunt. Out of his native garb Johnny appears to poor advantage at a lawn fete or at dinner. His manners for such occasions have been gleaned from a text-book and not a very accurate one either. But when it comes to handling the cheaters and rounding up three crooks Johnny is in his element. Then indeed do the ways of the East melt into insignificance compared to those of the West. Throughout its length “Oh, Johnny!” hands out laughs and thrills and a pretty romance. It is thoroughly worth while.

ADVERTISING AIDS

PAPER:—Lithographs are furnished in one, three and six sheets.
LOBBY DISPLAY:—Stills are furnished in three sizes, 8x10, 11x14, and 22x28, all colored.
PRODUCTION CUTS:—Two two-column; three one-column. These all have Bennison prominent. The scenes all illustrate the western character of the production and generally show the more serious side of the picture. A two-column cut of Bennison in full western makeup is also provided.
ADVERTISING CUTS:—Two two-column; two one-column. Of these, the two-column reproduced on this stage best illustrates the character of the production. The others, too, are gotten up in the attractive Goldwyn style and are commendable from every viewpoint.
SLIDES AND MUSIC CUE SHEET among other accessories provided at all Goldwyn exchanges.

SUGGESTIONS

All advertising that you do on this production should emphasize the fact that Bennison is a star new to the films and that his personality is a happy-go-lucky, instantly appealing one. You can mention his stage success “Johnny, Get Your Gun” and with profit because this play had quite a run on Broadway only a few seasons ago and was generally well liked. The story which shows a westerner in the East is nothing original, but you might hint at it and relate some of the interesting passages be-

cause this sort of stuff always seems to carry a great popular appeal. You can promise a fast, pleasing comedy and you won't have any disappointed patrons because “Oh, Johnny!” is just that. The title of the feature gives you a good chance to use the popular song, “Oh, Johnny!” providing you can get the rights, as one of the dominating tunes in your musical program. The character of the tune would fit this picture particularly well.

THE STORY

Johnny Burke, cowboy and miner, becomes more than comfortably well off through the discovery of the Lost Camp Mine. John Bryson, a capitalist from the East, tries in various ways to secure the mine and employs a half-breed to help him, but none of their moves is quick enough for Johnny. He refutes every underhanded attempt they make to get possession of the land. One day Johnny discovers an old prospector near the entrance to his claim. The old man has labored long to get there and believes that he has made the first discovery. He dies, telling Johnny to develop the mine for his daughter, Adele. And Johnny, particularly when he sees Adele, decides that he will follow instructions. Bryson, returning to the East, confers with Mr. and Mrs. Van Pelt Butler, Adele's uncle and aunt, and tells them of her fortune. They invite

(Continued on page 761)

Betzwood Film Company presents

Louis Bennison

in

OH, JOHNNY!

By Wilson Bayley
Directed by Ira M. Lowry

The romance of a
lost mine and a
found heart.

RELEASED THROUGH

GOLDWYN

Two-column ad cut with mortise for additional attractions

"COME AGAIN SMITH"—HODKINSON

Fits the Star Like Proverbial Glove; Interest Is Plentiful

IN writing the story of this picture for Mr. Kerrigan, the author has hit the nail square on the head; it could not fit him any better. He is given the role of a millionaire's son, who is accused by his father of knowing how to spend money, but not how to make it.

Most of the picture's interest hinges on that part of the story where the hero, while sitting on a bench in the park among other tramps, is picked up by a philanthropist, taken to his home, is fed, clothed, and told to enjoy himself at his expense for a week. When asked to relate his past history, he is laughed at when he tells them he is the son of an oil magnate of the West.

Your patrons should enjoy this picture immensely, as it is full of life; it holds the spectator in continual suspense, and it is unusually consistent for an improbable story; besides, clean and wholesome comedy situations are scattered throughout the plot.—Released Feb. 10.—Length, 5 reels.—P. S. Harrison.

THE CAST

Joe Smith.....J. Warren Kerrigan
Ned Stevens.....H. A. Barrows
Franklin Overton.....William Conklin
Anne Stevens.....Winnifred Greenwood
Lucy Stevens.....Lois Wilson
Joe Smith, Sr.....Charles French
John Creighton.....Walter Perry
By John H. Blackwood.
Directed by E. Mason Hopper.
Supervised by Jesse D. Hampton.

CATCH LINES

Joe Smith, Sr., millionaire oil magnate, wagered Joe Smith, Jr., his son and heir, that he couldn't make his own living. One year later Joe, Jr., found himself on a park bench in New York, penniless, hungry and dirty and possessed of a pretty good idea that father was right! But he didn't give up and success came when it was least expected.

J. Warren Kerrigan again supported by Lois Wilson. A romance of an unusual character. The story of a millionaire's son whom people believed a pauper.

Some hard luck! To be stranded on a park bench without a cent in his pocket when his father was three thousand miles away with several millions! And no one would believe that Joe Smith was the son of the famous oil magnate. How he proved it is a story of excitement and romance.

AD TALK

J. Warren Kerrigan in "Come Again Smith" will be the star at the _____ theatre on _____ of _____ week. "Come Again Smith" is by John H. Blackwood and tells the story of a millionaire's son who becomes rather peeved when his father tells him that he doesn't believe it possible for him to earn any money. Joe, the young man, insists that he can and thereupon his father tells him to go ahead. One year later Joe finds himself on a New York park bench, penniless, dirty, hungry and possessed of a strong notion that "father was right." But along comes one Red Stevens. Mr. Stevens is a fellow who believes in human nature and he prefers to invest in Joe rather than in oil stock that he has a strong suspicion is worthless.

And there begins Joe's business success and also his romantic success. To go into a detailed description of the rest of the action in the short space provided here would be to spoil one of the cleverest, most genuine and appealing stories ever transferred to the screen. "Come Again Smith" offers Kerrigan a role in which he appears to excellent advantage, while the support with which he is surrounded is of the highest order, including as it does Lois Wilson, H. A. Barrows, William Conklin, Winnifred Greenwood, Charles French and Walter Perry.

"Come Again Smith" was produced under the direction of E. Mason Hopper, a capable man in his line. Other features on the bill of the _____ theatre for the same dates are _____.

THE STORY

Joe Smith, son of a multi-millionaire western oil magnate, finds himself on a New York park bench, penniless, dirty and hungry. One year before his father had said that he couldn't earn

his own living. Joe had said that he could. Now he found himself thinking he couldn't. Ned Stevens, a kindly business man, decides to make an investment in Joe and see whether he'll bring returns. He prefers this method of investment to playing with Franklin Overton's oil stock which isn't exceptionally secure. So Joe is taken to Stevens' home and made presentable. Then unexpectedly Stevens' wife, Anne, and his sister, Lucy, return from a trip. Joe is introduced as a guest from the West and to make the story good, the millionaire's son tells the true story of his life. It impresses Lucy, but Stevens and Overton think him a wonderful liar.

Overton watches Joe's attachment to Lucy grow with jealousy, but he finds the young man valuable, for his story regarding his relationship with the powerful Smith of the West having circulated, Overton's shady proposition prospers when he introduces Smith as his partner. Anne is persuaded to invest in Overton's proposition and when called to furnish a margin she pawns her jewels. The Stevens suspects Joe of stealing them. Anne confesses the story to Lucy, who tells Joe. He thereupon thrashes Overton, but the pawn ticket is not to be found.

Joe's father having heard of the escapade comes east just as Overton is attempting to accuse Joe of having pawned the jewels by secreting the ticket in his clothes. Matters are straightway straightened out. It is proven that Joe's story was no lie. Overton is exposed and Lucy and Joe are very happy in each other's company.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; one one-sheet.

LOBBY DISPLAY:—Set of eight 11x14 colored photographs and title card; one 22x28 colored scene; one 22x28 of star.

CUTS:—One-column cuts of Kerrigan are furnished for dressing ads or for text columns of newspapers. The two-column cut reproduced below is also available at exchanges handling this production.

SUGGESTIONS

This romantic, unusual story best deserves partial relation in any advertising done. Tell the predicament of Joe Smith, millionaire's son, who finds himself down and out on a park bench. Then suggest that romance and adventure hovered near and that ultimately Joe made good by seizing every opportunity and telling the truth, although no one but the girl believed him. This is a fascinating insight into the story and ought to create enough interest in the reader to attract him to your theatre.

The title is catchy and should be prominently displayed, while Kerrigan is a star who has held his own for a number of years. Also use Lois Wilson's name. Her many appearances with Kerrigan have created for her a following of considerable proportions and she has a certain "box office" value that should not be overlooked by the exhibitor.



Two-column ad cut furnished at all Pathe exchanges

"ADELE"—UNITED PICTURE THEATRES

Here's Opportunity to See if Patrons Want More War Stories

THIS is a war picture clear through; consequently, the satisfaction it will give depends on how your patrons like this sort of subjects.

As far as the production end of the picture is concerned, you will find few faults with it, as a considerable sum of money has been spent to make it as realistic as possible; but in regards to the entertaining angle you may find much to question, as several of the situations are gruesome—in fact too gruesome, close up scenes of bandaged soldiers in agony being often shown; blood leaking through the bandages is also shown in some of them.

What the picture does is to arouse the spectator's passion of anger against the shameful conduct of the Germans, who are shown as handling the nurses roughly; the wronging of a woman (not the heroine) is also hinted at.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Adele Bleneau.....Kitty Gordon
 Captain Fraser.....Mahlon Hamilton
 Captain von Schulling.....Wedgwood Nowell
 Doctor Bleneau.....Joseph J. Dowling
 From "The Nurse's Story," by Adele Bleneau.
 Scenario by Jack Cunningham.
 Directed by Wallace Worsley.
 Photographed by Clyde De Vinna.

AD TALK

The second picture offered by the United Picture Theatres of America, Inc., will be presented at the theatre on week. This subject stars Kitty Gordon and is known as "Adele." It is the story of an American nurse's adventures in the European war zone and is replete with situations of a thrilling character. The United Picture Theatres' first offering was "The Light of Western Stars" with Dustin Farnum. This production firmly established the company as one of the leaders in the photoplay producing field and "Adele" adds still further lustre to the name of this organization.

"Adele" is taken from "The Nurse's Story," by Adele Bleneau and is said to be a skillful combination of fact and fiction. Adele, an American nurse, is one of the first to volunteer for services overseas after the outbreak of the war. On the way over she meets Captain Fraser of the British army and later when she is stationed at an advance hospital she again sees him, this time seriously wounded. A German captain who had admired Adele in Washington is later brought in. Jealous of Fraser, he rips the bandages from his wounds when unobserved. Adele comes just in time to save the Britisher's life. But later the hospital falls into the hands of the enemy and the enemy captain has the lovers in his power.

The film builds to a thrilling climax wherein the quick wit of the American girl is pitted against the brutality of her captors. How she wins out over them is told in a denouement of great dramatic intensity. Miss Gordon receives exceptional support from Mahlon Hamilton, Wedgwood Nowell and Joseph Dowling. The picture was directed by Wallace Worsley.

CATCH LINES

The story of an American nurse in France—a thrilling page from the history of the Great War.

Captured by the Germans, Adele was given the choice of betraying an Allied secret or seeing the man she loved, Captain Fraser of the British Army, shot down on a trumped up charge of espionage. How she managed this trying situation is thrillingly told in the climax of "Adele."

Kitty Gordon, the magnificent, in a photoplay of the war. A story that will thrill you—that will make you sit tight with wonder. The predicament that Adele Bleneau finds herself in seems to close all chance of escape. And yet she finds a way out—a way that can be seen in "Adele."

Adapted by Jack Cunningham from Adele Bleneau's thrilling romance, "The Nurse's Story"—it is a photoplay that will grip you with every scene. No war picture like it has been produced.

THE STORY

Adele Bleneau is the daughter of a famous Louisiana doctor and she takes a great interest in his hospital work, learning much regarding medicine and finally qualifying as a nurse. When Doctor Bleneau dies she is his soul heir but a life of luxury does not appeal to her and when the war comes she is one of the first to volunteer her services as nurse. Adele is loved by Captain Fraser of the British Army, whom she meets in Washington. It so happens that she sails for France on the same boat as the Captain who is returning to resume active service in the trenches. Captain von Schulling is a would-be rival for Adele's hand but his suit makes small progress.

When nursing the wounded at the front, Adele learns that Fraser lies very seriously wounded in a section still swept by shell fire. It is she who organizes a rescue party and brings the Captain in from his perilous position. Shortly afterwards von Schulling, also wounded, is brought into the hospital. He is placed in the same room as Fraser. When Adele leaves the room he jumps from his bed and tears the bandages from Fraser's wound. Adele, returning, fights with von Schulling and overpowers him in his weakened condition. She quickly goes to Fraser's aid.

Shortly after this the enemy surrounds the hospital—the tide of battle turns and Adele and Fraser find themselves in von Schulling's power. Adele is given the choice of betraying the Allies or seeing Fraser shot down on a trumped up charge of spying. How she manages this situation forms a climax of thrilling power.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet (stock of all the United Stars).

LOBBY DISPLAY:—Twelve 8 x 14; photographs, eight 11 x 14; two 22 x 28.

CUTS:—Star cuts are furnished in one and two-column sizes. There is a two-column advertising cut and a one which is reproduced on this page. There are two two-column scene cuts. Mats are furnished on all these cuts at United exchanges while a mat of three-column scene is also on hand.

SLIDE AND MUSIC CUE SHEET also provided at United exchanges.

SUGGESTIONS

There have been a lot of war pictures but most all of them have centered around the hero. Here in "Adele" a nurse is the main character. Stress this point in your advertising and you will be playing from a different angle. The problem which confronts Adele in the climax of the story bears relation in your advertising. She is confronted with the alternative of telling an important Allied secret or seeing her lover shot on a false charge of espionage. Here is a strong argument and one which you can use in any advertising with advantage.

Feature Kitty Gordon prominently, for her last screen appearance was made some time ago and there are those who will be anxious to see her. She is known generally for the splendor of her gowns. You might say that in this picture she gives these the slip and dons a Red Cross costume—this would be another way of creating interest, inasmuch as it is such a contrast with her usual appearances. Mahlon Hamilton is a serial hero and has played with Petrova in a good many pictures. His name will carry weight in some localities.

"OH, JOHNNY"

(Continued from page 759)

her east and she accepts, although she is loathe to leave Johnny. Mrs. Butler schemes to marry her off to the so-called Earl of Barncastle, a man who is, in reality, a crook, while with Bryce, Van Pelt Butler himself plans to swindle her of her portion of the Lost Mine stock. And then Johnny appears on the scene.

He gets a cold reception from Mrs. Butler while her husband retreats to his room, fearful of the consequences if Johnny ever learns what he has done. Things come to a climax when the Earl and two of his pals loot the house, store the booty in a trunk and make off, taking the girl with them. Just as a mock marriage is about to be pulled off, Johnny emerges from the trunk and makes his presence known in no uncertain terms. After that Johnny and Adele return to the West, none the worse for their experience in the too effete East.



HELLO! YES it's
KITTY GORDON
 IN
"ADELE"
 United Picture Theatres of America Inc.

One-column ad cut

"TODD OF THE TIMES"—PATHE

Star's Work Is Good and Story Has Been Treated Well

THIS picture should give good satisfaction, although it may not cause anybody to rave over it. There is nothing extraordinary about the story, except that good treatment and the star's good acting help to put it over.

The plot deals with newspaper men and the methods they use in putting over a "big scoop." The hero is a city editor who aspires to be a managing editor. He eventually succeeds in becoming one, by his success in exposing a gang of racehorse track thieves, headed by the town hotel owner, who was posing as a reformer and a saint.

There are many comedy situations throughout, which should draw good laughs. The picture is well directed and photographed.—Released Feb. 9.—Length, 5 reels.—P. S. Harrison.

THE CAST

Theobald Todd.....Frank Keenan
Roy Reynolds.....Buddy Post
Mrs. Todd.....Aggie Herring
Harrison G. Monroe.....Herschel Mayall
Henry Holt.....George Williams
Rodney Plummer.....Joe Dowling
John Watson.....Jay Morley
Janet Milton.....Irene Rich
Lee Martin.....Arthur Milette
Marie.....Ruth Langston
By Jack Cunningham and John Lynch.
Scenario by Jack Cunningham.
Directed by Eliot Howe.
Photographed by Charles Kaufman.
Produced by Robert Brunton Company.
Distributed by Pathe Exchange.

CATCH LINES

Frank Keenan in a human, humorous role. Mr. Keenan has been seen in a number of exceptionally strong and dramatic features of late. In "Todd of the Times" he again demonstrates his ability, as in "More Trouble," to play homely comedy and to play it well. There is much that is amusing and much that is real in "Todd of the Times." It's a picture that can best be described as "different."

An entrancing story of a newspaper in a small town. All the characters from Theobald Todd, the plodding master of journalism, to Irene Rich, the society reporter, are interesting and amusing. And the plot is one of the most entertaining of the lighter sort that has been offered in some time.

Theobald Todd was henpecked until his great work on a single story won him the managing editor's chair of the Springfield Times. That night when he went home to his wife he turned the tables—insisted on equal suffrage and told his wife what to do and how to do it. Frank Keenan in "Todd of the Times" is one of the most human and humorous pictures of the year.

AD TALK

Frank Keenan will be the star at the theatre on _____ of _____ week in a Pathe feature entitled "Todd of the Times." This picture is quite unlike the heavy dramatic subjects which Mr. Keenan has been offering in the past. If comparisons must be made, it is somewhat similar in character to his previously successful comedy, "More Trouble," although the content of the five reels reveals a totally different sort of story. Mr. Keenan is as able a delineator of comedy and of homely character as he is of strong, highly sustained parts. And in "Todd of the Times" he makes this fact clear, for as the meek and mild Theobald Todd, city editor of the Springfield Times, he creates a character that is both humorous and human.

It is Todd's ambition to become managing editor of the paper some day, but lack of aggressiveness always stands in his way. His big chance comes when the paper is left in his charge for a short time while his employer is away. Todd gets on the track of some gamblers and proceeds to get the whole story, which is particularly interesting, inasmuch as the leader of the miscreants is supposedly the town's most respected citizen. The owner of the paper is pleased at Todd's ingenuity in handling the story and afterwards gives him the position he so long coveted.

Interwoven with this story, is the home life of Todd, which, at first, is much the same as his office life. His wife continually lords it over him, but when he gains his promotion in the business world he takes it upon himself to remove the family troubles from his wife and don them himself.

THE STORY

Theobald Todd of the little town of Springfield is city editor of the Times and his ambition is to some day assume the duties of managing editor. His lack of ambition seems to hinder him at all times and although he is known as possessing a wonderful nose for news, the owner of the paper looks upon him as its city editor and nothing else. Even when the managing editor's chair is vacated Todd is not offered the position. His attitude in business is much the same as in his home. Mrs. Todd has already had one husband and she knows the managing end of the game pretty well. Consequently, Todd finds himself bossed around both at home and in the office.

Rodney Plummer, foremost citizen of Springfield, sets out on a vice-crusade, his purpose being to sweep the gamblers from the town. Todd, during the absence of his employer, gets on the track of a bunch of race track men who operate under the guise of brokers. His clues lead him into possession of all the facts of the case and he trails the gang to the man higher up, who proves to be none other than Rodney Plummer himself. His reform crusade was only a bit of camouflage, after all. Todd gets out a special edition of the paper and startles the whole village.

When the owner of the Times returns he is so pleased that he immediately makes Todd managing editor, and his success at the office giving him courage to a degree never before dreamed of, Todd returns home and straightway dons the trousers so long worn by his wife.

ADVERTISING AIDS

PAPER:—One twenty-four-sheet; one six-sheet; two three-sheets; one one-sheet. All paper serves to bring out the light character of the production and all has star in prominent poses. The scenes are particularly well selected and will arouse a good deal of interest about the picture.

LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scene; one 22 x 28 of star.

CUTS:—(Advertising)—one one-column; one two-column; one three-column. These cuts, like the paper, are all of comedy design and will be particularly good for dressing advertisements. Pathe doesn't usually supply such an extensive line of advertising matter on its features and the exhibitor would do well to look these cuts over.

A two-column scene cut is also supplied for use in text or advertising columns of your newspaper.

The regular one-column star cuts are also procurable at all Pathe exchanges.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Inasmuch as Frank Keenan usually appears in features of a heavy dramatic character, be sure to bring out in your advertising of this production that it is a light subject of a humorous and a human nature. Say that it is a story of small town newspaper life with Keenan giving a thoroughly human characterization of a small town newspaper man. You haven't got much to offer in the way of plot, so be sure to accentuate the picture's humorous and human interest points. Relate the manner in which the newspaper man finally found out how to rule his family when success in business came to him.

Play up Keenan's name, for he is a real star; one so called and deserved. The advertising cuts supplied you by Pathe are a new departure for this house and it would be well to secure some of them, for they are all good and give a good idea of the character of the production.

"THE FIGHTING ROOSEVELTS"

(Continued from page 757)

showing Roosevelt's head on a screen with "Charlie," "Mary" and certain screen types giving way to him. A seven-column strip of six poses of Roosevelt reproduced by courtesy of the New York World is also supplied.

ADVERTISING CUTS:—One, two, three and four-column advertising cuts are available on this production. The one-column, reproduced herewith, also comes in two and three-column size and can be used in dressing advertisements in various ways. The cuts all are dressed with head of Roosevelt in characteristic pose. Signature cuts of Theodore Roosevelt are also available with which to drive home the authenticity of the production.

SLIDES:—In addition to two regular announcement slides First National also provides the exhibitor with a special slide containing Roosevelt's statement that all profits accruing to him from the production would go to the Red Cross. This announcement is framed in the emblem of this organization.

Music cue sheets are also provided, while a four-page herald illustrated by R. M. Brinkerhoff is among the many accessories furnished the exhibitor with which to exploit this production.



Three-sheet poster

"THE HIGHEST TRUMP"—VITAGRAPH

Entertaining Spy and War Drama with Loads of Action

"THE HIGHEST TRUMP" starts off with a good touch of mystery, keeps the suspense rising constantly and introduces a number of novel situations that make the whole a thoroughly pleasing piece of entertainment. If the story moved at a slower pace one would feel obliged to point out its various impossibilities, but the fact is that it moves with such startling rapidity and offers such a kaleidoscopic series of incidents that it is entertaining all the while and seldom palpably manufactured.

Its authors, H. H. Van Loan and the star, Earle Williams, have kept it moving like lightning and evidently sought to build to a highly effective climax wherein the heroine discovers her husband wearing an iron cross. This scene the director has chosen to treat more in a comedy light and while the effect is good it is not exactly in tune with the beginning of the story.

The airplane stuff introduced including a fight in the clouds and the crash to earth of one machine is particularly commendable. It is well introduced and provides a number of thrills. One of the best pieces of double exposure work ever accomplished appears in the first reel. Mr. Williams and Miss Darmond appear to advantage in all their scenes.—Length, 5 reels.—Released Feb. 3.—*Peter Milne.*

THE CAST

John Paget
Richard Paget
Earle Williams
Grace Darmond
Robert Byrem
John Cossar
C. H. Geldart
Robert Bolder
Miles McCarty
By H. H. Van Loan and Earle Williams.
Directed by James Young.

CATCH LINES

Richard Paget, the American Ace, flew to German headquarters and received an Iron Cross in recognition for his services for the Hun government! Was he a traitor? How came he to have access to the German lines? See the solution in the startling photoplay, "The Highest Trump," now shown at the theatre.

Containing a series of remarkable battles in the clouds—shows an airplane dashing to the earth and smashing to bits in a terrific explosion. Some of the most sensational scenes ever cast upon the screen are shown in "The Highest Trump."

Written by H. H. Van Loan, one of the rising authors of the day, in collaboration with the star himself.

It was on their peculiar honeymoon that Lois discovered her husband in possession of Germany's Iron Cross. Was he a traitor? Should she kill him to save him from himself? A startling climax caps "The Highest Trump," now on view at the theatre.

AD TALK

Earle Williams will be seen in something of a new role when he appears in "The Highest Trump," at the theatre on week. This is a spy and war story but rest assured that it departs from the beaten track not a little. No atrocities are revealed before the spectator's eyes. Instead, the rapid, breezy action of "The Highest Trump" is loaded with sound mental and physical thrills, while the scenes laid in the war zone are played in lighter vein, a vein, let it be said, that is considerable more realistic than the blood-and-thunder tempo in which such scenes are usually played.

"The Highest Trump" was written by H. H. Van Loan, one of the rising screen writers of the day, in collaboration with Mr. Williams himself. These two have fashioned a particularly adroit and original story. John Paget, when involved in an affair of honor, takes his life after sending for his twin brother, Richard. Circumstances force Richard to assume the role of his brother, even before the late man's fiancée, Lois Graham. It develops shortly afterwards that John was in the power of German spies and that he had financed an airplane company that planned to deliver defective machines to the United States Government.

Of course it is Richard's mission to combat these spies and this he does throughout a series of most unusual and thrilling situations. There are some airplane battles in "The Highest Trump," one of which shows a machine crashing to the ground and exploding that puts anything else ever done in this line far in the shade. Grace Darmond appears as the leading woman in the picture and her beauty and personality are, in a large measure, responsible for the picture's success.

THE STORY

Richard Paget is called from Washington to find his twin brother, John, dead, a victim of poison. In John's papers he finds a plea to him to take over his affairs. Although it is a difficult proposition, particularly as John was engaged to the beautiful Lois Graham, Richard starts in to fulfill the wish. Shortly he discovers that his brother had financed an airplane company, the officers of which are all German spies. It is their plan to make defective planes and so hinder the activities of the American fliers. Richard says nothing, but steadily goes about his work.

Soon he enlists and, winning a commission in the aviation corps, goes to France. Lois follows after as Red Cross nurse. General Graham, her father, is at the head of Richard's squadron. He admires Klassig, one of his lieutenants, very much, not knowing that this man is in reality a German spy. This information, however, Richard has long known, inasmuch as Klassig was one of the prime movers in the airplane corporation. Richard proves himself the master of the enemy in the air. Shortly after his arrival abroad he marries Lois.

Klassig gives him instructions to fly over the German lines and descend. There he is received by the German officers and decorated with the Iron Cross for his work in the United States. Suspicion finally descends on him and he is arrested at orders from Washington. It is not until then that he explains his case; that he had assumed his brother's role for the purpose of double-crossing the spies. This confession out, Lois admires him the more and they go into

each other's arms, despite the fact that the enemy is staging a little raid around them.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 black and white photographs and title card; 8 x 10 photographs of star.

The star photographs are provided for use
CUTS:—One one-column scene cut; one two-column scene cut (reproduced herewith). Also one and two-column cuts of star.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Bring out in all advertising that you do on this production that it is a breezy, swift and happy story of the war and of spies, with just a touch of mystery. If you follow this course you will distinguish it from the usual cut-and-dried war play with its attendant scenes of murder and atrocities. Feature the wonderful airplane battles in the film. While some of these scenes have been taken from the weeklies, they have been worked into the major film excellently and it takes an expert to distinguish between them and the other portions of the film. There is one scene that shows a machine crashing to the earth and exploding, which you can well feature in your advertising as the only scene of its kind ever done.



EARLE WILLIAMS
in Vitagraph Star Series Release
"THE HIGHEST TRUMP"
Two-column scene cut

"FIGHTING THROUGH"—HODKINSON

An Example of Excellent Production with Patriotism Uppermost

HERE is a picture you don't have to be ashamed to show to your patrons; nor to invent any excuses to offer to them.

The story is full of "juice" and well put together. It is about a love affair that starts in America and ends in Mexico, just on the other side of the border. The hero of it is unjustly accused as being a coward, but he proves he is not one by risking his life to save the heroine.

The element of American patriotism forms one of the main features of the story. In advertising the picture, however, be careful and avoid conveying the impression that it is a war subject, because it is not. There are no war scenes shown in it, nor does it deal with any of the phases of the war; its object is simply to teach every American, whether a Northerner or a Southerner, to be loyal to the flag, and heartily support the nation in this war; to attain this end, it uses the hero, the son of a proud Southerner, as an illustration.

It is a clean entertainment.—Released through Pathe Exchange, Jan. 27.—Length, 6 reels.—P. S. Harrison.

THE CAST

Robert Carr.....E. K. Lincoln
Col. Dabney Carr.....Spottiswoode Aitken
Braxton Warren.....Frederick Vroom
Mrs. Warren.....Helen Dunbar
Maryland Warren.....Millicent Fisher
Raymond Haynes.....Hayward Mack
By W. Christy Cabanne.
Directed by Mr. Cabanne.
Photographed by Sam Landers.

CATCH LINES

Robert Carr lived in the past. A Southern Confederacy was still his ideal. The Stars and Stripes constituted a foreign flag. But one day came the awakening. Robert learned that a united nation stood in defense of united ideals. The story of his awakening is superbly told in "Fighting Through."

Robert Carr didn't have much use for the United States until he saw a Mexican renegade jumping on its flag. Then his fighting blood came to the surface.

Written and directed by W. Christy Cabanne, one of the leading directors of the art. It was Mr. Cabanne who gave us "The Lamb," "Draft 258" and "The Slacker." See his latest contribution to the screen. It is his best.

A thrilling tale of the Mexican border in which the latent patriotism in a southern gentleman is aroused to fighting pitch.

AD TALK

"Fighting Through," a new picture of particular interest, will be shown on the screen of the theatre on _____ of _____ week. This bears the Hodkinson trademark and has E. K. Lincoln as its star. The picture was written and directed by W. Christy Cabanne, one of the cleverest men in the business. It was Mr. Cabanne who produced the first Douglas Fairbanks picture, "The Lamb," which skyrocketed him to fame over night, and it was he who was responsible for the great patriotic feature, "Draft 258," and following that, "The Slacker."

In "Fighting Through" Mr. Cabanne has produced a patriotic picture of an entirely different sort. The central male character is a southerner who even in these modern times looks with disfavor on the Northern States. He forever dwells on the lost cause of the Civil War. The Southern Confederacy is his nation. How he is made to see the real patriotism through a series of startling experiences on the Mexican border and how he proves to the girl he loves that he is neither a coward nor a disloyalist, forms a photoplay full of stirring incident.

Mr. Cabanne's fine directing hand is to be noted in every scene of the film. The action is fast, there are numerous touches of a real human character, while the suspense of the climax is built to an unusually high point. Mr. Lincoln is a fitting type for the stellar role, while his performance is to be commended throughout the action. He is supported by a capable cast, including Millicent Fisher, Spottiswoode Aitken, Hayward Mack, Frederick Vroom and Helen Dunbar.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; one one-sheet. Six, three and one, denote western character of production. Other three is love scene.

LOBBY DISPLAY:—Eight 11x14 colored photographs and title card; 22x28 colored scene; 22x28 of star.

CUTS:—One column cuts of Lincoln are procurable for dressing advertisements or for use in text pages of newspapers or for progress. The two-column scene cut shown below is also available at Pathe exchanges.

SLIDE AND MUSIC CUE SHEET also provided.

SUGGESTIONS

Your strong selling point with regards this feature is undoubtedly the leading male character. Bring out the fact that he cared little for the United States until an encounter with Mexican renegades stirred his latent patriotism. Feature this fact in the most forceful, punchy catch lines you can fix up. Get the spirit of patriotism in all your ad copy, only be sure to clearly bring out the character of the production so that patrons will not be misled into thinking that it is a story of the European war.

E. K. Lincoln is a pretty popular actor and deserve to be featured prominently. So also does the director, W. Christy Cabanne, for although

he has not done much work recently, his past pictures have been generally successful and his name has often appeared before the public.

THE STORY

Robert Carr, a Virginian, has been brought up in a family that believes in the lost cause of the Civil War. His flag is still the Stars and Bars. He is engaged to Maryland Warren, a girl of the South who is thoroughly American. One day while the two are riding they are joined by Raymond Haynes, Robert's would-be rival for the hand of Maryland. In climbing a barbed wire fence for flowers Robert tears the seat of his trousers and is seized with a shyness that he cannot overcome. As a consequence he is unable to follow after a runaway horse that dashes by. Raymond goes to the rescue and Maryland calls Robert a coward.

When, the next evening, Maryland sees Robert remain seated during the evening ceremony of lowering the Stars and Stripes, she is convinced that he is disloyal as well as a coward. She refuses to have anything more to do with him. And so they go on until one night Robert is beaten to insensibility by thugs and cast into a freight car. When he awakes it is somewhere in Arizona in company with a Mexican who is in search of the bandits who wronged his sister. In the meantime Maryland goes west on a visit. The train is held up and the girl is taken off and

(Continued on page 767)



Two-column scene cut

"THE ROUGH NECK"—WORLD

Latest Montagu Love Picture Shows Excellent Team Work

WORLD FILM certainly picked a good one in which to present Montagu Love this time and after all is said and done it only goes to show what real, skilful team work will produce in the way of a feature. "The Rough Neck" was written by Harry O. Hoyt, who conceived a good idea and developed it with discrimination, and Oscar Apfel, one of the most dependable men in the directing art, had charge of the production. The results of this combination show in every episode of the film. It is the handling that has made it the fine box-office feature it is.

Montagu Love is the star and takes the role of a lumber-camp boss, who shortly changes his activities to a big city. He is one of those honest, fighting fellows who make short work of the corrupt political ring when once he gets started. The romance is closely interwoven with this theme. It is so well woven with it, in fact, that it is worthy the attention of all who would make better pictures. In short, the scenario was a thing of skill and merit, unless our guess is far off.

The part is full worthy Mr. Love's ability, and his support, which includes Barbara Castleton and the always dependable Frank Mayo, is worthy of praise.—Length, 5 reels.—Released Feb. 3.—*Peter Milne.*

THE CAST

John Masters.....Montagu Love
Horace Masters.....Robert Broderick
Armitage.....George De Carlton
Frances.....Barbara Castleton
Ellery Dale.....Frank Mayo
Ryan.....Albert Hart
"Shark Smith".....James Davis
Toning.....Robert Milash
A Half-Breed Indian.....H. E. Herbert

Directed by Oscar Apfel.
Photographed by Albert Gondolfi.
Story by Harry O. Hoyt.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored; eight 8 x 10 black and white.
CUTS AND MATS:—The advertising cuts are three in number, two one-column and one two-column, all these showing Love and Barbara Castleton. Scene cuts come in three and two-column sizes. There are two three-column containing reproductions on important scenes from the production. A two-column is also furnished.

AD TALK

Montagu Love will be the star at the theatre on _____ of _____ week in his latest World feature entitled "The Rough Neck." This is, without doubt, one of the strongest and generally entertaining features that World has presented in some time. Harry O. Hoyt is its author, while the direction was in charge of Oscar Apfel, one of the most capable men in his art. The joint work of these two men has resulted in a photoplay of unusual situations and one which sounds a varying degree of dramatic high lights during its unwinding on the screen.

Mr. Love is seen in the role of a lumber camp boss who is called home to the city by his father, its political boss. The older man realizes that he has not much longer to live and it is his one desire that his son continue his work where he leaves it. This the "rough neck" from the woods agrees to do, not knowing that in reality his father was regularly swindling the city of many thousands of dollars. All this he learns when he steps into his father's shoes and he resolves to make a general cleanup. How this is accomplished despite the severest opposition together with his romance with the daughter of one of the ward leaders forms an altogether thrilling photoplay.

Barbara Castleton and Frank Mayo are seen heading Mr. Love's supporting cast which does commendable work from first to last.

THE STORY

John Masters is called from his lumber camp to the city, where his father, its political boss, is in his declining years. It is the elder Masters' wish that his son carry on his work where he leaves it and to this end he initiates him into the politics of the town. He meets Ryan, a lesser boss; Armitage, a contractor; Ellery Dale, one of his satellites, and last but not least, Frances Armitage. To this girl he is instantly attracted but she believes him a brute and will have little to do with him. After the death of his father, however, Masters forces her to marry him, threatening to send her father and Dale, to

whom she was engaged, to jail unless she comply with his proposal.

She consents but refuses to have anything to do with him after they are married. Dale and Armitage tell Frances that Masters has in his possession forged documents that will send them to jail if he ever has them published. They ask her to get these and with this aim in view, she asks for the combination of the safe when Masters plans to return to the camp for a few days. Knowing her motive, he gives her the combination but then kidnaps her and takes her off to the camp with him. When Dale opens the safe he finds a note in the strong box from Masters, saying that the papers he desires are in his (Master's) possession.

Furious, Dale collects a bunch of ruffians and goes to the camp determined to get the papers. In the meantime Masters has told Frances their true contents—that they contain damaging evidence against her father and his own father too and that unless the others will repay to the city all the money of which they defrauded it he will publish the documents, at all cost. This throws a new light on Masters before Frances and it proves the deciding weight in the scales for she

has grown to love him during their stay in the woods. When Masters is attacked by the thugs she goes to the camp for aid and returns just in time to save her husband from being severely beaten. And after that they start their "honeymoon."

CATCH LINES

The political ring of a big city thought it could make short work of a lumber camp boss who had come from out the woods to take charge of affairs. But they didn't reckon on fighting a hard-headed, hard-fisted, man, and John Masters was of this mold. That manner in which he cleans up the town is graphically told in "The Rough Neck."

She married him, hating the very sight of him—he had threatened to send her father and fiancé to jail unless she complied with his wishes—so she was forced into this wedlock that was utterly revolting to her. Fate plays a peculiar hand in this affair and brings on a surprising series of climaxes that are truly absorbing. See them in "The Rough Neck."



Mats of this cut furnished free at World headquarters

"THE HIDDEN TRUTH"—SELECT

Combination of Western Mystery, Society and Melodrama

ALL four points of the dramatic compass are skimmed in the plot development of the dramatic offering that presents Anna Case for the first time to a motion picture audience. A combination of Western mystery, society and sprinklings of the melodrama, together, play active parts in unfolding the plot of "The Hidden Truth," scenarioized from the novel by S. M. Weller and produced by the International Film Service Company, under the direction of Julius Steger, for distribution on the Select Pictures' program of specials.

The opening, depicting a typical Western dance-hall scene, admirably staged by Director Steger, promises exciting entertainment. The Western atmosphere closes over a strong melodramatic situation, in which a character is murdered. The action shifts to the unconventional Metropolis, where a wealthy business man and the idol of the Western dance-hall, an orphan girl, hold the stage. Considering the fact that this marks Miss Case's first appearance in silent drama, the part that is given her to portray is done with feeling and sincerity, but her actions do not always ring true. The support is good.—Released Jan. 20.—Length, 5 reels.—J. L. Kelley.

THE CAST

Charles Taylor, a wealthy manufacturer... Charles Richman
Mrs. Collins, his aunt... Emma Campbell
Judge Blake, his friend... Forrest Robinson
Mrs. Blake... Grace Reals
George Reed, mining engineer... John Charles
Bill Sheridan... Thomas McGrane
"Snipe" Roach... Fred G. Hearn
Jake Cadby... Frank Wonderly
Myrtle, his wife... Madelyn Clare
The Sheriff... William Black
The Lumberman... D. L. Don
Helen, the orphan of the camp... Anna Case
By S. M. Weller.
Scenario by Mr. Weller.
Directed by Julius Steger.
Photographed by William Crolly.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. All paper contains scenes from production.
LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats" colored scenes.
CUTS (ELECTROS):—Two one-column; two two-column; one three-column. All these contain dramatic scenes from production.
SLIDE AND MUSIC CUE SHEET.

AD TALK

Anna Case, the famous operatic star, will make her screen debut at the theatre on of week in the Select production entitled "The Hidden Truth." Like other stars of the operatic stage who have gone into pictures Miss Case reveals an ability that stands her in excellent stead before the camera. Perhaps it seems strange that stars of this branch of art such as Caruso, Geraldine Farrar, Mme. Cavalieri and others should appear to such advantage before the camera but when one gives the subject any amount of thought he finds that this is a natural state of affairs. No person can sing well without putting expression in his voice and this expression is bound to appear in the face as well. As a consequence Miss Case's brilliant performance in "The Hidden Truth" was to be expected.

She is given the role of a western dance hall girl who appears strangely out of place in the crude environment of Nugget City. When chance gives her her opportunity to go to the East she takes it and, posing under an assumed name she soon wins the love of one of the East's leading citizens. When, however, this man discovers her true identity he turns against her for the time being. But love finally bridges all gulfs, created by class and the ending finds the two happy in each other's arms.

Miss Case receives valuable support from such distinguished players as Charles Richman, John Charles, Forrest Robinson, Grace Reals, Fred Hearn and Madelyn Clare. The scenario for "The Hidden Truth" was prepared by S. M. Weller while the direction was in charge of Julius Steger.

THE STORY

Helen Merrill is a dancing girl in a dance hall in one of the Western mining camps. She is beautiful, has a wonderful voice, and is the

most popular girl in Nugget City. Helen befriends another girl in the resort, Myrtle Cadby, whose husband, a drunkard and a bully, treats her abusively. Sheridan and "Snipe" Roach, mining sharpers, salt a mine and attempt to sell it. Charles Taylor, a rich New Yorker, sends George Reed, his mining expert, to investigate the proposition. Reed quickly sees through the fraud, but promises to say nothing if the profit is split three ways. Helen hears part of their plan, and knows that there is something wrong somewhere.

Myrtle kills her husband when he tries to assault her as she lies ill in bed. The shock later kills her, but before she dies she gives Helen a letter and tells her to use it as an escape from the life she is leading. The letter is addressed to Charles Taylor, to whom Sheridan and Roach are trying to sell the salted mine. He was an old mining partner of Myrtle's father and intended to marry Myrtle when she came East, although he had never seen her.

Helen goes to the Taylor home and is taken for Myrtle. She lets the situation drift. Romance develops between her and Taylor and they become engaged. Reed returns with his glowing reports of the mine. He recognizes Helen as the dancing girl and tells Taylor. She confesses and Taylor tells her she has forfeited

his love. She later saves Taylor from being swindled and love again comes into its own.

CATCH LINES

Marking the screen debut of Anna Case, the famous operatic star. Her performance in "The Hidden Truth" proves her every bit as capable a screen actress as she is a singer. The story provided her is filled with interesting situations. It is one which no patron of the theatre can well afford to miss.

Anna Case has a beautiful voice on the phonograph. You know instinctively that that voice must belong to a beautiful woman. Your chance to see Anna Case lies in "The Hidden Truth" which marks her screen debut and which is now showing at the theatre.

SUGGESTIONS

Anna Case is your big card with respect to advertising this production. She is a well-known opera singer and although it doesn't always prove the rule that such a star will attract on the screen you can make the most of the big name and take a chance.



Two-column scene cut

"RESTLESS SOULS"—TRIANGLE

Skillful Handling Makes Delicate Subject Very Good Picture

ALTHOUGH this picture deals with infidelity of married people, it is not offensive, because it has been handled in a delicate manner. Both as a production and as an entertainment, it is good and should satisfy the great majority of your patrons, in spite of the fact that the plot is old.

The dissatisfaction of a wife because her husband is not wealthy enough to buy her fine clothes and a good home, like other more fortunate husbands do, forms the basis of the story. In the end, however, by mingling with society people, she finds out that real happiness is brought, not by wealth, but by love.

The fine clothes worn by the women players should prove an attractive feature among your women patrons. The cast, direction and photography are all first class.—Released Feb. 2.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Marion Gregory.....Alma Rubens
Judith Wingate.....Katherine Adams
Hugh Gregory.....Jack Conway
Chester Wingate.....Harvey Clarke
Dr. Robert Calvert.....J. Barney Sherry
Oliver Sloan.....Eugene Burr
By Cosmo Hamilton.
Photographed by Steve Norton.
Directed by William C. Dowlan.

AD TALK

"Restless Souls," the Triangle play booked for exhibition at the theatre on of week is adapted from a story by the well-known writer, Cosmo Hamilton and concerns life among the idle rich. Mr. Hamilton has no superiors in writing interesting stories regarding this strata of modern society. He wields a fascinating pen and is the maker of situations of an exceptionally intense style. In "Restless Souls" he has compounded a work that reflects life in this society with a faithfulness to detail and a relentlessness in exposure of its various falsities that remains thoroughly interesting from beginning to end.

Alma Rubens, the dark beauty who has appeared with signal success in many Triangle pictures, has the stellar role in this production. She appears as the wife of a poor inventor whose envious eyes are constantly turned in the direction of her rich society friends. Chance picks her up and sets her down in this life that she has so long admired from afar but she finds that in many respects it is gross and not all the gilded fairy land that she so fondly imagined. How she is saved from disgrace by an old friend and how she finds that she is only too glad to return to her husband's arms makes a photoplay of real entertaining value.

Miss Rubens receives support from a cast that is adequate in every respect and which includes Katherine Adams, Jack Conway, Harvey Clarke, J. Barney Sherry and Eugene Burr.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Photographs are provided in 11 x 14 sepia and 22 x 28 sepia. These are furnished in the same sizes in tints at a price slightly in advance of the others.

CUTS:—Two one-column; one two-column. These cuts are primarily designed for use in the text pages of the newspapers but may be used for advertising copy also. The two column is particularly adaptable for such use.

SLIDE AND MUSIC CUE SHEET.

THE STORY

Hugh Gregory, a poor inventor, struggles hard to perfect a submarine invention. Marion, his young wife, becomes dissatisfied for want of luxuries. Dr. Robert Calvert, the minister who performed their wedding ceremony, pays them an unexpected visit; and as he is about to call on Mr. and Mrs. Wingate, society people and friends of his, invites Marion to accompany him. She accepts. The splendor and the luxuries of their home dazzles her and after her return home, she becomes more dissatisfied than ever. Mrs. Wingate has relations with Oliver Sloan, whom she wishes to marry, but although Chester Wingate himself is in love with another woman, he refuses to grant his wife a divorce. In order to free herself, Mrs. Wingate conceives a plan whereby she hopes to compromise her husband and thus force him to grant her a divorce; so she invites Marion at their summer-

ing place. She accepts the invitation and goes there without the consent of her husband.

At the resort, Wingate becomes fascinated with Marion and seeks her company. Soon Marion becomes disgusted, as, wherever she turns her face, she sees husbands making love to the other fellows' wives; so she writes her husband a letter asking him to wire her if he wants her back. But Mrs. Wingate, to further her plans, prevents the letter from being mailed. By a clever ruse she induces her husband to go to Marion's room; she then calls the guests to witness the fact that her husband is found there, thus expecting to compromise him. Dr. Calvert, however, who was present, foresees her intentions and prevents Wingate from entering Marion's room. When the room was entered by Mrs. Wingate and her guests, Oliver Sloan was found instead. He went there to expose to Marion the scheme to compromise her.

Hugh Gregory, who was sent for by Dr. Calvert, shortly arrives on the scene. He is shocked by what has just taken place and, thinking his wife guilty, leaves for home. Realizing the injustice done to Marion, Sloan follows Gregory and, after explaining the situation, convinces him that his wife is innocent. Dr. Calvert soon arrives bringing Marion home. A reconciliation takes place between husband and wife.

CATCH LINES

Another one of Cosmo Hamilton's amazing stories of society life in which its falsities are relentlessly exposed.

She thought that riches would bring her happiness, but she found out finally that true happiness lay only in true love.

In her life of struggling poverty she looked with envy upon the lives of the rich, of which she had heard so much but seen so little. When her chance came to partake of this life she found it but a sham and was glad indeed to return to her home of love and content. See Alma Rubens in the fascinating Triangle play, "Restless Souls."

SUGGESTIONS

Here is another one of Cosmo Hamilton's stories. Are you profiting by Mr. Hamilton's big name? As a magazine writer he is one of the best known men in the field. Many popular magazines have carried his fiction serially and many of his works have been transferred to the screen, particularly so of recent date. Play his name up big and then follow up with some line regarding his ability to write of high society life. Most of his stories are laid in such a setting and he is always relentless in his expose of society's falsities.

With the case of "Restless Souls" he has evolved a plot that lends itself well to advertising of the sensational sort. By relating certain portions of the plot you will be able to awaken a good deal of interest for the production.

Alma Rubens is probably the most popular of all Triangle stars. Play her name up well and use photographs of her wherever possible, for she is a beauty, and even if your patrons are not acquainted with her name they will be attracted by her appearance.

"FIGHTING THROUGH"

(Continued from page 764)

kept in captivity for ransom. Robert sees a Mexican trying to sell a locket which he recognizes as Maryland's. Upon learning that an American girl is held prisoner across the border he follows, pretending to be a deaf mute. It is only when Mexicans insult the American flag that Robert's latent patriotism is awakened and he proceeds to dust a number of them up a bit. This encounter leads him to discover Maryland, their prisoner. In a pitched battle he holds off the bandits until the posse finally arrives. They return to Virginia, with Robert convinced that there is a united nation.



ALMA RUBENS & JACK CONWAY IN
TRIANGLE PLAY "RESTLESS SOULS"



ALMA RUBENS & JACK CONWAY IN
TRIANGLE PLAY "RESTLESS SOULS"

Single column scene cuts provided by Triangle

"HERE COMES THE BRIDE"—PARAMOUNT

John Barrymore and Good Cast Make Most of Usual Story

PLEASURE seekers will consider that they received good entertaining values out of this picture, although they may not go wild over it. As a stage play, it has scored a success at the George M. Cohan theatre; but the voice, which was a helping factor, is naturally absent from the screen play; nevertheless, the mimic ability of Mr. Barrymore helps to an extent to supply the deficiency.

The story belongs to the broad farce type; the element of suspense goes hand in hand with that of comedy in it; and as it has been handled cleverly, it holds the interest to the end and entertains.

The star's work is good; so is that of the supporting cast.—Released Jan. 19.—Length, 5 reels.—

P. S. Harrison.

THE CAST

Frederick Tile, a Lawyer.....John Barrymore
Robert Sinclair, a Corn Magnate.....Frank Losee
Ethel Sinclair, his Daughter.....Faith Binney
Nora Sinclair.....Frances Kaye
James Carleton.....Alfred Hickman
Thurlow Benson.....William David
Ashley.....Leslie King
Sevier.....Harry Semmler
By Max Marcin and Roy Atwell.
Scenario by Charles Whittaker.
Directed by John S. Robertson.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. With the exception of one of the one-sheets, which contains the usual star portrait, paper on this production well brings out the comedy of the picture. It is some of the most appropriate furnished by Paramount on any of its recent offerings.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia; one 22x28 sepia; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. As is the case with the paper, these cuts are reproductions of humorous scenes from the production. All scenes and poses of star suffice to bring out the comedy character of the picture.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column. These, too, play up the comedy of the production.

SLIDE AND MUSIC CUE SHEET.

AD TALK

"Here Comes the Bride," a Paramount comedy featuring Jack Barrymore, will be the main attraction on the screen of the _____ theatre on _____ of _____ week. Taken from the stage play of the same name by Max Marcin and Roy Atwell, this opus concerns the marital troubles of one Frederick Tile, a struggling young lawyer. Tile loves Ethel Sinclair, the very pretty daughter of a corn magnate who suspects that his would-be son-in-law would be his son-in-law merely for the sake of increasing his bank account. The corn broker excludes all thought of love, being nothing more than a corn broker, after all.

When Sinclair discovers a marriage license made out for Tile and his daughter and when he learns of the planned elopement he tears up the writ in anger, thereby setting the struggling young lawyer still one dollar more to the bad. And then a windfall seems about to descend on Tile and he is happy. A lawyer, acting in behalf of Maria Tile of somewhere in South America, comes to him. Maria has divorced her husband, another Frederick Tile and the will of her late father provides that if this man marry again none of the fortune will go to him. Frederick Tile from the south is in no humor to marry, so Maria plans to cheat the will by employing another Frederick Tile to do the trick. And as a consequence the Frederick Tile from New York is given the job for a hundred thousand dollars. Unable to commit matrimony with the girl of his heart Frederick takes the woman substituted by Maria—a fat old lady who has buried several husbands and thereafter—as best can be imagined—the fun starts.

Barrymore receives excellent support from Faith Binney, Frank Losee, Alfred Hickman and Frances Kaye.

THE STORY

Frederick Tile, a struggling lawyer of New York, is unaware that there is a man of the same

name living in South America who has married a beauty of that country and whose wife has divorced him. By the terms of her father's will, her former husband cannot share in his estate if he re-marries within one year after the father-in-law's decease. This woman comes to New York in search of a stranger named Frederick Tile and when they hear of Tile, a proposal is made to him to wed a woman he never saw, she to be his wife in name only, for which service he is to receive \$100,000. Tile loves Ethel Sinclair, daughter of a corn magnate, who opposes their courtship, although the couple love each other fondly. Tile yields to the temptation and weds a widow. The couple then separate and Tile receives \$20,000, first payment on the contract. Ethel meanwhile withdraws her money from the bank and offers to marry Tile instantly, but when he tells her that he cannot marry within twelve months, she leaves him in despair. It develops that the elder Sinclair hears a report that Ethel and Tile have eloped and he insists upon their instant marriage in "regular" form. The bride creates a disturbance and Tile is obliged to confess that he is married. The convict husband of the bride turns up and she is permanently eliminated from the situation. Tile must wait a year before he can make Ethel his bride, and they sadly submit to the delay demanded by the law.

CATCH LINES

"Here Comes the Bride," a play of matrimonial mixups done to a brisk comedy tune—it's crammed with laughs and John Barrymore appears in the full light of an excellent comedian in the stellar part.

Pretty tough it was on Frederick Tile to have the girl he loved come to him, insisting on marriage, when all the while he had a wife—large and ugly—who had boasted of at least four other husbands—but this was the predicament he found himself in, and there were no loopholes, apparently. The road to the way out is filled with hilarious laughter.

Barrymore follows up his success in "On the Quiet" with another hilariously funny picture, "Here Comes the Bride." The trouble with Frederick Tile was that he saw two approaching at once and he was seeing perfectly straight!

A wonderfully funny mixup resulting from the fact that two men bore the same name—humorous complications galore in this newest five-reeler of Jack Barrymore's.

SUGGESTIONS

Here you have a good comedy, a title with fine advertising possibilities and a star who stands for the best in comedy on the screen. With this tri-star combination you should be able to institute an advertising campaign that should bring real results. Be light in your copy, use humorous scenes if you employ stills in making your own cuts and use humorous arguments. Paramount has hit upon a good idea by using the first bars of "Here Comes the Bride," the wedding march, in all their ads for the production. You might follow this scheme out by printing the first words along with the music.

Feature Barrymore prominently. The play was not a great success on the stage but at least it offers you a fine title and a plot that is rich in advertising possibilities. Use parts of the plot in your advertising copy, state the humorous predicament in which the hero finds himself. By so doing you will create an interest in the picture that should bring real results in the way of cash.

"CHEATING CHEATERS"

(Continued from page 758)

denouement reveals that which is never suspected. If you don't carry a line in your advertising giving the time of your various shows it would be a good thing to inaugurate the policy with respect to this production. For here is a picture that must be seen straight from the beginning through to the end to be appreciated. Call special attention to your starting time for all shows.

"Don't Change Your Husband"

(Continued from page 729)

Then we have scenes with Van Sutphen and "Toodles," and then a fashionable gambling house with "Toodles" losing all the money. It is then, at the moment that Van Sutphen pawns to the gambling housekeeper the ring that his wife had given him—the marriage ring of her first wedding that Porter arrives on the scene. He buys the ring, and then puts the money in his pocket saying that he is going to give the money to the owner of the ring. Then the scene shifts again to the home to which the first husband drags the newcomer. There is a declaration that Porter loves her and that she will decide. Then Von Sutphen fires and the shot only breaks a candlestick. The wife and Mrs. Huckney rush in. And then the end, with the girl the loving wife of her first husband.

"Take the same room in Reno that you had before" he tells her.

WE have taken up the larger part of the space that we have to tell you about exploiting this picture to outlining the story, because we really believe that our old dramatist friend can be well paraphrased by saying, "The story is the thing."

Go to this strong. Tell the people what it is all about. And after you have done that you needn't worry. Keep away from the adjective stuff. Straight narrative is much better.

The title offers an excellent chance for a teaser campaign, as suggested elsewhere, but we would rather sell this picture to the patrons straight and bank on their seeing more people at the theatre. Above everything else keep the personal element out of your advertising and your letters. Don't, for instance, yield to the temptation to ask your patrons, "Would you change your husband?" In some towns that we know there would be a new manager of the theatre.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to November 17, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6) JAN. 11

"Better than an average picture."—M. P. News.

Exhibitor Comment—"Fair picture."

AFTER THE WAR (ARGOSY) CUNARD (JAN. 26) JAN. 11

"Timely subject possessing unusual advertising possibilities."—M. P. News.

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24) DEC. 7

"Not only entertaining but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25) NOV. 2

"An out of the ordinary comedy drama that satisfies."—M. P. News.

Exhibitor Comment—"Crackerjack. Big business." "Average picture."

Consensus—"Fine picture with good drawing powers."

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1)

(Six Parts) NOV. 30

"Far below the regular William Russell standard."—M. P. News.

Exhibitor Comment—"Only fair picture with average drawing powers."

"Big business."

Consensus—"Satisfactory picture with average drawing powers."

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts) DEC. 21

"Walthall satisfactory in drama built on old lines."—M. P. News.

ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8) DEC. 28

"Fairbanks slips a cog, but production should please."—M. P. News.

Exhibitor Comment—"Drew big for Christmas week. Good but not his best." "Big to average business. 'Flu' masks on every one." "Great. Fairbanks' best picture." "We established a record for New Year's Day." "Big business." "Without a doubt the most satisfactory Fairbanks picture we have played in a long time."

Consensus—"Excellent production with big drawing possibilities."

BELLOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16) DEC. 21

"Light one with fine photography and good scenes."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22 DEC. 14

(Six Parts)

"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20) JAN. 18

"An expose of society's seamy side that is entertaining."—M. P. News.

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18) NOV. 2

(Six Parts)

"Director Lois Weber scores again with this production."—M. P. News.

Exhibitor Comment—"Very good picture. Big business." "Opened great in spite of 'Flu' restrictions of children under 18 and 2 hours' shut down for ventilation." "Extra big business and big through week." "Great. Broke house records for three days." "Picture pleased. Excellent photography and detail, but story is very unconvincing. Improbable, but good box office attraction."

Consensus—"Excellent production with big drawing powers."

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15) DEC. 7

"Star keeps you guessing in subject which is bound to go."—M. P. News.

Exhibitor Comment—"Some Picture." "Very Good Hart." "Different from usual run of Hart pictures and made a big hit." "Hart made hit in new role. Some didn't like it a bit." "The public didn't like this at all." "Made many new friends for Hart. Extra big two days." "Big business."

Consensus—"Excellent production with strong drawing powers."

BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1) DEC. 14

"Virginia Pearson in highly dramatic production."—M. P. News.

Exhibitor Comment—"Average business." "Wonderful dramatic picture." "Picture just fair." "Did not draw. Not a satisfactory picture."

Consensus—"Fine picture with very good drawing powers."

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30) JAN. 4

"The title tells the whole story."—M. P. News.

Exhibitor Comment—"Average business."

CALL OF THE SOUL, THE (FOX) BROCKWELL (JAN. 19) JAN. 18

"Wronged Girl" story with few moments that appeal."—M. P. News.

CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL)

MARTIN JOHNSON'S DEC. 15

Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction."

Consensus—"Excellent picture with great drawing powers."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6) JAN. 4

"Popular Alice Joyce in an average story."—M. P. News.

Exhibitor Comment—"Not good. Poor business."

PICTURE BRAND STAR RELEASED PLAN BOOK

CAUGHT IN THE ACT (FOX) HYLAND (DEC. 5) DEC. 28

"Rather spare plot and not well treated."—M. P. News.

Exhibitor Comment—"Some good comedy. Kept them laughing."

CAVELL CASE, THE (SELECT) JULIA ARTHUR (NOV. 24) DEC. 7

Exhibitor Comment—"Very Good." "Poor business as 'flu' ban interfered." "Pleased all patrons. Played to capacity second day."

"Big card. Timely and will get the business. Pleased."

Consensus—"Excellent production with big drawing powers."

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23) DEC. 21

(Six Parts)

"Outdoor scenery loves this. Plot built on revenge."—M. P. News.

Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business."

Consensus—"Satisfactory picture with average drawing powers."

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5) DEC. 7-14

News.

Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13) JAN. 18

"Holds suspense clear through. Staging well done."—M. P. News.

CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15) JAN. 4

"Critics may find fault with direction of this."—M. P. News.

DANGER—GO SLOW (UNIV-SPEC.) MAE MURRAY (DEC. 9)

(Six Parts) DEC. 21

"Heart interest and suspense plentiful here."—M. P. News.

Exhibitor Comment—"Pleased big." "A very good picture."

Consensus—"Fine picture with good drawing powers."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29) JAN. 18

"Melodrama sheds sensationalism, but little realism."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FRED-ERICK (NOV. 25) OCT. 26

"A well produced tale of the 'wronged girl'."—M. P. News.

Exhibitor Comment—"Not much of a picture." "Average business."

"Only fair picture to average business." "Weak production for Pauline Fredericks." "Very, very poor. If you value your Pauline Fredericks business, skip this one sure." "Poor Pauline. This is just the kind audiences don't want."

Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2) DEC. 7

"Romantic story of the days of '49 with steady action in plot."—M. P. News.

Exhibitor Comment—"Poor business."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25

"One of the REAL artistic offerings; cast excellent."—M. P. News.

Exhibitor Comment—"Shame to make one like this after having two like 'Kingdom of Youth' and 'Perfect Lady'."

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24) NOV. 30

"Fans strong for Westerns will like this."—M. P. News.

Exhibitor Comment—"Poor business."

DIVORCEE, THE (METRO) ETHEL BARRYMORE (JAN. 20) JAN. 25

"Star in a brilliant screen achievement."—M. P. News.

DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19) JAN. 25

"Well produced and entertaining farce of crook sort."—M. P. News.

Exhibitor Comment—"Excellent picture."

ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27) JAN. 25

"Has all good points necessary to interesting picture."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18) OCT. 26

"A corking good picture; should have universal appeal."—M. P. News.

Exhibitor Comment—"Good picture, big business two days." "Pleasing picture, big business third day." "Average business." "Average business." "Will please any audience." "Pleasing program picture. Satisfied. Average business." "Good comments from my patrons." "Big business two days."

Consensus—"Excellent picture with very good drawing powers."

EYE FOR EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts) NOV. 30

"Ace high for artistry and star is good."—M. P. News.

Exhibitor Comment—"Big business four days." "One of the best money-makers on screen." "Big production. Did not draw as well as it should. First time we ever showed Nazimova." "Not as good as 'Revelation,' but good picture and drew well. Star drew here."

"Nazimova well liked here and coming strong. This picture gives her great action." "Great. Extra big business."

Consensus—"Excellent production with big drawing powers."

EVERY MOTHER'S SON (FOX) (DEC. 8) JAN. 4

"Director strikes sincere human note even in war picture."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
FAIR ENOUGH (AMERICAN)	FISHER	(DEC. 29)	JAN. 4	"This should get over with non-critical audiences."—M. P. News. Exhibitor Comment—"Very good. Big business." "Good." Consensus—"Good picture with good drawing powers."	HER INSPIRATION (METRO)	ALLISON	(DEC. 30)	JAN. 18	"May Allison in average romantic drama."—M. P. News. Exhibitor Comment—"Big business."
FAME AND FORTUNE (FOX)	TOM MIX	(NOV. 24)	SEPT. 7	"If they like Westerns they'll like this."—M. P. News. Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office." "A crackerjack western with thrills galore. Kept everyone at a top pitch." "Mix a winner. Good." "Thrilling. Better than Hart or Fairbanks." Consensus—"Excellent picture with strong drawing powers."	HIS BONDED WIFE (METRO)	EMMY WEHLEN	(NOV. 13)	NOV. 23	"Average dramatic offering that depends on plot."—M. P. News. Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days." "Well liked. Would draw business if not for 'flu'." Consensus—"Excellent picture with very good drawing powers."
FAN FAN (FOX EXTRAVAGANZA)	(NOV. 17)	NOV. 30	"The chief asset of this contribution is artistry."—M. P. News. Exhibitor Comment—"Beautiful production and pleased. Did not draw as picture is suited for juvenile audiences. About one a year will do for these."	HITTING THE HIGH SPOTS (METRO)	LYTELL	(DEC. 9)	DEC. 21	"Comedy near the end saves this picture."—M. P. News. Exhibitor Comment—"Excellent picture. Pleased patrons. 'We never showed a picture that pleased more. A wonderful picture.'" Consensus—"Excellent picture with strong drawing powers."	
FIVE THOUSAND AN HOUR (METRO)	HALE HAMILTON	(NOV. 5)	DEC. 7	"You know the ending all the time; subtitles hold back action."—M. P. News. Exhibitor Comment—"Just a fair picture to average business." "Just a good program picture." Consensus—"Fair picture with average drawing powers."	HITTING THE TRAIL (WORLD)	BLACKWELL	(DEC. 2)	NOV. 30	"Melodrama with unusually realistic underworld atmosphere."—M. P. News. Exhibitor Comment—"An average program picture."
FOR FREEDOM (FOX)	WILLIAM FARNUM	(DEC. 29)	JAN. 11	(Six Parts) "Picture looks like good stories were scarce."—M. P. News. Exhibitor Comment—"Went over great. Well liked."	HOARDED ASSETS (VITA)	MOREY-BLYTHE	(DEC. 23)	DEC. 28	"Morey will please in this one; diversified story."—M. P. News. Exhibitor Comment—"Such pictures would put industry out of business in a short time." "Average business." Consensus—"Fair picture with good drawing powers."
FOR THE FREEDOM OF THE EAST (GOLDWYN)	(JAN. 19)	JAN. 25	"Has features to exploit that should put it over."—M. P. News.	HOPE CHEST, THE (PARAMOUNT)	D. GISH	(DEC. 29)	JAN. 4	"A human little story that will please."—M. P. News.	
FUSS AND FEATHERS (PARAMOUNT)	BENNETT	(DEC. 1)	DEC. 14	"A clean offering that should appeal to all."—M. P. News. Exhibitor Comment—"Average business." "Very mediocre to poor business." "Only fair." "Fair production. Got by, but can't brag about it." "Average picture. Star well liked. Held up fairly well." Consensus—"Fair picture with fair drawing powers."	HUGON, THE MIGHTY (BLUEBIRD)	SALISBURY	(NOV. 18)	OCT. 26	"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News. Exhibitor Comment—"Good picture. Business fair." "Poor business." Consensus—"Satisfactory picture with fair drawing powers."
GAME IS UP, THE (BLUEBIRD)	RAY-CLIFFORD	(JAN. 20)	JAN. 25	"Pictures in this class are rarity these days."—M. P. News.	I'LL SAY SO (FOX)	GEORGE WALSH	(DEC. 22)	NOV. 16	"Walsh fans will like it but it contains no other appealing elements."—M. P. News. Exhibitor Comment—"Big business." "Cleaned up. Broke our house records." "Good. Sub-titles great. Big business." Consensus—"Good picture with strong drawing powers."
GIRL OF MY DREAMS (ROB-COLE)	RHODES	(DEC. 15)	DEC. 14	(Six Parts) "Billie Rhodes registers to advantage."—M. P. News. Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big."	INFATUATION (PATHE)	GABY DESLYS	(DEC. 1)	DEC. 14	(Six Parts) "Has good possibilities in Gaby's name."—M. P. News. Exhibitor Comment—"Very fine. Delightful."
GOLD CURE, THE (METRO)	DANA	(JAN. 13)	JAN. 18	"Star's cleverness and much foolishness makes continued laugh."—M. P. News.	IN FOR THIRTY DAYS (METRO)	ALLISON	(JAN. 27)	JAN. 25	"An obvious comedy, but one which gets the laughs."—M. P. News.
GOOD-BYE BILL (PARAMOUNT)	MASON-TRUEX	(DEC. 15)	DEC. 21	"Laugh at the Kaiser's expense; film padded some."—M. P. News. Exhibitor Comment—"Very 'poor' picture to poor business." "Worst ever. Patrons kicked about this one. Dodge it if you can." "Poorest Paramount picture we have seen." Consensus—"Ordinary picture with fair drawing powers."	IN THE HOLLOW OF HER HAND (SELECT)	BRADY	(DEC. 29)	JAN. 11	"All things unite to make this Brady triumph."—M. P. News.
GREATEST THING IN LIFE (ARTCRAFT)	L. GISH	(DEC. 8)	JAN. 8	"Griffith strikes human note again—characters all real."—M. P. News. Exhibitor Comment—"A remarkably good feature. One of Griffith's very best. Wonderful war scenes." "Extra big business for seven days." "Well liked by all. Play it if you can." "Bad weather, poor business." "Griffith's name brought them in; the production did the rest. One war picture that scores today." Consensus—"Excellent production with tremendous drawing powers."	IRISH EYES (TRIANGLE)	STARKE	(DEC. 15)	DEC. 21	"Opinion may vary in regard to this as entertainment."—M. P. News.
GREAT ROMANCE, THE (SCREEN CLASSICS)	LOCKWOOD	(JAN. 19)	JAN. 25	(Six Parts) "Romance and adventure story laid in beautiful setting."—M. P. News.	I WANT TO FORGET (FOX)	NESBIT	(DEC. 15)	JAN. 4	"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.
GREAT VICTORY, THE (SCREEN CLASSICS)	(JAN. 6)	JAN. 4	"Fact and fiction combined in a war history."—M. P. News.	JANE GOES A-WOOLING (PARAMOUNT)	MARTIN	(JAN. 5)	JAN. 18	"Care given in producing it but story is not unusual."—M. P. News.	
GROUCH, THE (WORLD)	MONTAGU LOVE	(NOV. 25)	NOV. 16	"Average entertainment with good stars and adequate settings."—M. P. News. Exhibitor Comment—"Wonderful scenic effects." "Good program picture. Strong and unusual plot. Excellent photography and good sets. Drew very well for week before Christmas." "Big business." Consensus—"Good picture with good drawing powers."	JUST SYLVIA (WORLD)	BARBARA CASTLETON	(NOV. 18)	OCT. 19	"A comedy drama that sums up as average."—M. P. News. Exhibitor Comment—"Picture only fair. Average business." Consensus—"Fair picture with average drawing powers." "Average business."
GYPSY TRAIL, THE (PARAMOUNT)	WASHBURN	(NOV. 17)	NOV. 2	"It will please but the star is somewhat lost."—M. P. News. Exhibitor Comment—"Fair picture." "Very good." "Gypsy Trail" was played in stock in the city and was unsatisfactory as a play. "Only fair." "Believe title hurt business." "Whoever cast Washburn in this made a mistake." Consensus—"Satisfactory picture with good drawing power."	KAISER'S FINISH, THE (WARNERS-ST. RGTS)	(NOV. 17)	OCT. 26	(Seven Parts) "Intelligently produced 'Kaiser' subject with a new twist."—M. P. News. Exhibitor Comment—"Excellent production." "Big business." "Big business." Consensus—"Excellent production with big drawing powers."	
HEART OF GOLD (WORLD)	HUFF	(FEB. 10)	JAN. 25	"Romance with comedy touches and plenty of suspense."—M. P. News.	KEY TO POWER, THE (EDUCATIONAL)	(DEC. 22)	DEC. 14	(Six Parts) "Human touches make this interesting."—M. P. News.	
HEART OF HUMANITY, THE (JEWEL)	PHILLIPS	(JAN. 5)	JAN. 25	(Nine Parts) "A war subject that should draw larger crowds each day."—M. P. News.	KISS OR KILL (UNIVERSAL SPEC.)	RAWLINSON	(NOV. 18)	OCT. 19	"Thrills abound in this 'crook' play intelligently produced."—M. P. News. Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star." "Very good. Priscilla Dean is a comer. In fact, she is here." "Extra big business two days." Consensus—"Excellent production with big drawing powers."
HEART OF WETONA, THE (SELECT)	N. TALMADGE	(JAN. 5)	JAN. 4	"The best Norma Talmadge yet."—M. P. News. Exhibitor Comment—"Extra big business." "Average business." Consensus—"Excellent production with strong drawing powers."	LADY'S NAME, A (SELECT)	C. TALMADGE	(DEC. 9)	DEC. 28	"Polite comedy of this popular star's type."—M. P. News. Exhibitor Comment—"Pleased big."
HELL CAT, THE (GOLDWYN)	FARRAR	(DEC. 1)	DEC. 14	(Six Parts) "Melodrama showing skillful treatment in every scene."—M. P. News. Exhibitor Comment—"Good picture. In fact better than any of her previous attempts." "Flu" kept attendance down." "Very Good." "More like this and Farrar will head the list. It has a story. Business capacity." "Big business four days." "Fair picture, badly cut by censors, ordinary Western story. Goldwyn pictures do not seem to be improving any." "Average business." "Great. Extra big business." "Dandy picture." Consensus—"Good picture with good drawing powers."	LIGHT OF THE WESTERN STARS, THE (UNITED)	DUSTIN FARNUM	(JAN. 5)	OCT. 26	"Works up well in rugged outdoor atmosphere."—M. P. News. Exhibitor Comment—"Splendid. Well produced. Continuity good, and pleased all to extra big business."
HER GREAT CHANCE (SELECT)	ALICE BRADY	(NOV. 17)	NOV. 2	"Human characters but this over for a hit."—M. P. News. Exhibitor Comment—"Big to average business three days." "Average business." Consensus—"Good picture with good drawing powers."	LIGHT, THE (FOX)	THEDA BARA	(JAN. 12)	JAN. 25	"Bara has best story in a good while; of vampire type."—M. P. News.
					LITTLE MISS GROWN-UP (GENERAL)	JOY	(NOV. 18)	OCT. 19	"Picture is not up to star's past performances. Story handicaps."—M. P. News. Exhibitor Comment—"Nice kid. Average business."
					LITTLE MISS HOOVER (PARAMOUNT)	CLARK	(DEC. 29)	JAN. 4	"Miss Clark's charm in a pleasing setting."—M. P. News. Exhibitor Comment—"Star well liked, but play only mildly interesting." "Poor business." "Not much." "Only fair. When will they give Marguerite Clark a decent story?" "Opened extra big, then to average and closed big on seventh day." "Average business seven days." Consensus—"Fair picture with good drawing powers."
					LITTLE ORPHANT ANNIE (PIONEER)	COLEEN MOORE	(DEC. 22)	DEC. 21	(Six Parts) "They don't make them more touching than this one."—M. P. News.
					LOVE IN A HURRY (WORLD)	BLACKWELL	(JAN. 13)	JAN. 11	"Nice romance against background of sane spy drama."—M. P. News.
					LOVE NET, THE (WORLD)	MADGE EVANS	(DEC. 30)	DEC. 21	"Star in story of childhood and second childhood."—M. P. News.
					LOVE'S PAY-DAY (Triangle)	MORRISON-THEBY	(DEC. 1)	DEC. 7	"Characters fail to win sympathy but production work is good."—M. P. News.

And Index to The Complete Plan Book

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17).....NOV. 9				
"Fairly good picture with steady action and good scenes."—M. P. News.				
Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture." "Splendid picture." "Fair." "Very good. Right kind of stuff. Very pleasing." "They gave her a play and role that hit off finely. Good business. Everybody delighted with it."				
Consensus—"Satisfactory picture with average drawing powers."				
MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21				
"Another Stone picture presenting appealing story."—M. P. News.				
Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by flu."				
Consensus—"Good picture with average drawing powers."				
MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).....OCT. 13				
"A good clean force that should please everyone."—M. P. News.				
Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic." "Poor business for comedies here."				
Consensus—"Good picture with good drawing powers."				
MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14				
"Here's a spy subject that should deliver goods."—M. P. News.				
Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business."				
Consensus—"Fine picture with good drawing powers."				
MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18).....NOV. 16				
"A good clean picture that holds the interest and entertains."—M. P. News.				
MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11				
"Powerful Western with Keenan in dual role."—M. P. News.				
Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week."				
MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1).....NOV. 23				
"Diando's little star wanders through five reels of film."—M. P. News.				
MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25).....NOV. 9				
"Star upholds tradition by making another good one."—M. P. News.				
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business." "Entertaining picture. Clean. Nice picture. Average business." "Average business." "Big business three days." "Extra big business."				
Consensus—"Good picture with good drawing powers."				
MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25).....NOV. 30				
"Lacks heart appeal although plot action is steady."—M. P. News.				
Exhibitor Comment—"Fair picture. Average business."				
MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17).....DEC. 7				
"Caruso is an instant success and the story is good."—M. P. News.				
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories." "Awful picture. Very good business." "Advertised heavy but simply could not get them in. Pulled it off second day. Awful." "Disappointed." "Picture fair. Business terrible." "Glad he is only making one more." "Poor business." "Took it off second day. Another case of stage success, screen flivver." "Average business seven days." "Picture far from being bad; just the reverse, being splendidly enacted but public absolutely not interested in Caruso as a picture star. Rotten business."				
Consensus—"Ordinary picture with just fair drawing powers."				
MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).....DEC. 7				
"One for the imagination with lots of real entertainment."—M. P. News.				
Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels."				
Consensus—"Good picture with good drawing powers."				
NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15).....DEC. 7				
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.				
NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6).....JAN. 4				
"Above the average—exterior delight to the eye."—M. P. News.				
ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).....DEC. 21				
(Six Parts)				
"Starts and ends in fight with many punches between."—M. P. News.				
OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5)				
"Star strikes good one after several months."—M. P. News.				
PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14				
"Star blends the tear and the smile delightfully."—M. P. News.				
Exhibitor Comment—"Big business solid week." "Excellent." "Well made picture, but star rather mis-cast. Madge does not look like a burlesque queen." "A delightful story. Give us more like this." "Extra big business." "A good picture but not star's best." "Madge Kennedy's best." "Good. Pleased."				
Consensus—"Excellent picture with fine drawing powers."				
PERFECT 36, A (GOLDWYN) MABEL NORMAND (NOV. 17).....				
Exhibitor Comment—"Censors spoiled this for Pennsylvania." "Average business." "Extra big to big business seven straight days." "Fair. Story weak." "Just the kind of a picture they want to see Mabel Normand in. Went over big to extra big business." "Big business; played with 'Shoulder Arms.' "The poorest picture we ever screened. Took it off the first day." "One Goldwyn star we could do without." "Not a picture that would create mouth to mouth advertising." "Poor business." "Fair comedy. Average Normand type."				
Consensus—"Fair picture with good drawing powers."				
POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28).....JAN. 4				
"Two stars in a rather sluggish comedy-drama."—M. P. News.				
PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22).....DEC. 14				
(Six Parts)				
"Sex play considered remarkable by interviewer."—M. P. News.				
QUICKSAND (PARAMOUNT) DORO DALTON (DEC. 22).....DEC. 28				
"Reviewer thinks picture was wrecked at the start."—M. P. News.				
Exhibitor Comment—"Fair picture." "Fairly good dramatic story. Held its interest and apparently satisfied."				
Consensus—"Average picture with average drawing power."				
RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).....NOV. 2				
"Snappy action to this tale of those familiar German spies."—M. P. News.				
News.				
Exhibitor Comment—"Average business."				
ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) DEC. 21				
"Moral question raised in story that looks worthy."—M. P. News.				
Exhibitor Comment—"Big business." "Very good. Big business." "Fairly good. Would have been better without war stuff." "Average business." "This is type of picture the public wants this star in. Well made picture. Business good."				
Consensus—"Good production with strong drawing powers."				
ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4				
(Six Parts)				
"Star should please everybody in this production."—M. P. News.				
RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).....OCT. 12				
"Touching moments and excellent handling make this a winner."—M. P. News.				
SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28				
"Love story made sustaining by skillful handling."—M. P. News.				
Exhibitor Comment—"Big business."				
SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12)				
.....JAN. 25				
"Plenty of action but not the happy type for star."—M. P. News.				
SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16).....NOV. 16				
"Light romantic drama with lots of entertainment."—M. P. News.				
Exhibitor Comment—"Average business." "Average."				
Consensus—"Fair picture with average drawing powers."				
SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9				
(Six Parts)				
"This story is not suited to Bara's style."—M. P. News.				
Exhibitor Comment—"Good picture. Average business. Big on Saturday." "Average business three days."				
Consensus—"Fair picture with good drawing powers."				
SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2).....NOV. 16				
"Subject is not up to star's mark but should please generally."—M. P. News.				
SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1).....DEC. 14				
"Roy Stewart returns and scores again."—M. P. News.				
SILVER KING, THE (PARA-ARTC.) FAVERSHAM (JAN. 12).....JAN. 18				
"Melodrama that offers much chance for criticism."—M. P. News.				
SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4				
"Excellent comedy backed by wholesome philosophy."—M. P. News.				
SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28				
(Seven Parts)				
"A powerful film classic with all tense dramatic elements."—M. P. News.				
Exhibitor Comment—"Very satisfactory." "Poor business." "Good."				
Consensus—"Satisfactory picture with good drawing powers."				
SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16				
(Six Parts)				
"This should please and also draw very well."—M. P. News.				
Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-round pictures we have ever played."				
Consensus—"Excellent production with strong drawing powers."				
STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8).....OCT. 12				
(Six Parts)				
"A lengthy discussion on Free Love versus Marriage."—M. P. News.				
Exhibitor Comment—"Very good production and entertainment." "Gladys Brockwell's best since 'The Devil's Wheel.' Pleased all patrons." "No pulling power, but best Brockwell picture for many months." "The best thing Brockwell has ever done. Big business." "Great. Packed them. Star is wonderful in this. Everybody liked it." "Big to average business."				
Consensus—"Fine production with good drawing powers."				
STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21				
"Ray fans will welcome this interesting one."—M. P. News.				
Exhibitor Comment—"Ray in just the sort of role that suits him. Certainly pleased." "Fair. Story light. Direction saved it." "Average business."				
Consensus—"Satisfactory picture with good drawing powers."				
SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16).....DEC. 28				
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.				
Exhibitor Comment—"Just an average picture. Pleasing. Big business." "Like all Metros. Pleased."				
Consensus—"Fine picture with good drawing powers."				
TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23				
"If your patrons like the Lee Kids this one will please them."—M. P. News.				
Exhibitor Comment—"Good for kids only." "A few children laughed. Lee kids do very little in this picture." "Extra big business." "Clever picture." "The Lee kids are liked here but the picture is not up to standard. The photos misrepresent."				
Consensus—"Fair picture with average drawing powers."				
TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14				
"A well built typical movie."—M. P. News.				
Exhibitor Comment—"Best Allison has done." "Pleased. Big business."				
Consensus—"Good picture with good drawing powers."				
THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17).....OCT. 26				
"This clean, wholesome entertainment should please everybody."—M. P. News.				
Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all." "Tom Moore getting better all the time. Business held up big on one of worst days of the year." "A clean, classy picture, to extra big business." "Very pleasing. Big business." "Average business." "This is the sort of play. It's clean, good story, well played and pleases." "Tom Moore's best." "Great picture. Tom Moore fine."				
Consensus—"Excellent production with big drawing powers."				
THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17).....NOV. 9				
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.				
Exhibitor Comment—"Big business."				
TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2).....NOV. 16				
"Interesting story and heart appeal should help put this over."—M. P. News.				
Exhibitor Comment—"A very good picture but weather conditions bad. Business normal."				

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

TOO FAT TO FIGHT (GOLDWYN) MCINTYRE (DEC. 15) DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.
Exhibitor Comment—"Only fair. McIntyre not as good as 'Traveling Salesman.' War stuff dead."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8) NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Average business." "Good picture. Average business." "Good." "Average business." "Opened extra big and closed extra big with big business during five intervening days."
Consensus—"Fair picture with average drawing powers."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16) DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.
Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play." "Best of the three U. S. films, but the weeklies have shown practically all of it. Business fair, but one of these is enough."
Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1) NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.
Exhibitor Comment—"Good strong picture. Extra big business." "Poor business three days." "Poor business." "Average business three days." "Curtains for Elsie after this one."
Consensus—"Fair picture with average drawing powers."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12) JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
Exhibitor Comment—"Fair picture. Average business." "Not good. Poor business."
Consensus—"Fair picture with ordinary drawing powers."

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26) JAN. 18
(Four Parts)
"French-made picture shows padding. Titles need improving."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MACLAREN (DEC. 2) NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.
Exhibitor Comment—"Great picture to big business." "Big business." "Good production with strong drawing powers."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5) JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Anita Stewart demonstrated that she is still one of the best drawing cards, breaking our record with this superb production. An extra strong picture from a feminine standpoint."
Consensus—"Excellent production with exceptional drawing powers."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17) NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29) JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
Exhibitor Comment—"Only fair." "Much better than Bryant Washburn's first Paramount picture from the standpoint of our clientele. Good story. Well acted. Good cast." "Highly entertaining. Clean and well done."
Consensus—"Fine picture with very good drawing powers."

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6) JAN. 4
"Interesting with good comedy titles but not well balanced."—M. P. News.
Exhibitor Comment—"Just picture, no story or action." "Average business."
Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19) JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19) JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19) JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.

WHY I WOULD NOT MARRY (FOX) NOV. 24 DEC. 14
(Six Parts)
"Very entertaining and not so spicy as title would lead you to think."—M. P. News.
Exhibitor Comment—"Great title. Good picture."

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29) JAN. 11
"A good idea, but an ordinary picture."—M. P. News.

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22) DEC. 21
(Six Parts)
"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15) DEC. 14
"One of the star's best yet."—M. P. News.
Exhibitor Comment—"Average business." "Fine business. Weather bad." "A fair picture only." "Big business."
Consensus—"Fine picture with very good drawing powers."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17) NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.
Exhibitor Comment—"A wild 'meller,' but at that the best picture Miss Nesbit has had. Got the business and satisfied public so no kick coming. Photography and settings fine." "She has big drawing power but the less said about her acting, the better." "On same bill with 'Thirty a Week' extra big business."
Consensus—"Fair picture with strong drawing powers."

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.
Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business." "Very good." "Best business yet on Ethel Clayton." "Average picture." "Certainly brought them out. Good picture. Big opposition."
Consensus—"Fair picture with ordinary drawing powers."

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25) SEPT. 21
"Not dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23) DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

"Hidden Fires" (Goldwyn)—"Average business seven days."
"Green God" (Vitagraph)—"Business for week was average."
"Up the Road With Sally" (Select)—"Ran two days to good business third day capacity."
"The Reason Why"—"Capacity two days; return engagement in February."
"Diplomatic Mission"—"Less said the better."
"At the Mercy of Men"—"Fair picture. Brady's last three have been weak."
"Mr. Logan, U. S. A." (Fox)—"Fills the house for every show. Getting bigger all the time."
"Her Only Way" (Select)—"Fine capacity business. Anyone that runs Select pictures is in clover."
"The Mating"—"A piece of junk put together and called a picture."
"The Claw"—"Good picture well liked for two days."
"The Fallen Angel"—"Ran two days but was not liked by any one."
"Les Miserables" (Fox)—"Return engagement for three days bigger than our first run."
"Kultur" (Fox)—"Very good story, well done. Gladys Brockwell's fine but American public has had enough of Germany in the past three years. Business poor."
"Secret Strings"—"Picture well liked. Would do business if condition were right."
"Doing Their Bit"—"Lee kiddies well liked. Business fair."
"Bird of Prey"—"Good picture. Good business two days."
"Heart of the Wild" (Elsie Ferguson)—"Average business seven days."
"Come On In" (Paramount)—"Average business four days."
"Lure of Luxury" (Bluebird)—"Pleased to average business."
"The Yellow Ticket" (Pathe)—"Our patrons don't like this Russian stuff."
"Death Dance"—"Repeat to average business."
"When a Woman Sins" (Fox-Bara)—"Very ordinary picture. Business poor."
"On the Jump" (Fox-Walsh)—"A sin to place a star in such a senseless story and under more senseless direction. Business poor."
"Struggle Everlasting" (Florence Reed)—"Dandy picture."
"Ghost of Rancho"—"Did not exactly live up to predictions."
"How Could you Jean?"—"Great."
"The Great Love"—"They didn't like the advanced prices."
"Rules of the Road" (Pathe)—"Good picture. No crowd."
"The Death Dance" (Select)—"Attendance better than average, which is remarkable considering the public's attitude towards epidemic recurrence. Excepting two or three minor details production excellent. Star's popularity growing fast in this Pacific Coast territory."
"Rich Man, Poor Man" (Paramount)—"Average picture to big business."
"The Great Adventure" (Bessie Love)—"Fairly good."
"The Shuttle" (Constance Talmadge)—"Good as ever and extra big business."
"Babes in Woods" (Fox)—"Rebooked. Very good fairy picture."
"Sunshine Nan" (Pennington)—"Nothing extra. Only fair."
"Headin' South" (Fairbanks)—"Good picture but too short reels. Extra big business."
"Hobbs in a Hurry" (Russell)—"An excellent production to extra big business."
"Brave and Bold" (George Walsh-Fox)—"Very good."
"Savage Woman" (C. K. Young)—"Extra big business."
"One More American" (Geo. Beban)—"Very good picture."
"Old Wives for New" (De Mille)—"Nothing to rave about."
"When a Woman Sins" (Fox)—"Seemed to please but star makes up too much."
"Ghost of the Rancho" (Pathe)—"Star a winner."
"Easy Money" (World)—"Weak plot. Good directing."
"Successful Advertising" (Metro)—"Comedy drama pleased."
"Selfish Yates" (Hart)—"Good story, etc.; did not draw. Re-issue have killed star."
"Mr. Fix It" (Artcraft)—"Good stuff. Excellent satisfaction."
"Source"—"Met popular demand."
"Rough and Ready" (Fox)—"Some picture. Safe bet."
"Freedom of the East" (Goldwyn)—"It's the bunk. Did not go here. Pleased some."
"Truthful Tulliver" (Triangle)—"Good feature."
"Return of Draw Egan" (Hart Re-issue)—"Extra big business."
"The Great Love" (Artcraft)—"Second run. Big business."
"Safety Curtain" (Select)—"Average business."
"The Liar"—"Big business."
"Manhattan Madness" (Triangle Re-issue)—"Fairbanks always draws. Picture O. K."
"Devil's Needle" (Triangle Re-issue)—"Drew average business."
"The Americano" (Fairbanks)—"Re-issue. Extra big business."
"Redemption"—"Big business."
"Savage Woman" (Select)—"Average business."
"High Tide" (Triangle)—"Average."
"The Caillaux Case" (Fox)—"Just fair. Not wanted now."
"America's Answer"—"Fair only."
"Queen of the Sea" (Fox)—"Average business."
"Caillaux Case"—"Average."
"Prussian Cur" (Fox)—"Average business."
"The White Lie" (Paralta)—"Average."
"Toys of Fate" (Metro)—"Good show."
"Prisoners of the Pines"—"Very poor for Kerrigan."
"Wild Primrose" (Vitagraph)—"Average business."
"Cecilia of the Pink Roses"—"Average to big business."
"The Ranger" (Shorty Hamilton)—"Big business two days."
"His Sweetheart" (Paramount-Artcraft)—"George Beban good. Story fair."
"Peck's Bad Girl" (Goldwyn)—"Big and average business for week."
"Within the Law" (Vitagraph)—"Big business seven days."

Features--Current and Coming

Bluebird Photoplays

Jan. 6.	The Nature Girl (Mersereau).....	5
Jan. 13.	The Craving (Francis Ford).....	5
Jan. 20.	The Game's Up (Ruth Clifford).....	5
Jan. 27.	Who Will Marry Me (Carmel Myers).....	5
Feb. 3.	Sue of the South (Edith Roberts).....	5
Feb. 10.	The Millionaire Pirate (Salisbury).....	5

Exhibitors' Mutual

Jan. —	All of a Sudden Norma (Bessie Barriscale).....	5
Jan. —	Life's a Funny Proposition (William Desmond).....	5
Jan. —	Bonds of Honor (Sessue Hayakawa).....	5
Jan. —	Hoop-La (Billie Rhodes).....	5
Jan. —	The Eleventh Commandment (Ralph Ince Production).....	5
Feb. —	Long Lane's Turning (Henry B. Walthall).....	5
Feb. —	Tricks of Fate (Bessie Barriscale).....	5
Feb. —	Diana of the Green Van (Alma Rubens).....	5
Feb. —	Shadows (Sessue Hayakawa).....	5
Feb. —	What Every Woman Wants (All Star Cast).....	5

Famous Players-Lasky Corp.

Feb. 2.	Hard Boiled (Dorothy Dalton).....	
Feb. 2.	Happy Though Married (Enid Bennett).....	
Feb. 9.	Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).....	
Feb. 9.	Two Brides (Lina Cavalieri).....	
Feb. 9.	The Sheriffs Son (Charles Ray).....	
Feb. 16.	Boots (Dorothy Gish).....	
Feb. 16.	You Never Saw Such a Girl (Vivian Martin).....	
Feb. 23.	Maggie Pepper (Ethel Clayton).....	
Feb. 23.	Paid in Full (Pauline Frederick).....	
Feb. 23.	The Winning Girl (Shirley Mason).....	
Feb. 2.	Breed of Men (W. S. Hart).....	
Feb. 16.	False Faces (Henry B. Walthall).....	
Feb. 2.	The Crucible (Marguerite Clark).....	
Feb. 9.	Belladonna (Pauline Frederick).....	
Feb. 16.	Puddin' Head Wilson (Special).....	
Feb. 23.	Are You a Mason (John Barrymore).....	

First National Exhibitors' Circuit,

Ambassador Gerard's "My Four Years in Germany."	
"Italy's Flaming Front" (Italian Official War Pictures).	
"Pershing's Crusaders."	
"Shoulder Arms" (Charlie Chaplin).	
"The Romance of Tarzan."	
Nov. 25. "The Panther Woman" (Petrova).....	5
Jan. 5. Virtuous Wives (Stewart).....	5

Fox Film Corporation

FOX EXTRAVAGANZAS	
Nov. 17. Fan Fan.....	
Nov. 24. Ali Baba and the Forty Thieves.....	

TIMELY PICTURES

FOX STANDARD PICTURES

Dec. 15. Every Mother's Son.....	
Jan. 12. The Light (Theda Bara).....	
Jan. 26. Woman! Woman! (Evelyn Nesbit).....	
Feb. 9. The Man Hunter (William Farnum).....	
Feb. 23. The Siren's Song (Theda Bara).....	

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."	
William Farnum in "Les Miserables."	
Annette Kellerman in "A Daughter of the Gods."	

VICTORY PICTURES

Jan. 5. Treat 'Em Rough (Tom Mix).....	
Jan. 19. The Call of the Soul (Brockwell).....	
Feb. 2. Luck and Pluck (Geo. Walsh).....	
Feb. 16. Hell Roarin' Reform (Tom Mix).....	
Mar. 2. The Forbidden Room (Brockwell).....	
Mar. 16. Never Say Quit (George Walsh).....	

EXCEL PICTURES

Jan. 26. The Girl with no Regrets (Peggy Hyland).....	
Feb. 9. The Love Auction (Virginia Pearson).....	
Feb. 23. Smiles (Jane and Katherine Lee).....	

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."	
Jan. 5. Theda Bara in "The Serpent."	
Jan. 12. "The Regeneration."	
Jan. 19. William Farnum in "The Broken Law."	
Jan. 26. Theda Bara in "Under Two Flags."	

Feb. 2. "Infidelity" (Dr. Rameau).....	
Feb. 9. Valeska Suratt in "The Soul of Broadway."	

Feb. 16. Theda Bara in "The Darling of Paris."	
Feb. 23. William Farnum in "Hoodman Blind."	

General Film Company

AUTHORS' PHOTOPLAYS	
Her Moment (Anna Luther).....	7 D
HANOVER FILM COMPANY	
Camille (Helen Hesperia).....	6 D
The Marvelous Maciste.....	6 D
Monster of Fate.....	

DUPLEX FILMS, INC.

Shame (Zena Keefe).....	7 D
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COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....	6 D
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EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviks.....	5 D
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OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....	5 D
No Children Wanted (Gloria Joy).....	5 D
Miss Mischief-Maker (Gloria Joy).....	5 D
The Midnight Burglar (Gloria Joy).....	5 D
Little Miss Grown-Up (Gloria Joy).....	5 D
Wanted, a Brother (Gloria Joy).....	5 D

COSMOFOTOFILM, INC.

I Believe.....	6 D
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AM. FEAT. FILM CORP.

Hearts of Love.....	6 D
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MAXWELL PRODUCTIONS

The Married Virgin.....	7 D
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Goldwyn Pictures Corp.

GOLDWYN STAR SERIES	
Jan. 12. Day Dreams (Madge Kennedy).....	5
Jan. 26. Shadows (Geraldine Farrar).....	6
Feb. 2. The Bondage of Barbara (Mae Marsh).....	5
Feb. 9. Sis Hopkins (Mabel Normand).....	5
Feb. 23. The Brand (Rex Beach).....	6

GOLDWYN SPECIALS

The Border Legion (Blanch Bates and Hobart Bosworth).....	6
For the Freedom of the East (Betzwood).....	7 D
Rex Beach's Heart of the Sunset.....	7 D
Blue Blood.....	6 D
Honor's Cross.....	7 D
Social Ambition.....	7
The Manx-Man.....	7
For the Freedom of the World.....	7

BENNISON STAR SERIES

Oh, Johnny (Louis Bennison).....	5
Sandy Burke of the U-Bar-U (Louis Bennison).....	5
Speedy Meade (Louis Bennison).....	5
High Pockets (Louis Bennison).....	5

(Release dates of Capital Comedies, distributed by Goldwyn, will be found under Short Subjects.)

W. W. Hodkinson Corporation

Nov. 25. Three X Gordon (J. Warren Kerrigan).....	5 C
Dec. 2. Goddess of Lost Lake (Louise Glaum).....	5 D
Dec. 16. Two-Gun Betty (Bessie Barriscale).....	5 C
Dec. 30. The Challenge Accepted (Zena Keefe).....	5 D

Jan. 6. The Drifters (J. Warren Kerrigan).....	5 D
Jan. 20. The Law That Divides (Kathleen Clifford).....	5 D
Jan. 27. Fighting Through (E. K. Lincoln).....	6 D
Feb. 10. Come Again Smith (J. Warren Kerrigan).....	5 C
Feb. 16. Made in America—First episode (Eight in all).....	1..

Independent Sales Corporation

FILM CLEARING HOUSE	
Her Mistake (Julius Steger).....	
Wanted for Murder (Harry Rapp).....	
Life's Greatest Problem (J. Stuart Blackton).....	
A Woman's Experience (Bacon-Backer).....	
Romance in the Air (Crest Pictures Corp.).....	
Littlest Scout (J. Stuart Blackton).....	

Jewel Productions, Inc.

The Price of a Good Time.....	
The Grand Passion.....	
The Doctor and the Woman.....	
The Kaiser, the Beast of Berlin.....	
A Soul for Sale.....	
For Husbands Only.....	
Nov. 4. The Yellow Dog.....	6
Nov. 18. Borrowed Clothes (Mildred Harris).....	6
Feb. 10. The Heart of Humanity (Phillips).....	9

Perfection Pictures

(GEORGE KLEINE SYSTEM)	
Sept. — Conquered Hearts.....	—
Sept. — Behind the Lines in Italy.....	—
Aug. 26. Triple Trouble" (Chaplin).....	—

Metro Pictures Corporation

Jan. 6. The Spender (Lyttell).....	5
Jan. 13. The Gold Cure (Dana).....	5
Jan. 20. The Divorcee (Ethel Barrymore).....	5
Jan. 27. In For Thirty Days (Allison).....	5
Feb. 3. Faith (Bert Lyttell).....	5
Feb. 10. As the Sun Went Down (Edith Storey).....	5

Feb. 17. Johnny on the Spot (Hale Hamilton).....	5
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Feb. 24. Peggy Does Her Darndest (May Allison).....	5
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(SCREEN CLASSICS, INC., SPECIALS)

Pals First (Lockwood).....	6
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....	6
The Great Romance (Lockwood).....	6

NAZIMOVA'S PRODUCTIONS

Revelation (Nazimova).....	7
Toys of Fate (Nazimova).....	7
Eye for Eye (Nazimova).....	7
Out of the Fog (Nazimova).....	7

Pathe Exchange, Inc.

Dec. 15. The Narrow Path (Fannie Ward-Astra).....	5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne).....	5 C D
Jan. 12. The Midnight Stage (Frank Keenan).....	5 D
Jan. 26. A Vagabond of France (Henri Krauss).....	4 D
Feb. 9. Todd of the Times (Frank Keenan).....	5 D

Select Pictures

Jan. — The Hidden Truth (Anna Case).....	
Special.....	
Jan. — Who Cares (Constance Talmadge).....	
Jan. — Cheating Cheaters (Clara Kimball Young).....	
Jan. — The Indestructible Wife (Alice Brady).....	

William L. Sherry Service

Aug. 11. Out of the Night.....	6
Aug. 18. Inn of the Blue Moon.....	6
Nov. 18. Marriage.....	5

Triangle Distributing Corporation

(Subject to change without notice)	
Jan. 26. Unto the End (Crane Wilbur).....	5
Feb. 2. Restless Souls (Alma Rubens).....	5
Feb. 9. Secret Marriage (MacLaren).....	5
Feb. 16. Child of M'sieu (Marie Osborne).....	5
Feb. 23. Breezy Jim (Crane Wilbur).....	5

United Picture Theatres

Jan. 5. The Light of Western Stars (Dustin Farnum).....	5
Jan. 26. Adele (Kitty Gordon).....	

Universal Productions

Jan. 13. After the War.....	5
Jan. 27. Roped (Harry Carey).....	6
Feb. 10. Creaking Stairs (MacLaren).....	9

Vitagraph

Jan. 27. The Enchanted Barn (Bessie Love).....	
Feb. 3. The Highest Trump (Earle Williams).....	
Feb. 10. Fortune's Child (Gladys Leslie).....	
Feb. 17. Silent Strength (Harry T. Morey).....	
Feb. 24. The Lion and the Mouse (Special—Alice Joyce).....	

Mar. 3. The Girl Question (Corinne Griffith).....	
Mar. 10. The Wishing Ring Man (Bessie Love).....	

World Pictures

Jan. 6. What Love Forgives (Castleton).....	5
Jan. 6. Under Four Flags (Official U. S.).....	5
Jan. 13. Love in a Hurry (Blackwell-Greeley).....	5
Jan. 20. The Bluffer (Elvidge).....	5
Jan. 27. Heart of Gold (Louise Huff).....	5
Feb. 3. The Rough Neck (Montagu Love).....	5
Feb. 10. Mandarin's Gold (Kitty Gordon).....	5
Feb. 17. Courage for Two (Blackwell).....	5
Feb. 24. The Moral Deadline (Elvidge).....	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)...6 reels
The Devil's Playground (Vera Michelen)...7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Dec. 2. All Mixed Up.
Dec. 9. Johnny-Go-Get-'Em.
Dec. 16. Peggy Mixes In.
Dec. 23. Pearls and a Peach.
Dec. 30. Know Thy Wife.
Jan. 6. Five Hundred or Bust.

Commonwealth Pictures Corp.

Charlotte, The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
His Vindication.....5 reels
The Hypocrites.....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y.

State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra.....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT

Gaumont "Graphic" released every Friday.
Gaumont "News" released every Tuesday.
Released one a month.

June—Fabulous Fortune Fumblers.....2 acts
July—Fred's Pictitious Poundling.....2 acts
Aug.—Freda's Fighting Father.....2 acts
Sept.—Fatty's Fast Fliver.....2 acts
Oct.—Freda's Frivolous Finance.....2 acts

JESTER COMEDIES

Released One a Month
Featuring Tweed Dan

The Recruit.....2 reels
His Golden Romance.....2 reels
All For Her.....2 reels
The Wrong Flat.....2 reels
It's a Great Life.....2 reels
Oh What a Day.....2 reels
The Fly Ball.....2 reels
Ain't It So.....2 reels
Camouflage.....2 reels

SERIALS

Released February 18

The Silent Mystery (Francis Ford-Rosemary Theby-Mae Gaston).

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviks?

Film Market, Inc.

(CORRA BEACH PICTURES)
What Becomes of the Children.
(M. H. HOFFMAN PRODUCTION)
Suspicion.

(W. N. SELIG PRODUCTIONS)

The City of Purple Dreams.
Who Shall Take My Life?
Beware of Strangers.
The Garden of Allah.
The Spoilers (reissue).

(GATHEM FILM NOVELTIES)

The Star-Spangled Banner
(Illustrates the song)...500 ft.
Columbia, the Gem of the Ocean
(Illustrates the song)...500 ft.
The Battle Cry of Freedom
(Illustrates the song)...500 ft.
Home, Sweet Home
The Girl I Left Behind Me } Two subjects same reel
Future Productions—One reel every four weeks,
two subjects.

(CAPT. BESLEY EXPEDITION)

The Amazon Jungle.
The Wonderland of Peru.
(CAPT. SCOTT ANTARCTIC EXPEDITION)
The Undying Story of Captain Scott.
Animal Life in the Antarctic.

(TOM BRET COMEDIES)

His Vinegar Bath (one reel).
Twin Bed Rooms (one reel).
Why Not Marry (one reel).
In Preparation—one every other week.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connors)...6 reels
Conquest of Canaan.....5 reels
God's Man.....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)...6 parts
The Warrior (Maciste) (McClure)...7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldberg

SCRANTON PHOTOPLAY CORP.

May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Woman."
"The Silent Mystery" (Serial).
HART, FAIRBANKS, KEENAN AND
TALMADGE RE-ISSUES
William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)...7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)...7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)...6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)...7 reels
Human Clay (Mollie King)...5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)...6500 ft.

Frank J. Seng

Parentage.....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc.).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentin Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Production
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—
Monthly Franchise.
Jim's Folks.....1 reel
Bill Stinger Patriotic Poem Plays—Monthly
Franchise.
Berlin Via America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
(More Independent Releases on page 776)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
United War Heroes Arrive in Switzerland.
Scrambles in the High Alps.
The Riviera of Lake Leman.
The lovely Lucerne.
The Gornergrat Railway.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919
The Tides of Yesterday.
'Tis Tough to Be Tender.
Tales of the Tall Timber.
A Wee Bit Odd.
The Wanderer and the Whoozitt.
The River Gray and the River Green.
The Restless Three.
Sundown.
Separate Trails.
Frozen Thrills.
The Lonesome Pup.
Scenic Succotash.
The Wolf of the Tetons.
Nature—Rest and Motion.
Horizon Hunters.
The High Horse.
The Pale Pack Train.
Nature—Hot and Cold.
Men Met in the Mountains.
Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES
n. 5. Accidental Heroes (Elinor Field)... 1
n. 12. Some Mother (Elinor Field)... 1
n. 19. No Man's Land... 1
n. 26. Easy Payments... 1
ROTHACKER OUTDOORS
ec. 1. Peaks, Parks and Pines... 1
ec. 8. A Maori Romance... 1
ec. 15. Vacation Land... 1
ec. 22. Hitting the Pike... 1
ec. 29. High and Hungry... 1
n. 5. Teetotalers, Tea and Totem Poles... 1
n. 12. Geesers and Geysers... 1

Famous Players-Lasky Corp.

TWO REEL COMEDIES
eb. 2. Romance and Rings (Drews).
eb. 2. One Every Minute (Flagg).
eb. 9. Rip and Stitch—Sailors (Sennett).
eb. 16. The Pullman Porter (Arbuckle).
eb. 23. West Lynne With Variations (Sennett).
SINGLE REELS
eb. 2. Am. Y. M. C. A. in London (Holmes).
eb. 2. Winter Sports (Bray).
eb. 9. St. Dunstan's Happy Blind (Holmes).
eb. 9. War Brides (Bray).
eb. 16. War Women of England (Holmes).
eb. 16. Hand Grenades (Bray).
eb. 23. London Plays Ball (Holmes).
eb. 23. A Kid Railroad (Bray).

Greiver Distributing Corp.

FORD EDUCATIONAL WEEKLY
One Reel Each
8. America Swim!
9. The Milky Way.
10. The Red Cross Cares for the Wounded.
11. On Foot with Our Army and Navy.

Fox Film Corporation

SUNSHINE AND TOM MIX COMEDIES
n. 12. Tom Mix in Hearts and Saddles... 2
n. 26. Oh, What a Knight... 2
n. 26. Tom Mix in A Roman Cowboy... 2
eb. 9. Tom Mix in Six-Cylinder Love... 2
eb. 23. A Lady Bell-Hop's Secret... 2
eb. 23. Tom Mix in A Soft Tenderfoot... 2
ar. 9. Tom Mix in Tom and Jerry Mix... 2
ar. 23. His Musical Sneeze... 2
UTT AND JEFF ANIMATED CARTOONS
n. 5. The Lion Tamer.
n. 12. Here and There.
n. 19. The Hula Cabaret...
n. 26. Dog-gone Tough Luck...
b. 2. Landing an Heiress...
b. 9. The Bearded Lady...
b. 16. 5,000 Miles on a Gallon of Gas... 2

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Marquis and Miss Sally (Patricia Palmer, William Lester)... 2 D
Springtime a la Carte (Agnes Ayres, Edward Earle)... 2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle)... 2 D
Transients in Arcadia (Agnes Ayres, Edward Earle)... 2 D
Tobin's Palm (Agnes Ayres, Edward Earle)... 2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres)... 2 C
(WOLFVILLE TALES)
Faro Nell, Lookout (Patricia Palmer, Bob Burns)... 2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns)... 2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns)... 2 D
Winning of the Mocking Bird (Carol Holloway, Robert Burns)... 2 D
The Jest of Talky Jones (Carol Holloway, William Lester)... 2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns)... 2 D
The Wooing of Riley (Kate Price, Otto Lederer)... 2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer)... 2 D
The Rose of Wolfville (Patricia Palmer, C. E. N. Hatton)... 2 D
BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry... 2 D
Mountain Law... 2 D
The Raiders of Sunset Gap... 2 D
O'Garry Rides Alone... 2 D
The Man from Nowhere... 2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell... 1 C
Check Your Hat, Sir... 1 C
Wild Algy of Piccadilly... 1 C
All Stuck Up... 1 C
The Lie That Failed... 1 C
The Jazbo Sheriff... 1 C
SNAKEVILLE COMEDIES
(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising... 1 Sc.
Agricultural Opportunities in Western Canada... 1 Sc.
Water Powers of Eastern Canada... 1 Sc.
A Romance of Rails and Power... 1 Sc.
Grand Canyon of Arizona and Canyon de Chelly... 1 Sc.

CHAPLIN COMEDIES
By the Sea... 1 C
In the Park... 1 C
Work... 2 C
A Woman... 2 C
The Tramp... 2 C
His New Job... 2 C
A Night Out... 2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12
Episodes... 1 D
JAXON COMEDIES
What Occurred on the Beach... 1 C
An All-Fools' Day Affair... 1 C
Beating Him to It... 1 C
Forced Into Matrimony... 1 C

JUDGE BROWN STORIES
Love of Bob... 2 C-D
Dog vs. Dog... 2 C-D
A Boy Built City... 2 C-D
The Three Fives... 2 C-D
Kid Politics... 2 C-D
A Boy Built City... 2 C-D
The Case of Bennie... 2 C-D

CLOVER COMEDIES
From Caterpillar to Butterfly... 1 C
A Widow's Camouflage... 1 C

Love's Lucky Day... 1 C

EBONY COMEDIES
Busted Romance... 1 C
Spooks... 1 C
The Bully... 1 C
The Janitor... 1 C
Mercy, the Mummy Mumbled... 1 C
A Reckless Rover... 1 C
Are Working Girls Safe?... 1 C
The Comeback of Barnacle Bill... 1 C
Some Baby... 1 C
Good Luck in Old Clothes... 1 C
When You Hit, Hit Hard... 1 C
A Black-and-Tan Mix-up... 1 C
Fixing the Fakir... 1 C
When You're Scared, Run... 1 C

INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event)... 2000 ft.

PROGRESSIVE FILM
On a Fox Farm (Educational)... 1 reel

CRYSTAL FILM CO.

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky... 1 C
What's in the Trunk?... 1 C
Reuben's Romance... 1 C
The Lady Detective, His Wedding Day... 1 C
Troubled Waters... 1 C
Her Necklace, His Hoodoo Day... 1 C
HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes)... 2 C
Bunco Billy (Billy West)... 2 C
Billy in Harness (Billy West)... 2 C
Bombs and Bull (Billy West)... 2 C

OFFICIAL WAR PICTURES
(Committee on Information)
Our Bridge of Ships... 2 Sc.
SCRANTONIA PHOTOPLAY CORP.
Parson Pepp... 1 C
Fang's Fate and Fortune... 1 C

AMERICAN RED CROSS
The Historic Fourth of July in Paris... 1 Sc.
Soothing the Heart of Italy... 1 Patr.
Of No Use to Germany... 1 Patr.
Kiddies of No Man's Land... 1 Patr.
The Helping Hand of Sicily... 1 Patr.
Rebuilding Broken Lives... 1 Patr.
First Aid on the Piave... 1 Patr.
Victorious Serbia... 1 Patr.
Homeward Bound... 1 Patr.
New Faces for Old... 1 Patr.
Russia a World Problem... 1 Patr.

RAINBOW COMEDIES
Nearly a Slacker (Lillian Vera-Eddie Bouldon)... 1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon)... 1 C
Some Judge (Lillian Vera-Eddie Bouldon)... 1 C
How She Hated Men (Lillian Vera-Eddie Bouldon)... 1 C
The Camouflaged Baby (Lillian Vera-Eddie Bouldon)... 1 C
The Pipe of Peace (Lillian Vera-Eddie Bouldon)... 1 C
Hooverizing (Lillian Vera-Eddie Bouldon)... 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
Jan. 12. You Know What I Mean... 2 reels
Jan. 26. The Big Idea... 2 reels
Feb. 9. Have Another... 2 reels
Feb. 23. A Master of Music... 2 reels
FORD EDUCATIONAL WEEKLY
Jan. 13. What Uncle Sam Will Do For Two Cents.
Jan. 20. The Truth About the Liberty Motor.
Jan. 27. Hang it All.
Feb. 3. Carrying Old Glory to the Seven Seas.
Feb. 10. Canada's Mountain of Tears.
Feb. 17. Where "The Spirit That Won" was Born.
Feb. 24. Rough Stuff.

King Bee Comedies

June 1. Bright and Early... 2 reels
June 15. Straight and Narrow... 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
ESSANAY
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.

Sept. 15. Broncho Billy, Outlaw.
 Sept. 22. The Accusation of Broncho Billy.
 Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
 Mar. 1. Peru, The Land of Incas, No. 1.
 Mar. 8. Peru, The Land of Incas, No. 2.
 Mar. 15. Peru, The Land of Incas, No. 3.
 Mar. 22. Peru, The Land of Incas, No. 4.
 Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday

Official War Review released every Monday
 Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.
 Jan. 19. Corinne Come Here (Gloria Joy) 2 C.D.
 Feb. 2. The Terror of the Range (1) Compson-Larkin 2 D
 Feb. 9. The Terror of the Range (2) Compson-Larkin 2 D
 Feb. 9. Story of the Orange (Legget-Cruen) Educ. 1

ROLIN COMEDIES

One Reel a Week
 Dec. 1. Hear 'Em Rave (Lloyd).....
 Dec. 8. Just Rambling Along (Laurel).....
 Dec. 15. Take a Chance (Lloyd).....
 Dec. 22. Check Your Baggage (Toto).....
 Dec. 29. She Loves Me Not (Lloyd).....
 Jan. 5. Do You Love Your Wife? (Laurel)
 Jan. 12. Wanted 5,000 (Lloyd).....
 Jan. 19. Love's Young Scream (Goulding)..
 Feb. 2. Hustling for Health (Laurel).....
 Feb. 9. Ask Father (Lloyd).....
 Feb. 16. Toto's Troubles

POST TRAVEL SERIES

Jan. 26. Going! Go! Gone! (Lloyd)....
 Nov. 24. Sumatra

THE FAR FLUNG BATTLE LINE

Oct. 6. French Colonial Troops.....
 Oct. 13. Far Flying Battle Line.....
 Oct. 20. France's Dusky Warriors.....
 Oct. 27. Britain's Naval Air Power.....
 Nov. 3. Polish Troops in France.....
 Nov. 10. British Troops in Italy.....
 Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
 Dec. 8. Feeding Our Fighters.....1 Topical
 Dec. 15. Liberty's Triumph.....(War Special)

WOLVES OF KULTUR (WESTERN PHOTO-PLAYS, INC.)

(Serial, Two Reels Each)
 Leah Baird, Sheldon Lewis, Charles Hutchison.
 Oct. 13. First Episode, The Torture Trap.
 Oct. 20. Second Episode, The Iron Chair.
 Oct. 27. Third Episode, Trapping Traitors.
 Nov. 3. Fourth Episode, The Ride to Death.
 Nov. 10. Fifth Episode, Through the Flames.
 Nov. 17. Sixth Episode, Trails of Treachery.
 Nov. 24. Seventh Episode, The Leap of Despair.
 Dec. 1. Eighth Episode, In the Hands of the Huns.
 Dec. 8. Ninth Episode, The Precipice of Death.
 Dec. 15. Tenth Episode, When Woman Wars.
 Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
 Dec. 29. Twelfth Episode, The Tower of Tears.
 Jan. 12. Fourteenth Episode, The Code of Hate.
 Jan. 19. Fifteenth Episode, The Reward of Patriotism.

THE LIGHTNING RAIDER

(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gsell)
 Jan. 5. First Episode, The Ebony Block... 3
 Jan. 12. Second Episode, The Counterplot.
 Jan. 19. Third Episode, Underworld Terrors.
 Jan. 26. Fourth Episode, Through Doors of Steel 2
 Feb. 2. Fifth Episode, The Brass Key.....
 Feb. 9. Sixth Episode, The Mystic Box.....
 Feb. 16. Seventh Episode, Meshes of Evil..

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discard in A Flat.....1 C
 Mar. 3. His Hidden Shame.....1 C
 Mar. 10. Wives and Worries.....1 C
 Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson).....2 C
 May 26. Are Wives Unreasonable? (Ed Brady, Claire Anderson).....2 C
 June 2. The Poor Fish (Ed Brady, Claire Anderson).....2 C
 June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
 June 16. Isn't It Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
 June 23. Cupid and the Cop.....2 C
 June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES

(Two Reels)
 Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
 Nov. 27. Painless Love (Babe Hardy).
 Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
 Dec. 11. Rough on Husbands (Sterling-Mann).
 Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
 Dec. 25. Work or Fight (Gribbon-Novak).
 Jan. 1. Klever Kiddies.
 Jan. 8. Pools and Duals (Sterling).
 Jan. 15. Charlie the Little Dare Devil.
 Jan. 22. The Freckled Fish (Novak).
 Jan. 27. It's a Bird (Mann).
 Feb. 5. Hop, the Bell Hop (Armstrong).

NESTOR COMEDIES

(One Reel)
 Nov. 18. The Love Craze (Florence Lawrence).
 Nov. 25. The Fickle Blacksmith (Sedgwick).
 Dec. 2. There and Back (comedy cast).
 Dec. 9. Let's Fight (Wilson-Gerber).
 Dec. 16. The Beautiful Liar (Wilson-Gerber).
 Dec. 30. It's Great to Be Crazy.
 Jan. 6. She Wasn't Hungry, But (Forde).
 Jan. 13. Mixed Nuts (Molly Malone).
 Jan. 20. Only a Janitor (Beery).
 Jan. 27. He Was No Lady (Vernon).
 Feb. 10. Mixed Wives (Wm. Franey).

TWO-REEL DRAMAS.

Nov. 18. The Husband Hunter (Neal Hart) 2 C
 Nov. 30. The Dead Shot (Helen Gibson) 2 C
 Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
 Dec. 14. Captured Alive (Helen Gibson)....
 Dec. 21. The Robber (Helen Gibson).....
 Dec. 28. Wolves of the Range (Helen Gibson)
 Jan. 4. The Secret Peril (Helen Gibson).
 Jan. 11. Rosalind at the Gate (Stonehouse).
 Jan. 18. The Ghost Girl (Roma Drew).
 Jan. 25. The Border Terror (Mitchell).
 Feb. 2. Sure Shot Morgan (Carey).
 Feb. 9. A Proxy Husband (Mersereau).
 Feb. 16. Tapering Fingers (Ridgeway).

HEARST NEWS

Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

SCREEN TELEGRAM

Released Every Thursday

UNIVERSAL SCREEN MAGAZINE

Released Every Saturday

UNIVERSAL CURRENT EVENTS

Released Every Sunday

LYONS-MORAN STAR COMEDIES

(One reel each)

Nov. 18. Why Worry?

SERIALS

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)
 Aug. 19. Third Episode (Locked in the Tower).
 Aug. 26. Fourth Episode (Smoked Out).
 Sept. 2. Fifth Episode (The Mock Bride).
 Sept. 9. Sixth Episode (A Dangerous Honey-moon).
 Sept. 16. Seventh Episode (The Depth Bomb).
 Sept. 23. Eighth Episode (The Magnetic Bug).
 Sept. 30. Ninth Episode (The Room of Flame).
 Oct. 7. Tenth Episode (A New Peril).
 Oct. 14. Eleventh Episode (Evil Waters).
 Oct. 21. Twelfth Episode (Caught by Wireless).
 Oct. 28. Thirteenth Episode (\$500 Reward).
 Nov. 4. Fourteenth Episode (On Trial for His Life).
 Nov. 11. Fifteenth Episode (On the Shadow).
 Nov. 18. Sixteenth Episode (The Noose).
 Nov. 25. Seventeenth Episode (The Avenger).
 Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
 Nov. 25. Second Episode (The Giant's Leap).
 Dec. 2. Third Episode (Beaten Back).
 Dec. 9. Fourth Episode (The Message on the Cuff).
 Dec. 16. Fifth Episode (The Lip Reader).
 Dec. 23. Sixth Episode (The Aerial Disaster).
 Dec. 30. Seventh Episode (The Charge of the Elephant).
 Jan. 6. Eighth Episode (The Human Ladder).
 Jan. 13. Ninth Episode (The Flying Loop).
 Jan. 20. Tenth Episode (A Shot for Life).
 Jan. 27. Eleventh Episode (The Dagger).
 Feb. 3. Twelfth Episode (A Strange Escape).
 Feb. 10. Thirteenth Episode (A Plunge for Life).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK)

Oct. 14. Third Episode (Sensational Capture o Bagdad).
 Nov. 18. Fourth Episode (Thrilling Feats of th Royal Flying Corps).
 Nov. 25. Fifth Episode (Repairing War's Rav ages).
 Dec. 2. Sixth Episode (Chinese and Africa Workers Trailing the Hun).
 Dec. 9. Seventh Episode (Britain's Battle Bulldogs).

Vitagraph

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2
 Sept. 30. Roofs and Riots.....
 Oct. 7. Bears and Bad Men.....2
 Oct. 14. Chumps and Cops.....2
 Nov. 18. Frauds and Frenzies.....2
 Nov. 25. Submarine and Simps.....2
 Dec. 2. Humbs and Husbands.....2
 Dec. 9. Daring and Dynamite.....2
 Dec. 16. Farms and Fumbles.....2
 Dec. 23. Pluck and Plotters.....2
 Dec. 30. Bums and Borders.....2
 Jan. 6. Beauty and Booty.....2

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)
 July 15. The Snare (First Episode).
 July 22. Flames of Peril (Second Episode).
 July 29. The Secret Stockade (Third Episode).
 Aug. 5. The Precipice of Horror (Fourth Episode).
 Aug. 12. The Path of Thrills (Fifth Episode).
 Aug. 19. The Spell of Evil (Sixth Episode).
 Aug. 26. The Gorge of Destruction (Seventh Episode).
 Sept. 2. In the Clutches (Eighth Episode).
 Sept. 9. The Escape (Ninth Episode).
 Sept. 16. The Secret Tunnel (Tenth Episode).
 Sept. 23. The Noose of Death (Eleventh Episode).
 Sept. 30. The Tide of Disaster (Twelfth Episode).
 Oct. 7. The Engine of Terror (Thirteenth Episode).
 Oct. 14. The Decoy (Fourteenth Episode).
 Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)
 Oct. 21. The Ring of Fire (First Episode).
 Oct. 28. The Van of Disaster (Second Episode).
 Nov. 4. The Blade of Hate (Third Episode).
 Nov. 11. The Noose (Fourth Episode).
 Nov. 18. The Tide of Death (Fifth Episode).
 Nov. 25. Fiery Fate (Sixth Episode).
 Dec. 2. The Whirling Trap (Seventh Episode).
 Dec. 9. The Man Eater (Eighth Episode).
 Dec. 16. The Pit of Lost Hope (Ninth Episode).
 Dec. 23. In the Coils (Tenth Episode).
 Dec. 30. The Red Mask's Prey (Eleventh Episode).
 Jan. 6. The Span of Terror (Twelfth Episode).
 Jan. 13. Hanging Peril (Thirteenth Episode).
 Jan. 20. Desperate Odds (Fourteenth Episode).
 Jan. 27. Riding with Death (Fifteenth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)
 July 22. The Cub and the Daisy Chain.....
 July 29. Their Agreement.....
 Aug. 5. Miss Sticky-Moufie-Kiss.....
 Aug. 12. Diplomatic Henry.....
 Aug. 19. By Might of His Right.....
 Aug. 26. The Professional Patient.....
 Sept. 2. Mr. Blink of Bohemia.....
 Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 774)

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
 July — Freda's Fighting Father.....2 re
 Aug. — Fatty's Fast Flivver.....2 re
 Sept. — Fatty's Frivolous Fiancee.....2 re
CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 re
UNITED FILM CORPORATION
 Crime of the Hour.....7 re

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 re
 William S. Hart in "The Bandit and the Preacher".....5 re
 William S. Hart in "The Hell Hound of Alaska".....5 re
 Also Series of two-reel W. H. Hart productio Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me and Gott or "The Awakening of America," 6 re
Edward Warren Productions, Inc.
 Souls Redeemed.
 Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Earl Williams last week established what is believed to be a record in the production of a five-reel picture at the Vitagraph studios. He has finished "The Gentleman of Quality" in the short time of twelve working days. It is a comedy drama, and was directed by James Young. Catherine Adams is Mr. William's leading woman.

Larry Semon, author and director and star in many Vitagraph comedies, left Wednesday for New York, where it is said he will remain for about three weeks. No particular significance is attached to his visit, it being a combination vacation and routine business.

Antonio Moreno has begun production on a new serial for Vitagraph, and he and his company this week left for Bear Mountain where the hill scenes and mountain atmosphere will be obtained for the subject. The story is titled, "Mystery Mountain," and was written by Albert E. Smith, president of Vitagraph, and Charles Townsend Brady. Carol Holloway will play the feminine lead. The serial will be one of the most pretentious ever produced by Vitagraph, it is announced.

Universal Newsettes

As a mark of profound respect for Mrs. Carl Laemmle, who died in New York a few days ago, all work at the Universal studios was suspended Wednesday, January 15, for five minutes between 10:30 and 10:45 o'clock, or at the time the funeral was being conducted in New York. Many messages of condolence were sent from Los Angeles this week by various motion picture people and personal friends to Mr. Laemmle. It was only a few weeks ago that Mr. Laemmle was a visitor here.

William S. Campbell, former associate director with Henry Lehrman, the comedy producer, has begun work on a new animal comedy at the Universal studios. Harry Burns and Joe Martin will play in the picture, as will Peggy Aarup. Other well-known portrayals of character roles will be Universal's \$10,000 orang-outang, Charlie the elephant and Caesar the lion. Director Campbell will take about three weeks in which to finish the subject.

Joe Brandt, general manager of the Universal Film Manufacturing company, is now visiting at the Universal plant on the West Coast. He is supervising the starting of the new James J. Corbett serial. Mr. Brandt this week reiterated his belief that a good serial is one of the best money-makers in the film business.

'Twas A BUSY WEEK

West Coast Once More Pursues Its Various Pursuits

THE greatest excitement in motion picture circles on the West Coast last week was the organization of the United Artists' Association, a merger composed of Douglas Fairbanks, Mary Pickford, William S. Hart, D. W. Griffith and Charlie Chaplin. This organization proposes to produce and release pictures of the five celebrities named, each to begin the new work as soon as existing contracts expire, as already stated in MOTION PICTURE NEWS.

Mary Pickford is recovering from influenza. Producing activities at the Lasky Studios continue uninterruptedly, Wallace Reid, Vivian Martin, Lila Lee and other stars being busily at work.

Pauline Fredericks with her husband, Willard Mack, has joined the Goldwyn forces in Los Angeles and has already begun production on her first western-made picture for Goldwyn. Mae Marsh, Tom Moore and Mabel Normand are also at work, and the Reginald Barker company, filming Rex Beach's "The Brand," is at Truckee, Cal., this week snapping snow scenes.

Another busy week was reported at Universal, with James J. Corbett starting a new serial. Eddie Polo has returned from the East and will soon start production on a serial also. Joe Brandt is here and is supervising the beginning of Corbett's picture.

Vitagraph, Jesse D. Hampton, Brunton and other studios are also busy. Earl Williams completed "The Gentleman of Quality," his latest picture, in twelve days.

Eddie Polo is back at Universal City ready to start on a new serial, which is being prepared by Harvey Gates of the Universal scenario staff. However, the director has not been chosen. Polo has just returned from a trip across the United States, where he made public appearances in a number of theatres. He reports that he received an enthusiastic reception at every appearance.

The Jack Ford company which is producing "The Outcast of Poker Flat" is still at Big Bear filming snow scenes. Harry Carey is playing the lead and Gloria Hope is playing opposite. The Bret Harte story is to be produced on a lavish scale, it is announced.

Fox Studio Doings

Jane and Katherine Lee, the Fox children, having finished their newest picture, "Smiles," under the direction of Arvid E. Gillstrom, have not made arrangements for a new production, it was announced at the Fox studios last week. It is understood, however, that they will not begin production at an early date.

Frank Lloyd, who is directing Gladys Brockwell in a new Fox production, has been filming restaurant scenes on the Fox lot. The rumor has been making the rounds of the studios that Lloyd actually cooked a meal last Tuesday on one of the gas stoves used in the set. Among others who are appearing with Miss Brockwell in the picture are Billy Scott and William Sheer.

Winfield Sheehan, general manager of the Fox Film corporation, who has been on the coast for several weeks, and who was ill for one week of that time, will return to New York the latter part of this week or the first of next week, according to announcement from the Fox studios. Mr. Sheehan intimated that during his trip west he has succeeded in signing one or more famous directors, but he declined to make public any names.

Here and There

Pauline Fredericks and her husband, Willard Mack, arrived in Los Angeles the latter part of last week, and on Tuesday, January 14, Miss Fredericks began work on her first picture for Goldwyn at the Western studios. The subject selected for Miss Fredericks has modern locale and is of the emotional type. Thomas Holding, who played with her in "The Eternal City," will have a prominent part in this production. Sidney Ainsworth will play the part of the heavy. Another important person who is to cast prominently in the production is Corinne Barker, who is expected to arrive in Los Angeles from New York next week. Hobart Henly will be the director. Miss Fredericks will play the part of two separate characters, but there will not be any double exposures in the production, it is announced. Mr. Mack is to have a prominent place in the scenario department.

Samuel Goldwyn, who has been on the Pacific coast for several weeks, intimated, but did not definitely announce, that he will leave for New York within the next ten days.

The Ince publicity department this week announces it will inaugurate a new service for the benefit of photoplay editors, to be

(Continued on next page)

In and Out of West Coast Studios

(Continued from preceding page)

issued from time to time. The service will consist in a synopsis of a current release, together with the cast, title and something about the star. Among the samples submitted this week are as follows:

Charles Ray in "The Sheriff's Son," released January 5. Story by William McLeod Kaine, pictureized by J. G. Hawks. The cast consists of Charles Ray, Seena Owen, John P. Lockney, Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone. Directed by Victor Schertzinger under the supervision of Thomas H. Ince.

Another picture is Enid Bennett in "Happy Though Married." The cast consists of Enid Bennett, Douglas MacLean, Philo McCullough, Hal Cooley, Vola Vale and Lydia Yeamans Titus. The story was written by Lois and Arthur Zellner and scenarioized by C. Gardner Sullivan.

Olive Thomas, wife of Jack Pickford, who, like other members of the Pickford family has been ill with influenza, arrived in Los Angeles last Monday from New York. Although he had been confined to the hospital for nearly a week, her husband slipped away and met his wife at the station. Miss Thomas announced that she will soon begin work on the film version of the Hattons' successful play, "Upstairs and Down," which has been purchased from Oliver Morosco by the Select Pictures Corporation. In it Miss Thomas will play the role of a juvenile vampire, which will be expanded in order to make it the lead. Charles Gibbons will be her director.

Announcement is made here that Florence Reed, picture star and also well-known on the legitimate stage, will arrive in Los Angeles at an early date to begin the filming of eight elaborate productions at the Brunton studios. In preparation of the event, and in order to look over the affairs of the United Picture Theatres Corporation, President J. A. Berst is scheduled to arrive in Los Angeles Thursday or Friday. Mr. Berst was expected several weeks ago, but it is announced that he deferred his visit to the West Coast in order to "kill two birds with one stone."

Production activity continued at the Brunton studios. Frank Keenan's picture, whose working title is "Emanuel Blake," is nearing completion under the direction of Ernest Warde. The continuity was written by Jack Cunningham. George Loane Tucker, who directed Anita Stewart in "Virtuous Wives," a current release, has begun work on a new production at the Brunton studios, the title of which has not been announced. Chas. Giblyn will be director of Miss Thomas' productions.

The Alma Reubens company, recently organized, has also begun production work at the Brunton studios. Miss Reubens' play is a prize story taken from Collier's Weekly, it is said. Other producing units, including Sessue Hayakawa and Bessie Barriscale are busy in the filming of current pictures.



Winifred Westover, with "Fatty" Arbuckle in a recent Paramount-Arbuckle comedy

About Metro Players

The May Allison company last week set sail for Catalina Island, where the desert isle scenes in her latest picture, "The Island of Intrigue," are to be filmed. The company expects to cruise between Santa Cruz and Catalina Islands for about two weeks. The final scenes of the productions are to be filmed during this excursion. The picture is being produced under the direction of Henry Otto, and Jack Mower is Miss Allison's leading man.

Hollywood Hookum

FEB. 1, 1919

NEWS

MORE NEWS

Fair. Chilly nights.

One big new this week—five stars combine.

Reg. Barker is shooting snow stuff at Truckee.

George Fitzmaurice is reported to be coming back west.

Dal Clawson is working on an extra attachment for a camera.

Willard Mack and friend wife, Pauline Fredericks, are in town.

Enid Bennett was seen playing the role of a stenographer, and didn't miss a key.

Reports reach HOOKUM this week that Virginia Corbin will shortly organize her own company.

Monte Mixwell Katterjohn has come back to us from that festive burg that also has a Broadway.

That second story adornment Douglas Fairbanks has is a moustache. The shape is maintained by waxing.

Dustin Farnum anticipates fishing will be good inasmuch as there has been little rain to this time.

Rock and Montgomery have discovered an absolutely new comedy situation and threaten to use it in a film.

As a forerunner Clara Kimball Young started the star stamped, certain statements in trade papers would indicate.

Tom Moore came out to get the real atmosphere for "Go West, Young Man," and they say Harry Beaumont gave him the real dope.

Our society reporter confirms

the rumor that Blanche Sweet has returned from New York with either six or sixty trunks of new gowns.

William Duncan saved the life of Edith Johnson from the claws of a lion and therefore we recommend Andrew Carnegie give him a medal.

May Allison is the owner of a 160 acre ranch where she is going to raise turkeys. She plans on getting young turkeys and educating them to gobble musically.

Bill Hart and John D. Rockefeller are both patients of Hair Again Institute. Bill claims to have it all over John D., however, as he had his cut, when he was doing a convict.

As predicted Hollywood HOOKUM has improved the general atmospheric condition of the Wright & Callender Building, as proof we editorially call attention to the fact that Willis & Inglis had to enlarge their office.

REVOLUTION!

Merging is said to have been discussed in our town this week.

The ancient and modern order of trust busters will now have five new names for its roster with a possibility of many more. The initial contribution of stardom includes Mary Pickford, Douglas Fairbanks, William S. Hart, Charley Chaplin and D. W. Griffith. Whose next?

Everybody wanted to be interviewed, but didn't want to say

"Diana Ardway," Viola Dana's newest Metro subject, was finished last week. It was produced under the direction of Herbert Blache.

Hale Hamilton has completed production on "Johnny on the Spot," his newest comedy drama for Metro. The picture was filmed under the direction of Harry L. Franklin.

Paramount-Artcraft

Edward Jose, who has for several weeks been directing a big Salvation Army picture at the Lasky studios, expects to complete production next week so far as scenes to be filmed in Los Angeles are concerned. Completing this work, it is announced, he will return to New York where some remaining scenes will be shot before the production is cut and titled. During the filming of the picture in Los Angeles the entire personnel of the Los Angeles Salvation Army appear in scenes of the picture.

Bryant Washburn has finished "The Poor Boob," his most recent screen vehicle. It was directed by Donald Crisp and Wanda Hawley was his leading lady, with Mary Thurman, recently of the Mack Sennett forces, playing a leading part. It is a comedy drama, as the title implies. Preparations have already been completed for Washburn to start production on a new play, the name of which has not been made public. New productions at the Lasky plant are known by number until they are completed.

Wallace Reid has finished production of his automobile story, but the play has no been given a title.

anything. It was a great wee for Miss Information.

Carefully kept score to dat shows there were no less than twenty-nine who claimed to hav had the original hunch for star to get together. Twenty-eight claim credit of bringing the five big ones together.

And when the signed statement by the five was made public, there were many who could not decide whether the war was over or begun, they having mistaken the bomb shell of the big five for Bolsheviki explosion of some kind.

Hi Abrams and Benny Schnberg have been successful in maintaining their sphinx like attitude with respect to any definite statement. Mr. Schulberg, however, gave the correct spelling for his name.

Our village may go back to normal now that the First National Exhibitors have terminated their sessions.

Reports were current ear Thursday morning that Miss Fil Program had written her upon being seized with an attack of the "flu." The attending physician gave out the statement that her morale was very low, but heart action, even lower.

Upon being interviewed five the five confidentially admitted the industry was still in its infancy, and that they hoped to scrub the surface in an attempt to protect the exhibitor and the motion picture loving public.

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Indianapolis Seeks to Avoid Crowding in Theatres

FOLLOWING the receipt of complaints concerning the crowding of patrons of some Indianapolis theatres in the lobbies of the buildings, and charges that conditions are permitted to exist which might result in heavy loss of life in case of fire, H. H. Friedley, state fire marshal, and Charles W. Greenleaf, state factory inspector, are investigating to learn just what they may do to prevent such crowding. They said that the solution of the problem is not simple. While the state laws on the subject are explicit enough as to how many and what sort of exits are to be provided, and as to the storing of combustibles and the like, yet when a theatre complies with all of these, keeps its auditorium aisles open, and only crowds persons on the outside of the auditorium in such a manner that the width of the exit is maintained free through the lobby, then it is uncertain whether state laws cover the practice.

It is acknowledged that if a panic were to occur under such circumstances the crowds in waiting would block the aisles and exits quickly enough, but as to doing anything with a theatre when there is no such panic the situation is entirely different.

Both the state officials said today that while they were not going to make any fuss about it, they were going to go over every theatre in Indianapolis and see if they comply with what laws there are in the matter. Regulation of crowding in the lobbies, it was pointed out by the state officials, is outside their domain.

City officials also seem to be somewhat in doubt in just how far they may go in regulating the handling of crowds at the theatres, outside of keeping aisles and passageways clear. It is understood, however, that some definite action is to be taken toward reducing crowded conditions in the rear lobbies of the theatres so that people could get out in case of fire.

One of the complaints received by Mr. Friedly was in a letter signed "J. O. Hues," without any address, in which vigorous objection was made to the manner in which the writer said the lobby of the Circle theatre was crowded last Sunday.

Lee Herz Visits New York on Business

LEE HERZ, president of the Silee Film Exchange, Chicago, Ill., has been on a business trip to New York City, and promises to have many important announcements to make this week or next. Mr. Herz has closed with the Capital Film Company, Inc., for the distribution of its films.

Mr. Herz left New York for Chicago on January 21.

John H. Kunsky Plans Three New Theatres

JOHN H. KUNSKY, president of the John H. Kunsky Enterprises, operating 10 motion picture theatres in Detroit, is planning the erection of at least three new houses to be devoted exclusively to motion pictures. One of these will be on Woodward avenue in Highland Park, on the style of the Alhambra theatre with a 30-foot stage and a 30-foot entrance. The seating capacity will be at least 2500. Architects are working on the plans and actual construction work will be started very soon.

There will be two other houses built during 1919, it is expected, both of which will be on the west side of the city. Plans are tentatively formed and they will seat not less than 1800 people each and will be completely equipped. There is also some talk of a fourth house to be built on the east side but no definite announcement has been made.

The houses already operated by Kunsky are the Madison, Washington, Adams, Garden, Liberty, Strand, Alhambra, Royal, Empress and Columbia.

Springfield Theatre Boosts "Hearts of the World"

THE CHATTERTON THEATRE in Springfield, Ill., is reported as heavily advertising the D. W. Griffith productions, "Hearts of the World," using the newspapers and billboards. The same orchestra and company that played there in August was seen again for sixteen performances, beginning Sunday, January 19. A special price of one dollar top has been made for the Springfield engagement, and the Chatterton expects to play to capacity during the stay here of the great spectacle. A new advertising campaign, originated by Mr. Griffith himself, is being tried out for the first time, and early reports on it say it is sure to produce extraordinary results. "Hearts of the World" played Springfield last August at State Fair time, and despite the terrific heat and fierce competition played to wonderful patronage. Local critics say it is a superior production to "The Birth of a Nation."

Monroe Theatre Celebrates Anniversary

J. R. DENNISTON, proprietor of the Family theatre, J. Monroe, Mich., celebrated the first anniversary of his house January 8, when about 100 Detroit film men were entertained at a special performance, most of which was furnished by the film men. The mayor of Monroe and several other notables were present at the festivities which continued through to the early hours of the next day. Luncheon and refreshments were a large part of the program.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

February 1, 1919

Good Weather Brings out Fond du Lac Crowds

IDEAL winter weather the second week in January resulted in increased attendance at all motion picture houses in Fond du Lac, Wis. Ordinarily, managers look upon January and February as months when they hope to break even, but the graciousness of the weather man has been the means of breaking the record, all of which is very gratifying on account of the losses sustained by reason of the "flu" ban.

The influenza ban isn't likely to be put on the moving picture theatres in Fond du Lac again. In the first place, the situation is showing a marked improvement. It is enough better to allow the ban to be raised on public dances. In the second place, there is a growing belief that an injustice was done the picture houses by including them in the order. In Fond du Lac all picture house attaches escaped the influenza, in fact the precautions taken by the management in each instance made the picture theatres about the healthiest places in the city. There was scarcely so much as a smothered sneeze, according to a correspondent.

Milwaukee News and Views

GEORGE FISCHER, manager of the Alhambra theatre in Milwaukee, has succeeded in establishing the 20 and 30 cent admission price in Milwaukee. Without a fanfare of press agent trumpets to announce the increase, Fischer boosted the admission at the showing of "Little Women" last week, and the public never gave it a thought—their one aim being to see the attractive offering. The entire house, with the exception of the boxes and lodges, of which the Alhambra boasts several, was sold out at the 22 cent mark, and no one thought anything of it. Last week Anita Stewart in "Virtuous Wives" promised to break all records in attendance and financial returns, and still the public gladly gives the increased price. It took Milwaukee a long time to become used to the 15 cent price, but it is recalled that at this time much publicity was given the raise.

NAZIMOVA in "An Eye for an Eye," which ran during two lucrative weeks recently at the Merrill, Milwaukee, proved a big drawing card at the Grad theatre, Madison, the last half of the week. The crowds extended from the lobby far out into the street.

BABY MARIE OSBORNE was presented with a fountain pen by William Aschmann, manager of the Milwaukee Pathe exchange, during her recent visit here, and with it she autographed photographs which she gave to each of her little guests. The affair was a huge success and resulted in considerable publicity, as each of the women dramatic writers on the Milwaukee newspapers had been invited to the tea.



A. G. Spencer, manager of World Theatre, Chicago

World Theatre, Chicago, Under New Management

THE World Theatre Corporation has taken over the World Theatre, situated on Randolph street, in Chicago's loop section. Mr. A. G. Spencer has been made president and will also be the active manager.

The house was purchased from Mrs. Mabel B. Seaver and was built by H. C. Seaver, one of Chicago's oldest picture magnates, who still retains an interest and will be made a director of the new corporation.

The new management will run the house entirely different from the past, as they will use big productions and long runs.

The theatre will be decorated and remodeled, and many new features for the comfort of the patrons will be installed.

Mr. Spencer is also connected with the Chicago Metro office where the gentleman will remain. His many years of practical film experience will enable him to give his clientele the choicest of productions which will, naturally, change the atmosphere of this comfortable little playhouse, and unquestionably place it shoulder to shoulder with the successful houses of Chicago's loop.

Grand Rapids and Western Michigan

THE influenza ban has been lifted at Traverse City, and the theatres again are in operation.

MANAGER C. H. FOSTER of the Lyric theatre at Cadillac is planning a big special program for Thursday, February 6, the first anniversary of the opening of the theatre.

THE first picture issued by Henry B. Walthall's own company for Robertson Cole, "And a Still Small Voice," was shown at the Strand in Grand Rapids January 17 and 18, and proved popular.

MARTIN JOHNSON'S "Cannibals of the South Seas," has been making a good run at the Majestic Gardens, Grand Rapids.

"BIRTH OF A RACE," drew good crowds at Powers' theatre, Grand Rapids, the week of January 13.

Heard in Detroit

THE WASHINGTON theatre, Detroit, departed from its usual line last week when "men only" were admitted to see "Fit to Win," a film shown in co-operation with the government in the campaign against venereal diseases.

"UNDER FOUR FLAGS," the third U. S. Official Government picture, released by World, was shown at Detroit-on-the-Campus theatre for the week of January 12, in conjunction with "The Battle of Vimy Ridge," another war picture taken under the auspices of the Michigan State Troops.

JAMES STEELE, who operates the Lincoln Square theatre, Detroit, and three houses in Bay City, Mich., is spending most of his time in Detroit arranging bookings for his houses. Mr. Steele was formerly division manager for Paramount.

JOHN CUTLER, manager of the Lakewood theatre, Detroit, declares he has not heard a complaint since he increased his prices to 15c, 20c. and 30c., which includes the war tax.

R. J. CHURCHILL, special representative in Detroit for the United Picture Theatres of America, says Detroit is one of the best territories in the country. January 1, United had 27 theatres signed up for its pictures in the Detroit territory—since that time 20 more houses have signed including all of the Michigan theatres operated by Fitzpatrick & McElroy.

SAILOR members of the cast playing in "The Great Lakes Revue," and the entire staff of doctors and officers at the Henry Ford hospital were the guests recently of Wadsworth brothers in their Virginia Park theatre, Detroit.

PAUL BUSH, Universal manager, W. D. Ward, Jewel manager, and Joe Friedman, office manager of the Detroit Univer-

sal Exchange attended a farewell party in Indianapolis recently when Joseph I. Snitzer, central division manager, was promoted to general sales manager of the Universal with headquarters in New York city.

CHARLES H. POWELL is again with the Madison Film Exchange and is now on a trip through the northern part of the state.

P. M. REYNOLDS, special representative for Robinson-Cole Co., who distribute through the Exhibitors' Mutual, spent several days in Detroit recently interviewing exhibitors in an effort to find exactly what stars and what types of pictures are most wanted for this territory. His trip resulted in several novel ideas, he averred, which the company will put into effect in the near future.

Here and There in Fond du Lac

THE success of the Cecil DeMille pictures at the Bijou in Fond du Lac has led Manager F. R. Smith to book another—the latest—"Till I Come Back to You" which will be put on February 6, 7 and 8. Cecil DeMille's "Old Wives for New" and "We Can't Have Everything" were among the Bijou's most popular offerings this season.

FATTY ARBUCKLE, always a high favorite with Bijou patrons was seen at that theatre on January 24 and 25 in his newest picture "The Sheriff."

MANAGER SMITH booked Douglas Fairbanks in "Bound in Morocco" for January 27, 28 and 29.

W. T. GASKELL'S "The Shepherd of the Hills" from Harold Bell Wright's novel, was presented at the Henry Boyle theatre Friday, Saturday and Sunday, January 17, 18

(Continued on page 5)

FRANCIS FORD

In His Newest Serial Triumph

THE SILENT MYSTERY

Is the first and only serial ever booked for one solid week's run in the downtown section of Chicago.

It's the first and only serial ever booked in the beautiful Balaban and Katz Central Park Theatre in Chicago.

Both of these houses booked *The Silent Mystery* in preference to all other serials on the market.

What More Need We Say?

Released in February

Book It Now

BEE HIVE EXCHANGE

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MABEL NORMAND

Ford Sterling
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The Original Keystone Comedy Co.

In a Series of 28 Single Reel

MACK SENNETT KEYSTONE COMEDIES

acknowledged by every one to be the fastest, funniest and best comedies ever made.

An all Star cast of Comedians. Each one a big drawing card.

Released Feb. 2d

A new one every week

Booking like wildfire. Everybody wants them

They Say in Chicago That—

THE second Smoker Review for the trade was given at the Little Artcraft theatre, on the fifth floor of the New Exchange Building, 845 South Wabash Avenue, at which time the exhibitors witnessed the screening of the new Paramount-Drew two-reel comedy, "Romance and Ring," also the coming Artcraft special, "The Silver King," featuring William Faversham, the eminent star, supported by Barbara Castleton. Mr. and Mrs. Drew, who are playing in Chicago, were present and personally met and chatted with all the exhibitors. Mr. Drew was particularly effervescent, indulging in many witticisms. Cigars, cigarettes and punch were distributed without stint. Mr. W. L. Hill, Mr. Max Goldstine and Mr. Fred Creswell proving themselves ideal hosts.

"WOMAN'S LAW," a five-reel feature made by the Arrow Film Company, featuring Florence Reed, has been purchased for Illinois and Indiana and will be distributed by the Unity Photoplays Company. The release of this picture will be early in February.

REX LAWHEAD is a busy man these days, booming the first production of the Crest Picture Corp., the title of which is "A Romance of the Air." The fact that Edith Day, who is now starring in "Going Up," the musical comedy playing at Cohan's Grand Opera House, has greatly increased the interest of exhibitors in this forthcoming release.

ACCORDING to a letter recently received by Mr. Hirsch of the Famous Players-Lasky Corp., Chicago office, the management of the Bell theatre, Chicago, has retracted the statement made some time ago through the Exhibitors' Herald, to the effect that the Famous Players-Lasky Corporation's entire output had not exactly met with their approval. They claim at this time that Mr. Hirsch has convinced them that the organization is trying to do all in their power to help the exhibitors, and if their productions keep up, they have no further complaint to make.

LOUIS R. LIPSTEIN, musical director of the Central Park theatre, Chicago, has insisted that his Motion Picture News be sent to his residence, fearing it would go astray at the theatre, and figuring it of great importance on account of the latest music cues. This house and the Riviera theatre both are under the management of Balaban & Katz, and are noted for their magnificent orchestras whose dramatizing of the pictures greatly enhanced their value.

THE O. C. Hammond Amusement Co. opened their new Vendome theatre on South State street, Chicago, Thursday, January 16.

T. R. GILLAM, for a number of years with the Mutual Corp. and the Triangle, St. Louis, also the Continental theatre, Warsaw, Indiana, has just been appointed Chicago salesman by C. C. Pyle of the Bartola Musical Instrument Co.

H. A. SPANUTH, president of the Commonwealth Picture Corp., announces that they will shortly open offices in New York, Pittsburgh and Philadelphia to take care of exhibitors in the Eastern territory.

CHICAGO exhibitors are wondering what the report from Los Angeles that Mary Pickford, Douglas Fairbanks, Wm. S. Hart, Chas. Chaplin and D. W. Griffith have banded together will bring forth.

LIEUT. PAUL BIESE'S Symphony Orchestra, playing at the Pantheon theatre, Chicago, has proved one of the greatest drawing powers ever used in Chicago picture houses as is evidenced by the crowds that are flocking to the theatre from miles away to hear this aggregation of phenomenally versatile artists. Lieut. Biese's work appeals to the lovers of high class music as well as those of the popular jazz brand. Lieut. Biese is a master of both the violin and saxophone.

THE MANAGERS of two hundred and twenty-five motion picture houses in Chicago entered a petition January 16 for an injunction to prevent the calling of an operators' strike; the complaint being that the operators were not abiding by the rules of the wage contract.

I. L. LESSERMAN, manager of the Universal Chicago exchange, and Louis Laemmle, in charge of their sales promotion department, left for New York to attend the funeral of Mrs. Carl Laemmle.

SID GOLDMAS, manager of the Jewel Chicago office, has booked "The Heart of Humanity" for the pre-release showing week run each in three of Chicago's most popular residential district houses, the Pantheon, Woodlawn and Twentieth Century, where it will open February 9. The picture will be released for general distribution February 16.

"THE SILENT MYSTERY," the big serial, being placed by the Beehive Exchange, Chicago, Indianapolis, Milwaukee, is the first and only serial ever booked for runs in Chicago's loop houses, and is also the first and only serial ever booked in the Balaban and Katz Central Park House. Mr. Cropper says that his "Photo-Play Screen Supplement" is cleaning up and running in all the large houses like the Alhambra, Milwaukee, Circle, Indianapolis, Jones, Linick and Schaeffer houses and the Lubliner and Trinz Circuit, Chicago, and proving a drawing card for the exhibitors.

SINCE the "flu" invaded Evanston, Inspector Richard Lindsey has been in search of violators of the coughing, spitting and sneezing regulations. Evanstonians declare that he is the "cough copper" at large.

THE manager of the Washington theatre, Chicago, claims that his house broke all records on January fifth with Fatty Arbuckle in "The Sheriff." The theatre was crowded from two P. M. till eleven P. M. solid, with hold-outs blocking the entrance. He also reports a remarkable business with D. W. Griffith's recent picture, "The Greatest Thing In Life."

AMONG recent Chicago visitors arranging their bookings were: Mrs. R. G. Jordan, Hinsdale, Ill., C. H. Seip, Palatine, Ill., W. Kramer, Geneva, Ill., Charles Lamb, Rockford, Ill., W. D. Burford, Aurora, Ill., Dr. Atkinson, Evanston, Ill., William Cadovet, Kankakee, Ill., Tony Fink, Oak Park, Ill., Dee Robinson, Peoria, Ill., G. W. Reynolds, De Kalb, Ill.

FOLLOWING the showing of the Paramount-Artcraft special, "False Faces," many exhibitors immediately planned for extended bookings on the picture.

W. L. LOUDY, traveling through Texas and Louisiana for the Enterprise Optical Co., has installed twenty-five motion picture machines in three weeks—"Congratulations, Mr. Loudy."

C. SANFORD HARRISON, general manager of the Vigilantes, reports that the bookings being received at the Unity Photoplay Co. Chicago office for the picture through the State of Illinois exceeds his fondest expectations. Reports are coming in daily from exhibitors showing the picture, stating that they play to capacity business, sending every one home well satisfied.

MAX LEVY would like to have it thoroughly understood that he is with the Celebrated Players, Chicago office for keeps and that all bets that have been made that Max would play a short engagement might as well be liquidated.

C. SANFORD HARRISON, the producer and E. H. Calvert, the well-known director, who has just recently been discharged from Government service, having been connected with the Film Department, at Washington are seen hobnobbing daily,

about Chicago's Film World—does this mean another big production?

JOE FRIEDMAN of the Celebrated Players, reports that the Houdini Serial is going over in Illinois and Indiana with a bang. It has now been booked in over three hundred houses in the two states.

With Dubuque Exhibitors

ON Wednesday and Thursday, January 8 and 9, the Dreamland theatre in Dubuque offered "Lawless Love," with Jewel Carmen. Clever stars, a good story, and excellent settings formed as good an hour's entertainment as one would wish to see.

THE Princess presented Madge Kennedy in "Friend Husband," a Goldwyn offering of excellent merit. Miss Kennedy holds the same place with Goldwyn as Douglas Fairbanks holds with Artcraft, in the opinion of Dubuque fans. Her stories are light, full of comical incidents; a few dramatic situations add to the interest of the play.

A PARAMOUNT picture, "Lost in Transit," with George Beban, was the program offered at the Family theatre Wednesday, January 8. Mr. and Mrs. Sidney Drew were also seen in a comedy.

"ON THE QUIET," by Augustus Thomas, was shown at the Grand Wednesday and Thursday, January 8 and 9. The star, John Barrymore, is a screen player of the highest order, but, while his plays are well liked and well attended, he is not appreciated in Dubuque the way he should be. However, he gains in popularity with every picture.

"THE TESTING OF MILDRED VANE," with dainty May Allison, played at the Dreamland theatre Friday and Saturday, January 10 and 11. May Allison still retains the following she acquired when she co-starred with Harold Lockwood, and consequently an exhibitor is always sure of good business when he shows her plays. Of late her Metro offerings show a decided improvement in direction and setting, and more attention is paid to details.

"OVER THE TOP," with Sergeant Arthur Guy Empey, played a return engagement at the Grand on Friday, January 10. "The fighting sergeant" won a firm place in the hearts of Dubuque picture fans, and many of those who witnessed the picture during its first engagement came to see the second showing.

ELAINE HAMMERSTIEN made her debut at the Family theatre in "The Co-Respondent." The picture presented Miss Hammerstien in a most pleasing setting.

THE Thursday program at the Family was "The Beloved Traitor," with Mae Marsh. As the little fisher girl Miss Marsh had one of the most sympathetic roles of her career. In the portrayal of roles of this kind Miss Marsh has no equal.

"MADAME JEALOUSY," with Pauline Frederick, was shown at the Princess January 10 and 11. Miss Frederick has a large following among the patrons of the Princess theatre, who never fail to attend her pictures in goodly numbers.

THE FAMILY had an excellent program Saturday, January 11. The star of the day was Marguerite Clark in "Bab's Burglar," considered the best of the Bab series. "A Jitney Elopement," with Charlie Chaplin, was used as a filler. Admirers of both stars turned out in full forces, so the Family did a rushing business all evening.

THE Saturday feature at the Liberty theatre was a Gloria Joy offering, "Wanted—A Brother." This talented baby star is one of the most delightful children on the screen, and it is a pleasure to see her play. As usual, a good crowd attended this picture.

"THE FIGHT FOR MILLIONS" continues to pack the Grand every Saturday evening. The serial is nearing its end, and the fans attend each episode in increasing numbers.

"UNCLAIMED GOODS," with Vivian Martin, was finally shown at the Princess theatre on Sunday, January 12. The picture was really worth the long wait, for it showed fair Vivian at her best. The supporting cast, especially Casson Ferguson and Harrison Ford, was fine. This picture drew a record Sunday night crowd.

THE GRAND presented "Come On In" on Sunday, January 12, to full houses, both afternoon and evening. The stars Ernest Truex and Shirley Mason were clever and played their parts in a most convincing manner.

MADELINE TRAVERSE proved quite a drawing card at the Dreamland theatre Sunday and Monday, January 12 and 13, when she appeared in "The Danger Zone." Besides making a pleasing appearance on the screen, Miss Traverse is a good emotional actress. The picture drew a very good crowd at the afternoon performances, while the house was packed in the evening.

THE LIBERTY had Peggy Hyland, that pleasing little Fox player, for the January 12 program. The play "Bonnie Annie Laurie" was an ideal setting for the attractive star. The Liberty theatre patrons were most enthusiastic about the star and the play, and Manager Wilbur is assured that the next time he shows a Hyland picture he will have even a larger house than he had this time.

Here and There in Fond du Lac

(Continued from page 3)

and 19, where it met the fullest expectations of large audiences.

WM. S. HART in his latest Artcraft production, "The Tiger Man" started a three days' run at the Orpheum Thursday January 16 by "standing them up." The business kept up throughout the period.

ROBERT WARWICK in "The Accidental Honeymoon" drew a good business at the Orpheum on January 13, 14 and 15.

THE ORPHEUM opened the week of Monday January 20 with Constance Talmadge in "A Pair of Silk Stockings." This was followed on Wednesday and Thursday January 22 and 23 by Tom Moore in "Go West Young Man."

THE ORPHEUM had a genuine treat for its patrons on Monday, Tuesday and Wednesday January 27, 28 and 29 when John Barrymore was featured in "On the Quiet."

EARL SCHUMACHER, formerly violinist in the Orpheum orchestra, has returned to that theatre for a few weeks while Private Arthur Hastings is arranging for his discharge from Camp Custer.

On the Screens of Dubuque

ELSIE FERGUSON was presented at the Grand in Dubuque, Ia., Monday and Tuesday, January 13 and 14, in "Heart of the Wilds." Aside from Miss Ferguson's excellent acting, the picture was remarkable for the magnificent scenery. Then, too, there was a very good supporting cast, headed by Thomas Meighan and Matt Moore, both sterling actors. In addition to this photoplay, a Chester Conklin comedy was shown.

JULIA ARTHUR appeared at the Princess Monday and Tuesday, January 13 and 14, in the photoplay, "The Cavell Case." As Edith Cavell, Miss Arthur established her reputation as a screen star. The actress attracted a goodly crowd to the Princess both evenings.

News and Gossip of Springfield Theatres

"LITTLE WOMEN" came to the Gaiety in Springfield, Ill., on Sunday, January 12, and though the management was a bit fearful that owing to the lack of known stars in the cast it would not draw, the picture pulled big and surprised everyone. Nothing finer has ever been shown in this city than "Little Women." Everything about it is "class," and W. A. Brady and Paramount deserve great praise for giving the film world such fine entertainment. "Her First Mistake," a Sennett comedy, with Chester Conklin, Louise Fazenda and Myrtle Lind was on the same bill and made good from the start. Popular Tom Moore followed "Little Women" in "Go West, Young Man." "A Son of a Hun," newest Fox Sunshine comedy, was shown on the same bill.

MARGUERITE CLARK made her first appearance in Springfield since last September, appearing at the Vaudette on Sunday, Monday, Tuesday and Wednesday, January 12, 13, 14 and 15, in "Little Miss Hoover." The picture was fine and Miss Clark was mighty good to look at. Nothing could have pleased film fans of Springfield better than to have Eugene O'Brien playing opposite the pretty star. Arbuckle in a re-issue comedy and a new Burton Holmes Travelog were also on the bill for the same four days. "Good-bye, Bill," Anita Loos-John Emerson play, with Shirley Mason and Ernest Truex, was booked to finish out the week of January 12-18.

THE PRINCESS had "Her Moment" scheduled for January 15 and 16. Dustin Farnum, in "The Light of Western Stars," came to the Princess the day following for a two days' run. This is the first of the United Theatres' bookings in Springfield. Others are slated to appear at the Princess at regular intervals. Kitty Gordon will shortly be seen here in "Adele."

THE ROYAL has booked some strong attractions to be shown in the next two weeks. Manager Kerasotes did a very wise thing when he put on "The Lure of the Circus," Eddie Polo's serial, every Sunday, and he packs the theatre from opening time to closing-up hour. Monday, January 13, the Royal had "Enlighten Thy Daughter," a special feature; Tuesday, Margareta Fischer in "A Square Deal"; Wednesday, "The Golden Goal"; Thursday, "Power and the Glory"; Friday and Saturday, "Cleopatra," with Theda Bara. "America's Answer" and "Under Four Flags" have been secured by the Royal, the dates to be announced later.

HARRY WEISS was in the city again recently, trying to place the Mary Pickford pictures.

THE SAVOY is the house of serials. Manager Louis Kerasotes has three running at present and is doing fine with all of them. "A Fight for Millions" is shown every Sunday, and on January 12 "The Ninth Episode" was the principal attraction; other pictures on the bill were "Rosalind of Red Gate," a comedy, and "Work or Fight." For the balance of the week Manager Kerasotes had: Monday, Harry Morey in "A Game with Fate," and a Strand comedy; Tuesday, "Mother Love and the Law," with Dollie Ledgerwood Matters; Wednesday, Chapter 17, of "The Brass Bullet," a Broadway star feature and comedy; Thursday, Fritzi Brunette in "The Velvet Hand"; Friday, Chapter 9, of "The Iron Test," and other features. On Saturday a new "Bluebird" special will be shown.

BEN ROVIN, Amuse-U owner, is certainly doing fine with Fox productions. The George Walsh, William Farnum and Theda Bara films all draw heavily. Other sure-fire attractions being booked by wise Mr. Ben are the Douglas Fairbanks and W. S. Art Triangle reissues and the Fox Sunshine comedies.

THE CAPITOL reports extraordinary business with Pearl

White in "The Lightning Raider." The serial is shown every Sunday.

EARL GORE, drummer at the Majestic, has been honorably discharged from the army and has resumed his work at the theatre. One of the first things to happen to him since becoming a civilian was to have his auto stolen from in front of the Majestic while he worked.

THE PRINCESS has signed for the Exhibitors' Mutual Distributing Corporation's features. E. Mitchell, special representative from Chicago, was in the city and closed the deal. Some of the pictures booked under this contract are Martin Johnson's "Cannibals of the South Seas," Billie Rhodes in "The Girl of My Dreams," Henry B. Walthall in "And a Still Small Voice," William Desmond in "Life Is a Funny Proposition," Sessue Hayakawa in "Bonds of Honor," and Bessie Barriscale in "All of a Sudden, Norma."

MISS BESSIE WARE, cashier at the Majestic, has had another attack of illness, which has kept her at home for the past two weeks. Mrs. John E. Bretz is now looking after the publicity for the Majestic.

THE PRINCESS did remarkably well with a repeat engagement of "Eye for Eye," with Nazimova. The picture was brought in for three days, Thursday, Friday and Saturday January 9, 10 and 11, and did big business all three days. With the exception of "Over the Top," this is the only picture that has played a seven-day engagement at the Princess.

THE mild weather of the past two weeks has been a boon to the theatres. It is too fine to stay indoors, and when folks come out they just naturally turn to the picture theatres for enjoyment. Everyone is thankful that we did not have a repetition of last year's series of blizzards.

ONE of the greatest "killings" ever made by any Springfield theatre was that made by the Vaudette, with Charlie Chaplin, in a three-day return engagement of "Shoulder Arms." Wallace Reid, in "The Dub," was on the same program, and it, too, was a great picture. With two such features to draw on, the Vaudette just jammed them in for three days and W. W. Watts was very much pleased with things.

THE finest kind of Spring weather on Sunday, January 12 was responsible for some extraordinary business at all the playhouses. The Vaudette was heavily patronized, the Gaiety was packed, the Lyric stood them out both afternoon and evening, and the Princess management said business exceeded their fondest expectations. The Royal, Amuse-U, Empress, North End Circle, Pekin, Capitol and Savoy, all report unusual heavy patronage. The Majestic sold out for all three performances.

WILLIAM FARNUM, in "The Rainbow Trail," played a fine business at the Lyric on Thursday, Friday and Saturday January 9, 10 and 11. A great many had read Zane Grey's story, while many others had seen "Riders of the Purple Sage" and, with both crowds to pull from, the Lyric was mecca for film fans on all three days.

AT this writing, Manager W. D. Cave, of the Chatterton, has not decided when he will use "The Birth of a Race."

BRYANT WASHBURN, in "Venus in the East," and Lil Lee in "The Secret Garden," will be the attractions at the Vaudette for the week of January 19-25.

THE CAPITOL has booked Charles Chaplin in "Shoulder Arms." This will make the fourth house in Springfield to show the new Chaplin comedy, and the chances are there will be at least four more to show it later.

On the Screens Around Dubuque

ON Tuesday, January 14, the Family presented Constance Talmadge in "The Honeymoon." Earl Fox was the leading man, and he and Miss Talmadge form one of the most attractive teams on the screen. This picture drew exceptionally well. The Sunday, January 12, feature at the Family was "The Keys of the Righteous," an Enid Bennett offering, which was a very good entertainment and a very good drawing card.

THE Grand Opera House has scheduled the Famous Players Success Series. The first one to be shown will be "Wild-Flower," with Marguerite Clark.

THE program for the week of January 12 at the Dreamland theatre at Galena, Ill., included the following features: "Old Wives for New," "Peck's Bad Girl," with Mabel Normand; "Cecelia of the Pink Roses," with Marion Daviess; "Empty Pockets," "Her Only Way," with Norma Talmadge and "Sunshine Nan," with Ann Pennington.

THE Saturday, January 12, program at the Grand theatre at Anamosa, Ia., was "The Land of Promise," with Billie Burke. "The Cook," with Fatty Arbuckle, was also shown. The Grand had an excellent house that day, and it is hard to say which star was the most popular.

THE Star theatre at Decorah, Ia., had Norma Talmadge in "By Right of Purchase" as the Thursday, January 9, star. As usual, Miss Talmadge attracted a splendid house. On Friday and Saturday the Cecil De Mille production "You Can't Have Everything," with Kathlyn Williams and Elliott Dexter, was shown. On Monday, "How Could You, Jean?" with Mary Pickford, played a return engagement.

STARTING January 12, the Star theatre at Decorah, Ia., changed the policy of the theatre. Matinees will be shown on every Monday, Wednesday and Saturday afternoon, instead of being shown only on Saturday afternoon.

DOROTHY PHILLIPS played at the Palace theatre at Waverly, Ia., Thursday and Friday, January 9 and 10, in "Pay Me." A Harold Lloyd comedy, "Are Crooks Dishonest?" was also shown. On Saturday Norma Talmadge was shown in "The Safety Curtain," and on Sunday and Monday William S. Hart held the boards in "The Tiger Man." Charles Richman was the star Tuesday and Wednesday in "Over There."

THE Cozy theatre at Dyersville, Ia., presented William Hart in "Truthful Tulliver" on Friday, January 10. As the editor of the little Western newspaper, Mr. Hart scored one of his biggest hits. On Sunday Tom Mix, Fox's great Western character man, was seen in "Ace High."

THE BIRTH OF A NATION played a two days' engagement at the Palace theatre at Waverly Tuesday and Wednesday, January 7 and 8. The picture was shown at slightly advanced prices.

THE Belknap theatre at Hopkinton, Ia., will present Charlie Chaplin in "Shoulder Arms" during the latter part of January.

Additional News of Springfield

HER MISTAKE," a special picture with Evelyn Nesbit, is coming to the Gaiety, following "A Romance of Happy Valley."

THE GAIETY has signed for the new Drew-Paramount comedies.

VERTISING DIRECTOR W. K. SINES of the Press says Baby Marie Osborne's picture, "Dolly's Vacation," the best comedy he has ever seen.

"LET'S see what P. S. Harrison says about it," is what a good many of the film salesmen are getting nowadays after they tell prospective film buyers what wonderful pictures they are selling. Harrison seldom goes wrong, and some of the local exhibitors have made money following his tips.

"FATTY" ARBUCKLE'S newest comedy is expected to be here in time to show at the Gaiety on Sunday, Monday, Tuesday and Wednesday, January 19, 20, 21 and 22. The new one is "Camping Out," and was twice advertised to be shown, but did not come either time.

W. W. WATTS is wearing a crown these days. It's a new tooth, and Bill looks happier than at any time since he put the famous "66" order into swift effect.

THE "FLU" has been completely banished in Springfield and everyone is happy. All danger seems to be over and the public is having its confidence restored daily. It was a terrible thing, and those who escaped it are certainly thankful.

THE GAIETY has D. W. Griffith's "A Romance of Happy Valley" coming on Sunday, July 19, for four days. By a peculiar coincidence this is also the same starting day for "Hearts of the World" at the Chatterton. Last August the Gaiety had Griffith's "The Great Love" at the same time "Hearts of the World" was here, and with practically the same cast, did fine business. It is expected that the engagement of "Hearts of the World" will help "A Romance of Happy Valley" as many of the same players appear in both productions.

TOM MIX certainly did some remarkable stunts in "Treat 'Em Rough," Fox play, shown at the Lyric on Sunday and Monday, January 12 and 13. Mix is very popular in this city, and is probably the best drawing star on the Fox program in Springfield. May Allison followed Mix in "Her Inspiration," a Metro play, and the last three days of the week saw Evelyn Nesbit in "I Want to Forget." The Lee children, in "Ali Baba and the Forty Thieves," were booked to play the Lyric on Sunday and Monday, January 19 and 20.

Steps Taken to Disband War Service Association

STEPS were taken at a mass meeting of members of the Motion Picture War Service Association held Sunday, January 12, toward disbanding the organization. A resume of the activities of the association with respect to war work was read, and report made that it had been found to be impossible for the industry to comply with the Government requirement with respect to hospital for maimed and injured soldiers returned from the front. The disposition of funds paid in for membership was placed before the meeting, which voted that it should be returned to the givers according to the amount they had originally subscribed as compared with the total of the funds in the treasury.

As soon as it is possible Mack Sennett and his assistant, J. A. Waldron, will return checks which is now thought will amount to about 90 per cent. of the original donations.

This meeting was called following several conferences of the board of directors of the association at the directors' meeting. Plans were made for the formation of an association that would organize for the purpose of building a home for players of the film industry who have had three years' experience in this field. The mass meeting heartily indorsed the action of the board of directors who proposed that Frank E. Woods shall be the head of the organization. Mr. Woods advised at the meeting he would shortly make a thorough canvass of the industry before formulating plans for such a new association.

Adda Gleason Back to Films in Los Angeles

ADD A GLEASON has completed a six months' engagement playing leads opposite Crane Wilbur in a stock company at Oakland, and has returned to Los Angeles, where she will appear in films.

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Revolutionary Changes Come About in Butte

NOTHING short of revolutionary have been the changes that have come in Butte, Mont., the past fifteen days. The new order came December 31 when Butte, long the wettest town on the continent and widely known for its drinking proclivities, became a "dry" town. The Montana prohibition law went into effect on that date.

The showmen expected their business to increase with the arrival of the dry days. In this they have not been disappointed. On the other hand business right now at every theatre in the city is beyond the most sanguine hopes of a month ago.

Other radical changes that have come in Butte are due to the end of the world war. Thousands of men have been employed here continuously during the war period in producing copper. Higher wages than ever before in the history of the camp—known as the biggest mining camp in the world—were paid.

Now there is a reaction and mines are closing down laying off several thousand men. For the time being this is helping the shows, as the idle men, many with families, have saved up a little money, during the cream months of the past. Nothing else to do, the saloons closed, or open only as soft drink bars, the appeal of the picture and dramatic theatre is strong. However, a prolonged shutdown would hurt. This is not anticipated and most of the mines are making extensive improvements, as the halting period in copper buying is expected to be but temporary, and in a short while it is expected the world will call for more copper than at any time before the war.

But for the present the two events that are of greatest influence in making the show business in Butte the best in the history of the city are prohibition and idle men, incongruous as the latter may seem.

All the picture shows in the downtown district are playing to capacity. The managers report the greatest business ever known here. The vaudeville and stock houses are doing practically as well. So the sum total result is boom business in things theatrical, the biggest in the history of Butte.

Weather conditions have also helped bring out the crowds, no winter as yet been experienced here. There is little snow and but a few cold days have been noted.

Business has been crawling up steadily since just prior to Christmas when the theatres were permitted to resume after the epidemic shutdown.

Hepburn Returns from Trip to New York

W. H. HEPBURN, branch manager of the Vitagraph exchange, has returned from New York, where he attended the first annual meeting of the Vitagraph exchange managers and directors. Mr. Hepburn says as a result of the meeting the managers will this year strive for bigger business and on broader lines than heretofore attempted. Vitagraph productions in the future, he said, will surpass anything released to the exhibitor in the past. Among those addressing the gathering, and who gave helpful advice to the managers, were Albert E. Smith, president of Vitagraph; George J. Quinn, general manager, and W. T. Chatburn, newly appointed western division manager, with headquarters in Chicago. The branch managers in attendance were asked to give their opinions as to the greatest needs of the exhibitor, and to point out what kind of picture in their opinion are in greatest demand. Based on the information gained through such questions, Mr. Hepburn said, will be Vitagraph's policy during the year just beginning. The turning point in Vitagraph's history is beginning, and he predicts a big future for the company. Mr. Hepburn left Los Angeles for New York on December 26, and he returned on January 10. Incidentally he said he would not exchange Los Angeles weather for New York weather under any circumstances.

Henry King Holds at Santa Barbara

HENRY KING will soon be the only one left of the "famous three" directors at the American studios, on the West Coast, and two new directors will shortly appear at Santa Barbara.

As far as is known Director King will continue producing with William Russell as his star. King's little daughter, Ruth, has been quite sick with influenza, but is now recovering.

Floyd St. John Loses Wife

THE wife of Floyd St. John, manager of the World Film Co., in San Francisco, passed away on January 10 after a brief illness of pneumonia following an attack of the influenza. Mrs. St. John died in her old home in Patterson, Cal., where she had been very active in Red Cross work and in combatting the influenza epidemic.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

Heard in and Around Coast Studios

THE REX BEACH COMPANY, after many delays, this week, received word that much snow has fallen in the mountains near Tuckee, Cal., and the entire company, under the guidance of Director Reginald Barker, set out for the mountains. The name of the story is "The Brand," and in it are many scenes of the Far North.

NEXT Friday has been set aside as moving day at the Metro studios—moving from the old plant to the magnificent new quarters. Although desks, one at a time, and chairs two at a time, to say nothing of other incidentals that have been passing from old home to new home this week, yet the official day of moving has been set for Friday. Some sort of special exercises will mark the event, and Director General Maxwell Karger is expected to christen the new home on this occasion with a regular address.

MAE MARSH, after an absence from the studios dating back to last October, is actually at work again. She is producing a new picture for Goldwyn under the direction of Laurence Trimble. Wallace McDonald is her leading man. Others who will appear in the cast are Walter Hiers, Mary Thurman and Betty Schade. The new play for Miss Marsh will be a comedy drama with a modern locale. She was ill with influenza before she came to Los Angeles, and upon her arrival on the Pacific Coast she suffered a relapse, which has kept her from the studios for such a long period.

MABEL NORMAND, who returned to work only a few days ago, this week finished "Sis Hopkins," her latest Goldwyn picture. It was produced under the direction of Clarence Badger, who will now return to directing Madge Kennedy. W. Christie Cabanne, it is announced, is to be the new director for Miss Normand.

A PECULIARY situation has developed at the studios of Jesse D. Hampton Productions. Recently Mr. Hampton engaged Charles Clarey to play the part of the lawyer in the play "What Every Woman Wants," but Mr. Clarey was attacked with influenza and was unable to proceed with the role. A hurry call was sent out for another actor and it happened that Bertram Grassby, a well-known actor, was disengaged for two weeks. He consented to play the part. He had previously played with Gladys Brockwell in "The Strange Woman," and with Theda Bara in "Salome." In the former picture he was injured and Charles Clarey took his place. Now it develops that he will take the place of Clarey in the new Hampton production. Wilfred Lucas is playing the lead and Grace Darmond has been engaged as his leading woman.

William Desmond has started work at the Jesse D. Hampton studios on his third production, with Thomas Heffron directing. The title of the story is "Whitewashed Walls," a story that appeared in Munsey's Magazine. The picture version was written by George Elwood Jenks; the action of the play is laid in Central America. Among those appearing in the cast are Fritz Brunette, who will play the feminine lead; Carmen Phillips, Jack Richardson and Walter Perry.

MADLAINE TRAVERSE, who is working under the direction of Harry Millarde, will finish her newest picture, "Madame Rouge, within about two weeks.

THE three Ince companies that last week began work on new productions at the new Ince studios, at Culver City, continued production uninterruptedly this week. Dorothy Dalton is working under the direction of Otto Hoffman, appearing in a drama in which she is given the character of a travel-

ing saleswoman. Charles Ray is playing the part of a magician in his newest screen effort, a story written by Julian Josephson, and being directed by Jerome Storm. Enid Bennet is the third star, working in a film play called "Nemesis," a story by John Lynch. Fred Niblo is her director.

Flickers on the Screens of Butte

WITH a big program for the coming year already being mapped out conditions never looked brighter for Famous Players-Lasky Corporation than they do at this time. Such is the statement of Mel Wilson, Montana man for the Salt Lake Exchange. Mel has just returned to Butte preparatory to a run over the state, following a conference with G. N. Allen, special representative out of New York, and Lou Marcus, district manager. "The policy of our company put into operation last fall, is bringing good results for the exhibitor as well as the producer," said Mr. Wilson.

HELENA opened the past week after the longest continuous shutdown of any city in the state, due to the influenza regulations. The opening was restricted for a time so that only one show daily was allowed. The present week all restrictions were removed.

W. W. KOFELDT, new representative for the Fox exchange, Seattle, arrived in Butte this week, to make his first trip over Montana. He succeeds "Cherry" Malotte.

THE showing of "The Cheat," with Fannie Ward and Sessue Hayakawa, a re-issue put out under the Paramount Success series, at the Orpheum this week, recalls a similar presentation of about six months ago, when fire destroyed three reels. A Charlie Chaplin comedy is on the bill, and when the fire played its role on the former showing of "The Cheat" the other portion of the bill also consisted of a Chaplin. But Manager Taylor was not alarmed at all, by the coincidence.

L. E. FREEMAN, manager of the Gem at Great Falls, was a Butte visitor the past week. Mr. Freeman forsook the plow a few years ago for the screen and made good from the start, as an exhibitor.

J. W. DRUM of Los Angeles, where he represented Universal, arrived in Butte this week, to go on the road for the local exchange of Carl Laemle's company. Mr. Drum has been in the film business for three years.

MANAGER RALPH RUFFNER of the Rialto is continuing to make a hit with the popular songs that are thrown on the curtain, the audience joining in the singing. The few minutes spent by the audience in taking such part in the show seems to be well applied and those present enter into it with zest. Everybody appears to enjoy it.

CHILDREN under 16 were not admitted at the Orpheum where "The Fall of the Barbary Coast" held the boards. But adults were to the tune of record business. Patrons stood into the street waiting their turn to enter the theatre to witness this sensational story telling of the wiping out of the famous San Francisco tenderloin.

CONSTANCE TALMADGE seems to vie with Norma Talmadge for honors at the American. This week the former appeared in "Good Night, Paul," and standing room was the order of the hour. Publicity Manager Raleigh heralded it as a "bonanza of laughter and properly spiced." That wording appealed to the Butte clientele.

What They Do in Seattle

THE DE LUXE FEATURE FILM COMPANY, Seattle, Mike Rosenberg, president, announces the purchase of the Northwestern territorial rights of "Mickey" in which Mabel Normand will star. The picture is a seven reeler and all those who have seen it say it has surpassed all their expectations.

"A PERFECT LADY" one of Goldwyn's live-ones that stars Madge Kennedy, recently made a big hit with Seattle people at Clemmer's, where it played for one solid week. The excellent work of Clemmer's "Guterson's Russian Orchestra" made everything still more pleasant for the crowds. The Clemmer also went over the top with "A Grain of Dust" a short time ago. The De Luxe, Seattle, is booking this in the Northwest.

AMONG those recently seen on Film Row were C. P. Scates of Okanogan, Wash., and W. W. Kriegel of Anacortes, Wash.

HERMAN WOBBER, Pacific Coast manager for The Famous Players-Lasky Company, was recently in Seattle to confer with Northwestern manager Rosebaum.

E. C. KIRKPATRICK, formerly with the Paramount in New Orleans and late with the Fox concern in Denver, Colorado, has joined the Goldwyn sales force in Seattle. Mr. Kirkpatrick has friends every section of the country in which he has worked, as he says it has always been his pleasure as well as his duty to make friends out of acquaintances.

MR. HILL formerly Goldwyn manager in Seattle, but more recently owner of a couple of theatres, announces that his house in Albany, Ore., has been closed for the third time on account of the "flu." The "flu" is still hitting the small places and the action of the officials is ruining many a small movie owner. If the closing of the theatres would do any good in checking this dreadful disease, the managers of the movies would be glad to close their places of business. This action does not help do away with the "flu." It simply gives some officials the chance to show their power, while the larger cities laugh at these chin whisker officials and horse doctors and keep the houses in the big towns open.

GEO. W. EDEN, new Select manager for the Seattle district, has left for a trip around his territory for a big clean-up drive.

THE INDEPENDENT SALES CORPORATION is releasing "Wanted For Murder" and "The Romance of the Air," through their Seattle agent, H. M. Huot.

BERT RUBIN, formerly booker for the Universal's Seattle office, has been promoted by manager Mead to salesmanship and has already left on his initial trip. All his friends, as well as his manager are sure he will make good, as he has done so in the past. A. W. Skogg, formerly booker for Mutual, has accepted the position as booker for Universal and assistant to Mr. Mead. Mr. Skogg is well known along Film Row and by movie-man as an efficient booker.

THE UNIVERSAL is meeting with great success with its combined road show and movie "Heart of Humanity" in which Dorothy Phillips is being starred.

THE three big current event guns of the screen, viz: Hearst News, Universal, and Screen Telegrams are now being put out by the Universal organization. Business men in the Northwest are particularly interested in them because in addition to the 300 feet of Pacific Coast news, they actually see and discover what is going on in every section of the world. One said that he not only "got the honest dope" regarding world events, but he got more than he did in the dailies. Some managers have told Mr. Mead that they find this combination one of necessity.

E. O'KEEFE, of the Regent, Billings, Mont., has booked a number of Universal and Jewel specials.

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AS SOON as Medford, Ore., was closed up, she was opened again.

HENRY TURNER, a Missoula capitalist, recently bought out Gilbert Heyfron's interest in the Missoula Amusement Company, which comprises the Empress, Bijou and Isis theatres. He will manage them himself.

H. LE ROY, of the Liberty, Carlsborg, Wash., was a recent visitor on Film Row.

San Francisco Again Takes up Cloth Mask Fad

WHILE it is stated that no attempt will be made to close the theatres in San Francisco, owing to the increased seriousness of influenza in that city, fifty-one towns in the northern part of the State have closed their playhouses and, it is feared, that others will follow. In San Francisco compulsory masking was again enforced after Friday, January 17. This will undoubtedly reduce the attendance at many of the smaller theatres and probable force the closing of a number. How it will affect the larger houses is a matter of dispute. Some of the managers hold that with masks on the people will attend the theatres with more confidence, and therefore in larger numbers, while others take the stand that all the houses will have to close for want of patronage if the masks are retained for any length of time.

The following is the list of towns which have closed their theatres by official action; with two exceptions all are in the State of California: Antioch; Arbuckle; Atascadero; Aetna; Boul der Creek; Benicia; Coalinga; Colusa; Courtland; Dos Palos; Dinuba; Dixon; Davis; Exeter; Esparto; Ferndale; Gilroy; Hanford; Hollister; Healdsburg; Corbell; Lakeview; Lodi; Livermore; Monterey; Mendocino; Minden; Mayfield; Manteca; Napa; Nevada City; Oroville; Pleasanton; Petaluma; Rochesta; Suisun; Selma; Santa Rosa; Sanger; Sisson; Stirling City; San Juan; Truckee; Ukiah; Vacaville; Yerington, Nev.; Vallejo; Weed; San Mateo; Sebastopol, and Klamath Falls, Ore.

San Francisco Film Board of Trade Is Formed

THE San Francisco Film Board of Trade was organized in the offices of the Pathe company on January 10 with L. Reichart in the chair. The object of the organization is the better protection of the various exchanges and co-operation in various ways in the industry. The following committee of organization was appointed to report at the next meeting which was set for Wednesday, January 15: Herman Wobber of the Paramount; Sol Lesser of the All Star; Ben Simpson of the Triangle; M. J. Cohen of the General; Harry Lee Knappen of the Select and Morris Marcowitz of the Universal. Permanent organization with election of officers is expected to be accomplished at the meeting on the 15th.

Los Angeles Exchanges & Supply Houses

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With Los Angeles Theatres and Exchanges

DAVID BERSHON, branch manager of the Universal exchange in Los Angeles, and one of the most popular managers on film row, was taken ill last week with what is believed to be influenza. He left his office Friday "not feeling so well" and stating that "he had a bad cold," but he was unable to return to the office Saturday.

THE UNIVERSAL exchange announces that it established the unique record of playing some Universal subject in every downtown theatre in Los Angeles, with the exception of two houses, during the week of January 7. The list is as follows: Grauman's theatre, Hearst's Current News and Hearst's Screen Telegram; Superba, Mildred Harris in "Borrowed Clothes"; Pantages, Helen Gibson in "Wolves of the Range"; Symphony, "The Cabaret Girl," with Ruth Clifford; Garrick, Harry Carey in "Three Mounted Men"; Orpheum, Hearst International News; Quinn's Rialto, comedy; Tally's Broadway, British official war picture; California, Hearst International News; Kinema, Hearst International News; College, Dorothy Phillips in "Talk of the Town"; Palace, Mildred Harris in "For Husbands Only."

MISS JAQUELINE PONNEDEL, cashier of the Vitagraph exchange, is ill with influenza.

HENRY C. DAVIS, who has been in the United States during the war, has received his honorable discharge and is now back with Vitagraph in his former position as booker and assistant manager.

PAT STEVENS, Arizona representative of Vitagraph, left Los Angeles last week on a flying trip to reach the bedside of his wife, who is ill with influenza at Phoenix.

"THE PRODIGAL WIFE," the first Screencraft production released in Los Angeles through the M. & R. Features exchange, was booked for a week's run at Ray's Garden theatre, beginning Monday, January 13. The next Screencraft production to be released, according to Branch Manager H. W. Stubbins, will be "Ashes of Love." Mary Boland and Lucy Cotton take the leads in "The Prodigal Wife," and James K. Hackett and Effie Shannon are the stars in "Ashes of Love."

W. J. MULLANEY, special road representative of Pathe, left last week for a two-weeks' trip through Arizona.

JOHN M. BOLAND, formerly with the "Salome" Company, and R. C. Visner, formerly manager of the Pickwick theatre at San Diego, have accepted positions with the Fox exchange as salesmen. Both are in Arizona this week, Mr. Boland taking the northern part of the state and Mr. Visner calling on the exhibitors in the southern section of the territory.

GEORGE HAYNES, and who was commissioned a first lieutenant in the army, is now chief booker for the Fox exchange, succeeding George Slater, who has been made city salesman for Los Angeles. The announcement was made this week by Branch Manager M. A. Walsh.

R. O. PROCTOR, Western division manager of Pathe, returned to Los Angeles this week following a trip through the North West, where he visited Pathe exchanges at San Francisco, Seattle, Spokane, Denver and Salt Lake City. He said that business is much improved over that of the past three months.

EDWARD WALDO, auditor out of the New York offices of the William Fox exchanges, is in Los Angeles for an indefinite stay. His trip to the West Coast is partially on account of his health, and partially business, it is announced.

C. H. COYLE, former road man for Fox, is active manager of all theatres in Yuma, except the Casino theatre, it was announced last week at the Fox film exchange. He is associated with Joe Johansen, who has just taken over theatres formerly operated by John Gandolfo, Jr., including the new Gandolfo theatre. Johansen is building another house, which, it is estimated, will cost \$75,000, to be added to the amusement temples of Yuma.

THE new manager of the Casino theatre at Yuma, Ariz., is Edward Bailey. The house was closed several weeks ago on account of influenza. Since then it has been renovated and new equipment has been installed. It will be reopened on February 19.

JOHN BARNCORD, of the Opera House at Winslow, Ariz., has completed extensive improvements costing approximately eight thousand dollars. He was in Los Angeles last week contracting and booking, and hereafter will have five changes weekly, which include Metro, Goldwyn and Paramount.

PHILLIP LEVY, formerly general manager of the Ansonia Amusement Company of Butte, Mont., is in Los Angeles to spend the winter, and there is a probability he may purchase a theatre in southern California and make this his permanent residence.

B. F. COLLIER, formerly associated with Los Angeles theatres and film exchanges, who is now manager of the United branch at Seattle, spent a recent week in Los Angeles with his family.

GEORGE A. MAUCK, of the Columbia theatre, Phoenix, and Nick Diamos, who operates theatres in several Arizona cities, were in Los Angeles last week calling on the exchange. Both exhibitors announced that as soon as the influenza scare abates they believe business will be better than ever before.

"LIGHT OF WESTERN STARS," starring Dustin Farnum, was given first run last week at the Alhambra theatre. The picture was booked by William Alexander, western division manager of United, through the General Film offices.

M. A. WALSH, branch manager of the Fox exchange, returned last week from a successful business trip to Bakersfield, Cal.

FOUR people in the Fox exchange are ill with influenza, indicating that the malady is not on the wane in Los Angeles so far as this exchange is concerned. They are Miss Helen Banger, stenographer; Danny Levine, poster; Jack Levine, clerk and shipper, and Miss Jeannette Farrell, clerk.

B. E. LOPER, branch manager of Select pictures, announced last week that he has lined up some big business in San Diego.

The Superba theatre in San Diego has signed for the star series, and several Select specials will be played in other San Diego houses.

A. T. CONNARD, proprietor of the C. & C. theatre at Taft, Cal., was again a visitor in Los Angeles last week.

"EYE FOR EYE," a Nazimova superproduction, was the picture shown last week at the New California theatre. Branch Manager A. B. Lamb, of Metro, says the subject is having an unusual run.

EARL SINKS, Universal salesman, left last week for a trip through Imperial Valley and Arizona territory. He will be out of the city about two weeks.

"BORROWED CLOTHES," a Mildred Harris picture, directed by Lois Weber, had a remarkable run at the Superba theatre, according to announcement by Assistant Branch Manager Quinn of the Universal exchange. He said the picture broke all attendance records for that house.

THE UNIVERSAL exchange announced last week that it was compelled to turn down a number of bookings because of an inability to supply the demand with its three copies of the new news' weekly now being released through Universal exchanges.

MARTIN JOHNSON'S "Cannibals of the South Seas," released through Mutual exchanges, had its first run in Los Angeles at Grauman's theatre during the week of January 20. Grauman's management gave the production an elaborate presentation and the theatre introduced some thrilling novelties in connection with the showing of this picture.

Heard in Los Angeles Town

WIVES of the branch managers of Los Angeles exchanges gave a luncheon Tuesday at the Brentwood Country Club, near Santa Monica, the guest of honor being Mrs. Harry H. Hicks, wife of the Select branch manager, formerly of Los Angeles, who more recently has been at Seattle and has now been transferred to Cincinnati. Mrs. Hicks is spending a few days in Los Angeles with friends while enroute to her new home at Cincinnati. Those present were: Mesdames Harry Ballance, A. B. Lamb, Walter Rand, Carl Jessen, Harry Leonhardt, William Alexander, Ernest Silcocks, Paul J. Mooney, Harry Lustig, H. F. Charles, B. E. Loper, E. L. Theuerkauf, Clyde Elliott, H. L. Steele and L. E. Kennedy.

"VIRTUOUS WIVES," starring Anita Stewart, was such a tremendous drawing card at Tally's Broadway theatre last week that it was held over for a second week's run. A novel advertising scheme in connection with the showing of this production was a display of Miss Stewart's gowns used in the play in the show windows of a Broadway shop. The display attracted hundred women each day, who were later patrons of the theatre showing the picture.

HARVEY GAUSMAN, formerly with Goldwyn, this week began his new duties as special salesman for the First National Exhibitors' Circuit exchange in the Los Angeles territory.

W. E. KNOTTS, manager of the First National exchange, this week reported an extremely heavy booking on "Virtuous Wives," Anita Stewart's production, now showing at Tally's Broadway theatre.

J. B. MASON, proprietor of the Dream theatre, at San Diego, was in Los Angeles last Saturday, when he arranged a number of future bookings for his theatre. He signed for two first runs of First National releases among other pictures selected by him.

G. A. BUSH, who operates the Broadway and Superba theatres in San Diego, and the Sliver Strand at Coronado, and the Camp Kearny theatre at Camp Kearny, was in Los Angeles last week arranging for first-run First National productions, particularly Mary Pickford and Anita Stewart pictures.

JOSEPH S. LEE, general salesmanager for Anita Stewart productions, is in Los Angeles for a few weeks' stay. While here he will confer with Branch Manager W. E. Knotts, of the First National Exchange, on the best methods of placing Anita Stewart productions in this territory.

FRIENDS of H. W. Stubbins, branch manager of the M. & R. Features exchange, this week received the following cryptic announcement, written on regulation stationery: "Mr. and Mrs. Charles Ware announce the marriage of their daughter, Edna Riley, to Mr. Howard Willis Stubbins, on New Year's Eve, One Thousand Nine Hundred Eighteen, Los Angeles, Cal." And now Mr. Stubbins' friends on film row.....what?

Al Jennings Speaks at Owners' Luncheon

AL JENNINGS, head of the Al Jennings Productions, Inc., was the principal speaker of the weekly luncheon of the Motion Picture Theatre Owners' Association, Wednesday, and for an hour and a half entertained the fortunate ones who attended with stories of his experiences when he was a bandit, train robber and convict.

The plan of the theatre men to issue a weekly publication giving the news of the film world and carry the programs of all theatres was further discussed. John M. Simler, formerly of the New York Telegraph and Dramatic Mail, told of the wonderful success of those publications and the many money-making possibilities of such a fan periodical. He based his statements upon the success of the two New York publications under his management.

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Specialties: Miniature Sets
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LOS ANGELES, CAL.

News of the Week in San Francisco

HOWARD J. SHEEHAN, identified with the Rialto theatre in San Francisco as managing director since its opening, resigned from that capacity recently and left for New York to accept an executive position with the Fox Film Corporation, of which his brother, W. R. Sheehan is general manager. The Rialto theatre is one of the most popular theatres on Market street, and owes a large portion of its success to Mr. Sheehan's splendid management.

J. W. SEMLER of the Robertson-Cole Co. has been visiting the Exhibitors Mutual Distributing Corporation, and has returned to his headquarters in Los Angeles.

THE TAM FILM & SLIDE had a fire in its plant in the Hewes Building recently and has moved to 111-113 Golden Gate avenue.

H. S. MEYER, assistant to Floyd St. John of the World Film Corporation, has been very low with pneumonia, but is reported now to be slowly recovering.

THE CIRCLE theatre, Fruitvale, George W. Denny manager, was burned recently. It is believed that the fire started from a lighted cigarette left on the piano by the musician. The projection room was not touched by the flames and the projector is undamaged. Damage about \$5,000.

THE PARAMOUNT is enlarging its quarters in this city. W. W. Vaughn, former salesman for the local exchange is back from Camp Pike, Arkansas, and Sidney Cahan has returned from Camp Fremont. Both have been taken on with the company again which announces that it is endeavoring to re-instate all its employees who entered the service of Uncle Sam during the war.

HARRY LUSTIG, special representative of Metro, with headquarters in Los Angeles is visiting the Metro office in this city and goes from here to the offices in the northwest.

THE M & R EXCHANGE announces that it is having great success in booking "Ashes of Love," and has already booked the play up to the middle of March. The second graphic picture put out by this exchange, "When Men Betray," featuring Stewart Holmes and Gail Kane, is booked with the T & D people for the middle of February. "Prodigal Wife," featuring Mary Boland, which is handled by the M & R Co., opens at the Strand on February 2.

JAMES BEATTY of the Liberty theatre, San Jose, and the Liberty, Fresno, was a San Francisco visitor. He says that San Jose has not adopted the mask and the authorities have announced that they do not intend to close up the theatres. Mr. Beatty is arranging to put a ten piece orchestra in his San Jose theatre as soon as he can arrange for a competent leader, and he will also utilize vocalists in his entertainment.

THE AMERICAN PHOTO PLAYER CO., announces that it has made an important change in its method of distribution of the foto player and the Robert-Morton in northern California. A deal has been made with Sherman, Clay & Co., the largest music house in the west and one of the largest music house organizations in the United States to have the exclusive retail handling of the Photo Player company's instruments in this territory. The fact that the big music house tried out the popularity of the organs in Oregon and Washington for a year before signing a contract to handle them in California speaks volumes for the instrument. It is understood that the American Photo Player Co., continues the retail handling of their products in the southern part of the State.

WORD has been received here that Tom McCullough, formerly manager of the Polk street theatre has arrived in London, where as Y. M. C. A. secretary he has charge of the motion picture end of that association's activities.

RICORD GRADWELL, president of the World Film Corporation is expected to arrive in San Francisco on his visit to the Coast offices.

L. DE LEON, of the McDonald theatre, Richmond, says that his town adopted mask wearing today. A week ago without notice the authorities ordered all persons attending the theatres to wear masks. That night the attendance at his house fell to almost nothing. But the next night he secured a number of masks and sold them at 5 cents each to all who attended the play. By this means he has been able to keep his house open.

THE DUHEM MOTION PICTURE MFG. CO., has been remodeling its entire plant preparatory to an expected rush of business this spring and summer. A new printing room has been established, five new developing tanks added to the developing system and a new shop with lathes and other machinery installed.

THE local committee sponsoring the motion picture "Ravished Armenia," which depicts the attempted extinction of the Armenian race by the Turk gave a pre-view of the picture at the hotel St. Francis on February 15 to about 100 society women. The picture starts on a two week's run at the Columbia theatre January 19. The proceeds of the showing will become a part of San Francisco's contribution to the Armenian Fund.

RALPH QUIVE, manager of the Vitagraph, has just returned from New York where he attended the convention of his company.

In and Around Denver

SIGNOR R. CAVALLO, director of the orchestra at the Rivoli theatre, announced the inauguration of a regular series of concerts—twice daily—beginning January 19. Signor Cavallo's new organization will be known as the Rivoli Symphony Orchestra, and will consist of forty musicians. The instrumentation will be six first violins, six second violins three violas, three cellos, three basses, two flutes, two oboes two clarinets, two bassoons, three French horns, three trumpets, three trombones, tympani, drum and harp. With this complete orchestra it will be possible to give the silent drama perfect musical settings.

MANAGER COHEN, of Paramount Artcraft, is entertaining Special Representative J. W. Allen, of the Laskey corporation, and District Manager Marcus of Paramount. Mr. Allen will probably remain in Denver for two weeks.

PRESIDENT ADOLPH ZUCKER has been expected in Denver for several days.

MESSRS. THOMPSON & GOODRIDGE, owners of the Thompson and the Ogden theatres on East Colfax avenue, two of Denver's most beautiful suburban motion picture theatres announce the opening of their third house, the Liberty Bell which was off to a good start in Leadville on Sunday, January 5. It is the first modern theatre in Leadville.

THE local union of motion picture operators announced stag and smoker at T. M. A. hall, Seventeenth and California for Saturday evening, January 18, complimentary to the theatre and exchange managers of the city. The program began at 11 P. M. and included three athletic contests, a battle royal and barrel sparring exhibition.

"THE BORDER LEGION," a typical Western picture with the punch and Blanche Bates and Hobart Bosworth, Goldwyn stars, has been signed for a first run at the Isis theatre.

All the News of Portland

CLEVE SMITH has opened a theatre in Ewan, Wash. It has been in operation for some weeks.

THE PRINCESS theatre, Fairfield, Wash., has been remodeled and the seating capacity increased.

W. J. WADE has leased the opera house in Oakesdale, Wash.

C. VAN WINKLE and O Sutton recently reopened the theatre at Grandview, Wash.

THE O. K. theatre, Enterprise, Ore., has been reopened.

W. W. Van Meter has opened the Victory theatre, Redmond.

AN ORGANIZATION of business men in Dayton, Ore., has taken over the operation of the Arcade theatre.

C. V. BASCOM of Sumner, Wash., has sold his theatre to H. M. Bird.

W. H. BROWER of St. Helens, Ore., will open the Houlton theatre.

L. LEROY has bought the Liberty theatre, Carlsbourg, Wash., from E. Nelson.

F. M. BOWEN is the new manager of the Ring theatre, Kirkland, Wash.

W. W. BONER has reopened the Star theatre, Estacada, Ore.

P. S. WEITTENHILLER is to build a theatre at Crane, Ore.

THE GLENDALE BANK has opened the Auditorium theatre, Glendale, Ore.

ART KOLSTADT, of the Liberty theatre, Hood River, Ore., was in Portland last week. Business is fairly good in his town, gradually drifting back to normal.

THERE are 37 towns closed in the Oregon territory, or were when this was written, but that did not keep C. M. Hill, manager of the Famous Players-Lasky Company, from establishing a new sales record for the week of January 4. A fine tribute not only to Hill and his sales staff, but business conditions generally in the territory.

LEW COLLINS, of The Dalles, Ore., is again "at rest." The "flu" ban forced the closing of his theatre, The Casino, for the second time early in January.

"THE OLD HOMESTEAD" is still a popular photoplay. It broke records when it was run at the Globe theatre, Portland, recently.

CARL MARQUARD, manager of the Globe theatre, Portland, has resigned. He left for Los Angeles.

C. S. JENSEN, of Jensen and Von Herberg, went to California on an extended trip immediately after New Years.

JOHN C. STILLE, manager of the Peoples Amusement Company, has been on a trip to Medford, where his company owns a theatre.

Salt Lake City Short Notes

D. W. GRIFFITH'S "The Greatest Thing in Life" broke the record at the Paramount Empress. Although possibly not as many people were actually handled as in the heretofore existing record of the house, the fact that Manager Carpenter recently advanced prices when he reopened after the "flu" ban

was lifted made the total receipts considerably in advance of previous records.

THE AMERICAN theatre reopened to advanced prices. Made bold by the success of the big houses the smaller are falling in line, with the result that the Broadway has advanced to 15 and 20 cents.

THE AMERICAN theatre recently brought back "Shoulder Arms" for Sunday and Monday showing, playing to splendid business.

THE OPERATORS' UNION gets an advance of \$5.00 a week, commencing this week. The proposed advance was thoroughly thrashed out on a give-and-take basis, the managers finally signing a contract with the union for one year.

MANAGER GEORGE E. CARPENTER of the Paramount Empress voluntarily raised his musicians \$5.00 above the existing scale.

PANTAGES is rushing work on the new big theatre being erected on Main street. It is the intention to have this theatre finished by next fall. This will mean when their old house on Broadway is vacated there will be another fifteen-hundred-seat proposition available for motion pictures. Already rumors are afloat that the old house will be reconstructed for an independent proposition, a move which will be greatly appreciated by film men who have long bewailed the local conditions.

AMONG the propositions already taken up by the Utah Theatre Managers' Association is a proposed test case in the courts, with the object in view of securing a rebate of all or part of rentals covered during the nine weeks the theatres in Salt Lake were closed by order of the Board of Health during the recent influenza epidemic. The attorney for the organization also has been instructed to take action, with the object in view of securing an abatement on taxes and licenses on the same grounds.

THE second influenza wave has reached the Rocky Mountain territory. At this writing it begins to look as though there will be another effort made to close the schools and theatres. This order will be strenuously resisted by the moving picture men unless it is made universal, covering department stores, offices and other lines of business. Manager George Mayne of the American Theatre is quoted as saying if the order is issued he will refuse to close, be arrested and fight the matter in the courts.

DOCTOR PAUL, of the Salt Lake City Board of Health, is opposed to the attitude of the State Board of Health in regard to the proposed closing down. The various motion picture houses here are co-operating with Dr. Paul to the extent of running an educational slide campaign for the benefit of the public.



Douglas Fairbanks and His Nieces Met the McAdoo Train When the Secretary of the Treasury Recently Visited Los Angeles

Simplex

ZIP!!!

The house is packed—
That great big smashing feature has brought 'em in—
And you've spent more than you figured putting it over—
But it brought you the best people in town—
They know it is only to be run for one night—
And you've promised to present it to them just as it had
been on Broadway—
Now everybody is comfortably seated—
And they're breathlessly watching that big scene you
featured so strongly—when—

ZIP!!!

The machine S-T-O-P-S—

Folks begin to fidget—and look up toward the machine—
The picture starts again—and stops—
And someone coughs—and there's a snicker—
Now the picture's on again—and now it stops—
And someone gets up—then two or three leave—
And then some more—and they look disgusted—
And you apologize—

. . . >>>> <<<< . . .

But they didn't pay to hear apologies—and they wouldn't
be walking out now if you had a pair of dependable
SIMPLEX machines running your pictures.

. . .

The finest theatres in the country use **SIMPLEX**—

. . .

They don't apologize.

. . .

They never have trouble—**WHY SHOULD YOU?**

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



Mrs. Charlie Chaplin

Mildred Harris

In her Latest and Greatest
LOIS WEBER Production

"Borrowed Clothes"

An unqualified Box-office
triumph everywhere in the
country.....

JEWEL
Productions

Ohio — for instance!

"Broke all records yesterday on
'Borrowed Clothes' — business
wonderful today — everybody
pleased."

—Empress Theatre, Akron.

"Wonderful business four days
— could not handle crowd."

—Arris Theatre, Mansfield.

"Two days at capacity. We ad-
vertised Miss Harris as Mrs.
Charlie Chaplin."

—L. K. Huber, Findlay.

Enough said. Book it today.

FEBRUARY 8, 1919

Motion Picture News

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DOMINATES THE FIELD

One of the Most Popular
Stories Ever Written



Adolph Zukor presents

**MARGUERITE
CLARK**

in
"Mrs. Wiggs of the Cabbage Patch"

A Paramount Picture

Based on the Novel by Alice Hegan Rice And the Dramatization by
Anne Crawford Flexner. Scenario by Eve Unsell Directed by Hagn Ford



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





*The Biggest Drawing
Card in the Whole World
of Moving Pictures*

Mrs.
**CHARLIE
CHAPLIN**

*Mildred Harris
in the*

LOIS WEBER
Production

"When A Girl Loves"

Reserve now thru
JEWEL
Productions Inc. 1600 Broadway N.Y.

THOS. H. INCE Presents

WM. S. HART

in "BREED OF MEN" An ARTCRAFT Picture

By J. G. Hawks

Directed by Wm. S. Hart

Photographed by Joe August

Supervised by Thomas H. Ince

Again He's a Different Man

EVERY new William S. Hart picture these days brings out a new side of his wonderful nature.

Now he's a lover, as gallant, as faithful and as brave as Romeo.

All for a girl, this bad man-sheriff fights as only William S. Hart can fight.

There are some mighty interesting scenes taken at the Chicago Stock Yards, just to help out on the "color."



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





An ARTCRAFT Picture

WHEN your people know that "Don't Change Your Husband" is a Cecil B. De Mille Artcraft Picture they know it's going to be one of the important pictures of the year.

They remember "The Squaw Man," "Till I Come Back to You," "We Can't Have Everything" and "Old Wives for New" and they take the family and *go!*



Cecil B. DeMille's

"DON'T CHANGE YOUR HUSBAND"

Presented by Jesse L. Lasky

By Jeanie Macpherson

The Main Points

IT'S a Cecil B. De Mille Artcraft Picture—the other side of the story that he told so well in "Old Wives for New."

A production of striking appeal to every husband and wife—the kind they'll discuss for days after they've seen it.

The gowns, the settings are superb, the women beautiful, the men appealing.

The cast includes Elliott Dexter, Gloria Swanson, Lew Cody, Sylvia Ashton, Theodore Roberts, Julia Faye and James Neill.

Three Feature scenes, Pleasure, Wealth and Love, make up a spectacle in themselves.

In all—the finest domestic drama of the year.



FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK



Paramount-Drew Comedy



Mr.
and
Mrs.
Sidney Drew
in
"Romance
and
Rings"

By Emma Anderson Whitman

They
Keep
You
Smiling

IT'S the first Paramount-Drew Comedy, first of a new series of two reels, produced by the V. B. K. Film Corporation under the personal supervision of Mr. and Mrs. Sidney Drew.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR President, ADOLPH ZUKOR Vice President, ADOLPH ZUKOR Secretary, ADOLPH ZUKOR Treasurer, ADOLPH ZUKOR General Manager



Thomas H. Ince Presents
DOROTHY DALTON

in
"Hard Boiled"
A Paramount Picture

By John Lynch. Scenario by R. Cecil Smith. Directed
 by Victor Schertzinger. Photographed by John S. Stumar

Supervised by Thomas H. Ince

**She Is A Soubrette
 In A Musical Show**

JUST a tank-town actress and the clog dancer
 loves her.

He's one of those smart-aleck city fellers.

She is stranded in a cross-roads village and she
 tries to get work with a prim old lady.

There's a deacon and a mortgage and hard cider.

You think you know how it's coming out?

Well you *don't*!

It's the kind of a picture that surprises you, makes
 you laugh and finally makes you applaud the genius
 of a producer who always is doing things *different*.



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Exp. Pres. CECIL B. DE MILLE, Director General
 NEW YORK





Thomas H. Ince presents
ENID BENNETT
 in
"Happy Though Married"

A Paramount Picture

By Lois and Arthur Zellner Scenario by C. Gardner Sullivan
 Directed by Fred Niblo Photographed by Robert Newhard
 Supervised by Thomas H. Ince

Newlyweds—Beware of Advice!

A BOOK called "How To Be Happy, Though Married," causes all the trouble in this newest Enid Bennett picture. They are tickled to death with wedded life until Milly finds the book!

Then comes trouble!

And when Hubby's beautiful Spanish friend arrives, the rumpus starts!

She can't speak English and Milly can't speak Spanish and the mixups that occur will make your people roar with laughter.

Another of the kind of picture that is making Enid Bennett one of your best box office attractions.



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



Theatres That
NEVER
BEFORE
PLAYED
SERIALS

ARE BOOKING

VITAGRAPH'S

New Whirlwind
Chapter-Play

WILLIAM DUNCAN

in

"The Man of Might"

Supported by an all-star cast including

Edith Johnson and Joe Ryan

Written by Albert E. Smith and Cyrus Townsend Brady

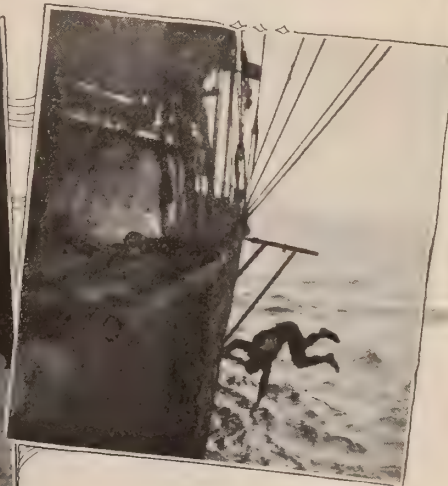
Directed by William Duncan

Vitagraph Serials have never failed to divert the tide of traffic *passing* the door *into* the doorway of the live exhibitors who book them.

And now they are being booked by exhibitors who "never ran serials." The results are delighting the showmen who had to be shown.

"The Man of Might" is box-office insurance. It's a fifteen-episode endowment policy that *you* will cash in on. It's the speediest, snappiest, most thrilling serial that Vitagraph ever produced. It's the last word in action, punch and box-office "pull."

SEE IT TODAY AT YOUR NEAREST VITAGRAPH EXCHANGE



VITAGRAPH

Albert E. Smith. President

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

VITAGRAPH



EARLE WILLIAMS

Albert E. Smith
presents

EARLE WILLIAMS

in

"The Highest Trump"

By H. H. Van Loan and Earle Williams

Directed by James Young

A PLAY full of charm and mystery, bristling with *action* and unfolding a love story that enthralls—that is "The Highest Trump."

The role of Richard Paget is undoubtedly one of the most satisfactory ever essayed by Mr. Williams. Its freedom, its strong characterization, may perhaps be traced to his co-authorship of the story—for the first time, he is enabled to interpret his own dramatic creation.

Earle Williams is a premier box-office star, and his appeal to your patrons will be stronger than ever in this swiftly-moving series of dramatic climaxes

VITAGRAPH STARS



EARLE WILLIAMS



ALICE JOYCE



CORINNE GRIFFITH



GLADYS LESLIE



BESSIE LOVE



HARRY T. MOREY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

LARRY SEMON



He Means MONEY To You!

Make him a Modern Jester in the
Court of Good Will that you can
build up among your patrons who
like to LAUGH

And speaking of Laughs—

Albert E Smith presents

LARRY SEMON *in* "Scamps and Scandal"

A Big "V" Special Comedy



VITAGRAPH

If you like the "News," write our advertisers; if not, tell us.

★ UNITED ★ STATES ★ GOVERNMENT ★

Prominent exhibitor praises "UNDER FOUR FLAGS"

The Government's Great Victory Picture

S. Barret McCormick, Managing Director of
The Circle, Indianapolis, writes this letter:



PERSONAL DIRECTION

S. BARRET MCCORMICK
INDIANAPOLIS

Jan. 8, 1919.

Gentlemen:-

"Under Four Flags" was presented at the Circle Theatre three weeks after the armistice was signed, when one would naturally expect a lull in the interest in war activities, but our week convinced us that such pictures, dealing with the actual achievements of American arms, have not been lessened in interest by the cessation of hostilities. "Under Four Flags" played to the largest attendance of any of the numerous actual war pictures that we have presented.

It appears to me that "Under Four Flags" presents to the exhibitor of America one of the best attractions available today.

It is the Victory picture of America and her Allies.

This was the manner in which we exploited same. Our advertising was planned to appeal to the public as the victors in the great contest and that "Under Four Flags" was the undying record of the glorious achievements of America in the war for Democracy.

The American troops returning to their homes will only serve to heighten the interest in "Under Four Flags." It will visualize their narration. Such history is not to be passed over lightly by the public and a picture, as it tells the actual and graphic story of the closing days of the war, possesses unquenchable appeal to the public.

Very truly yours,

S. BARRET MCCORMICK
Managing Director.

Division of Films,
Committee on Public
Information,
6 & 8 W. 48th Street,
New York, N. Y.



Any Progressive
Exhibitor
can emulate
Messrs. McCormick,
Rothapfel, Franklin,
Buhler, Crandall,
and others,
and exhibit
this great picture
to the benefit of
his house,
to the pleasure of
his public
(in seeing how the war was won)
and to the
distinct advantage
of his
box office

OFFICIAL U. S. WAR PICTURES

The Official War Review—(Weekly)—Pathé
Pershing's Crusaders—First National Exhibitors
Our Bridge of Ships—General Film Corporation

America's Answer
Under Four Flags
U. S. A. Series

Available through the WORLD FILM CORPORATION, except for CALIFORNIA
Sol. L. Lesser, State Council of Defense,
San Francisco.

FOR MICHIGAN
Michigan War Preparedness Board,
Lansing. (Except Detroit and Wayne
County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Photographs

The Bureau of War Expositions—presented by the United States and Allied Governments

Have the police
in your town
seen this?

Exhibitors everywhere are obtaining great results through cooperation with the local police in presenting



SELECT  PICTURES

Great Special Attraction

"The Midnight Patrol"

Produced by
**THOMAS
H. INCE**

Directed by
Irvin V. Willat



No Producer Interests Just equal world-sale facilities for everybody's pictures at three important points New-York - London - Paris

Inter-Ocean serves buyer and producer best because it has no American producing interests, no pet films of its own that it must push first.

This secures the foreign buyer because it enables us to coldly appraise ALL American productions at their WORTH TO HIM.

It secures the American producer because it gives the exporter no rival producers' pictures that the latter is bound to favor.

American exporters who are linked to producing interests offer to "act as foreign buyers' confidential agent," but here you find the old story of theory that fails to work in practice. It is not humanly possible for the exporter-with-producing-interests to bring that degree of impartiality to the business of confidential agent for foreign buyers which INTER-OCEAN, WHOSE BUSINESS IS SOLELY EXPORTING, can and does.

Inter-Ocean has been the foreign buyer's guide four years now.

The reason for it is, *results*. There is safety in sticking to experienced, tested American buying agents—who have no American producing interests.

CALL ON US IMMEDIATELY for a regular supply of World, Paralta, Plaza, and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features like "Wives of Men" with Florence Reed and "Hearts Across the Sea" with Arnold Daly. Or those funny Inter-Ocean comedies, by the Whartons and other great producers. Or accessories like Speer Carbons, the "Fulco" line of 300 time and money-saving appliances and the Globe Steel Reel, which permits the quick replacement of broken springs.



*"We Operate Everywhere"—Largest Distributors of Films
in Foreign Fields and Sole Exporters of Speer Carbons and
Fulco Accessories*

SELZNICK PICTURES

If you knew the names
of the successful exhibitors
who have written for a
Selznick Pictures franchise,
you would want to be
on the list.

It may be too late.
Your opposition may have
beaten you to it.
Write us today,
and find out.

MYRON SELZNICK
announces

Eight productions yearly,
featuring

OLIVE THOMAS

Beginning with

'UPSTAIRS & DOWN'

Ready in March and one
every six weeks thereafter



SELZNICK PICTURES

CORPORATION

MYRON SELZNICK - President and General Manager

CHARLES GIBLYN - - - - Director General

501 FIFTH AVENUE, NEW YORK

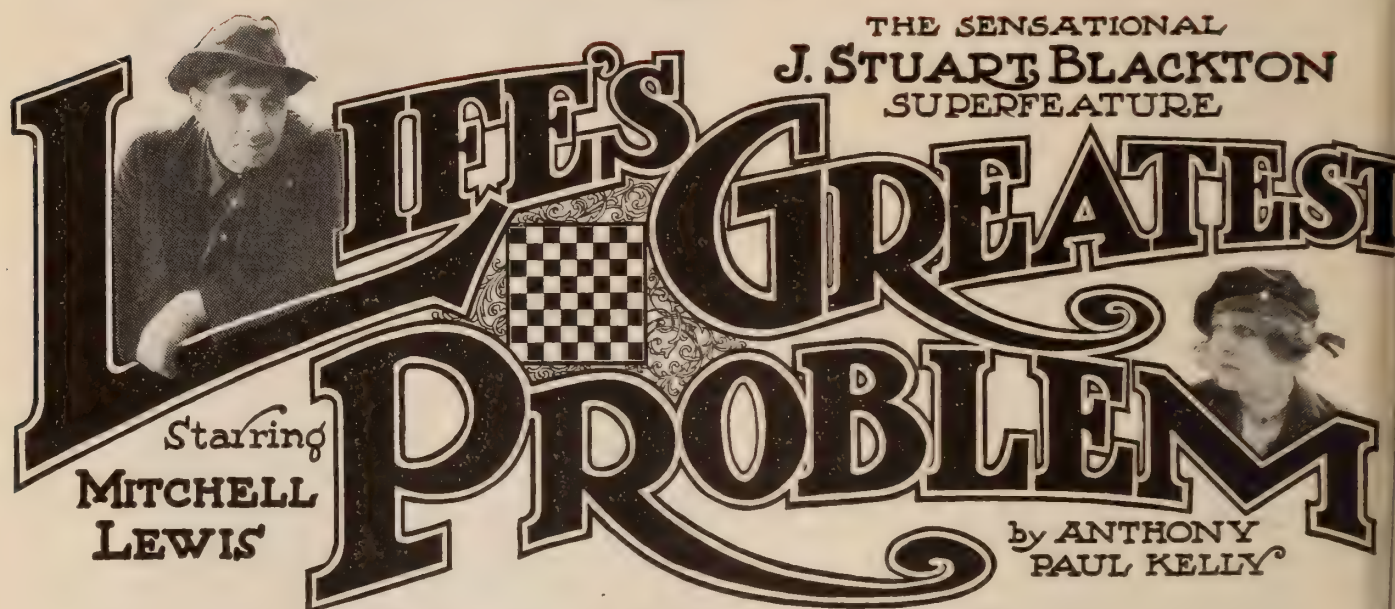
BUSINESS IS GREAT

EXHIBITORS BOOKING THE 12 BIG SPECIAL PRODUCTIONS

At The Fixed Rental Prices of
\$10—\$20—\$30 Per Day
ARE PACKING THEIR THEATRES AND
KEEPING THE PROFITS THEMSELVES
YOU KNOW THE PRICES YOU CAN SEE THE PICTURES

No. 2

THE SENSATIONAL
J. STUART BLACKTON
SUPERFEATURE



Starring
MITCHELL LEWIS

LEE'S GREATEST PROBLEM

by ANTHONY PAUL KELLY

No. 1—Julius Steger's Greatest Achievement
Evelyn Nesbit and her son Russell Thaw in
"HER MISTAKE"

No. 3—The Great Bacon-Backer Production of
Paul M. Potter's Dramatic Masterpiece
"A WOMAN'S EXPERIENCE" Starring
Mary Boland

No. 4—The Sensational Frank Reicher Production of
Isabel Ostrander's world-famous novel
"SUSPENSE" Starring
Mollie King

All exceptional show propositions with extraordinary
advertising angles and recognized box office value

Bookings Placed By
INDEPENDENT SALES CORP.

Distributed Through
FILM CLEARING HOUSE,

Foreign Rights controlled by Apollo Trading Co., Longacre Theatre Bldg., N. Y.

Tearing Through To the Special Attractions That boom business!

Carle E. Carlton's

A marvel of the
film firmament

ROMANCE
OF THE AIR

starring Lieut.
of the Bert Hall
Lafayette Escadrille
and Edith Day

Arrange your play dates
now while Bert Hall's per-
sonal appearances are
advertised broadcast.

EXTRAORDINARY PRODUCTIONS THAT MAKE
YOUR THEATRE THE MAIN TOPIC OF CONVERSATION
INDEPENDENT SALES CORP. FILM CLEARING HOUSE INC.
foreign rights controlled by Star Trading Corp. Longacre Thea Bldg. N.Y.

**SESSUE
HAYAKAWA**

IN
**"BONDS
OF HONOR"**

MADE BY
**HAWORTH
PICTURES
CORPORATION**



**BILLIE
RHODES**

IN **"HOOP-LA"**

MADE BY
**NATIONAL
FILM
CORPORATION**

Also-

WILLIAM DESMOND
IN **"LIFE'S A FUNNY PROPOSITION"**

BESSIE BARRISCALÉ
IN **"ALL OF A SUDDEN NORMA"**

HENRY B. WALTHALL
IN **"AND A STILL SMALL VOICE"**

MARTIN JOHNSON'S
CANNIBALS OF THE SOUTH SEAS

BILLIE RHODES
IN **"THE GIRL OF MY DREAMS"**

Coming  **"WHAT EVERY WOMAN WANTS" with GRACE DARMOND**

RELEASED THROUGH

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS



What A Live Man, Harris Lumberg of Niagara Falls, Says of

PEARL WHITE

in the sensationally successful serial

THE LIGHTNING RAIDER

"Niagara Falls was closed twice because of the 'Flu'. My business has not been anything near what it should be on account of people being afraid to go to theatres.

Last Sunday I opened with the first episode of 'The Lightning Raider'. I broke all records for one day's receipts, holidays or special days included. I could hardly believe it myself that I could play to as many people in one day.

I point with pride to Pathé serials as real money makers."

Mr. Lumberg's theatre, 'The New Lumberg' is Niagara Falls best theatre.

PATHÉ
DISTRIBUTORS

STRANDENAES



When Pathé announced

PEARL WHITE

III

THE LIGHTNING RAIDER

You were assured that it was Pathé's best serial.
Figures are conclusive. Exhibitors assure us
that their business with this serial is the greatest
in their memory.

Pathé's business in it to date has exceeded any
thing in the past.

Here, at least, figures cannot lie.
See the serial!

Produced by Axita. Written by G. L. Cole and G. M. Blanton.
Directed by G. M. Blanton.

PATHE
DISTRIBUTORS



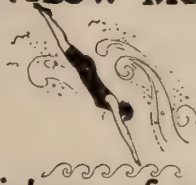
STRANDENAES

All that its name implies - and more

PATHÉ REVIEW

The best in travel, science, sport, etc., pictures,
all in one "much in little" reel.

The good things in the Second issue;
WHAT THE EYE MISSES (SLOW MOTION PHOTOGRAPHY)



Astonishingly beautiful pictures of an expert girl diver and swimmer showing her skill, slowed down eight times. Taken by Novagraph.

FRANCE - THE PICTURESQUE (IN PATHÉCOLOR)



The most mountainous section of central France, shown in all its natural color.

SOME WADING BIRDS



The whys and wherefores for the long bills and longer legs. Shown by Ditmars, the naturalist.

IN SUNNY SPAIN (IN PATHÉCOLOR)



Male and female costumes of the land of Ferdinand and Isabella, shown on their wearers, and all in natural color.

SUBJECTS ALWAYS DIVERSIFIED AND NOT TOO MUCH OF ANY ONE; A REAL TREAT IN ANY HOUSE.



DIANDO presents
a Western serial in seven episodes
THE TERROR OF THE RANGE
with
BETTY COMPSON and GEORGE LARKIN

Directed by Stuart Paton

Incomparable riders, a beautiful heroine, a hero who is ultra
daring and the bold, free adventurous life of the last frontier.

PATHE
DISTRIBUTORS



*American Film Company^{INC}
Presents*

MARY MILES MINTER

in "**THE AMAZING IMPOSTOR**"

AN AMERICAN "FLYING A" PICTURE

By JOSEPH FRANKLIN POLAND

Directed by LLOYD INGRAHAM

Your audiences will chuckle over what happens to the daughter of the Chewing Gum King, when she exchanges identities with a Russian countess who is the associate of a gentleman crook. Little Miss Minter proves as clever a comedienne as she is an ingenue. You can advertise "The Amazing Imposter" heavily and make good.

Produced by
AMERICAN FILM CO., Inc.
Samuel S. Hutchinson, Pres.

Distributed by **PATHE**

These Minter Pictures Now Available:

"The Eyes of Julia Deep"
"Rosemary Climbs the Heights"
"Wives and Other Wives"



If you like the "News," write our advertisers; if not, tell us.

Goldwyn Pictures



Who Is This Woman

Lifted from the depths of despair at the very moment when she is on the way to accomplish her self-destruction.

Rescued from suicide only to find herself engulfed amid a band of desperate criminals and suddenly facing a charge of murder.

And finally—*saved*, with happiness secured at the last minute when all that she had fought to hold was slipping through her trembling fingers . . . These are the thrilling and interest-challenging threads of the first Goldwyn Star Series production in which

Acquitted—and then hounded by the dreaded knowledge that her name had been written into the police Index of crime.

Married into the best society, the wife of a powerful diplomat—and ordered by the Secret Service chief to sacrifice her honor or face exposure.

Samuel Goldwyn presents:

PAULINE FREDERICK

from the popular stage success

The Woman on the Index

By Lillian Trimble Bradley and George Broadhurst

Directed by Hobart Henley

Goldwyn's Pauline Frederick productions are to be "different." She has wanted to do stories like those we have found for her. Any exhibitor will recognize this story as *her kind of screen material*. Emotional, tense, big and modern; everything you expect of her she gives you now. This production is released everywhere February 16.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

EDGAR SELWYN Vice President

16 East 42nd Street

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Goldwyn Pictures



Samuel Goldwyn presents:

MABEL NORMAND

in

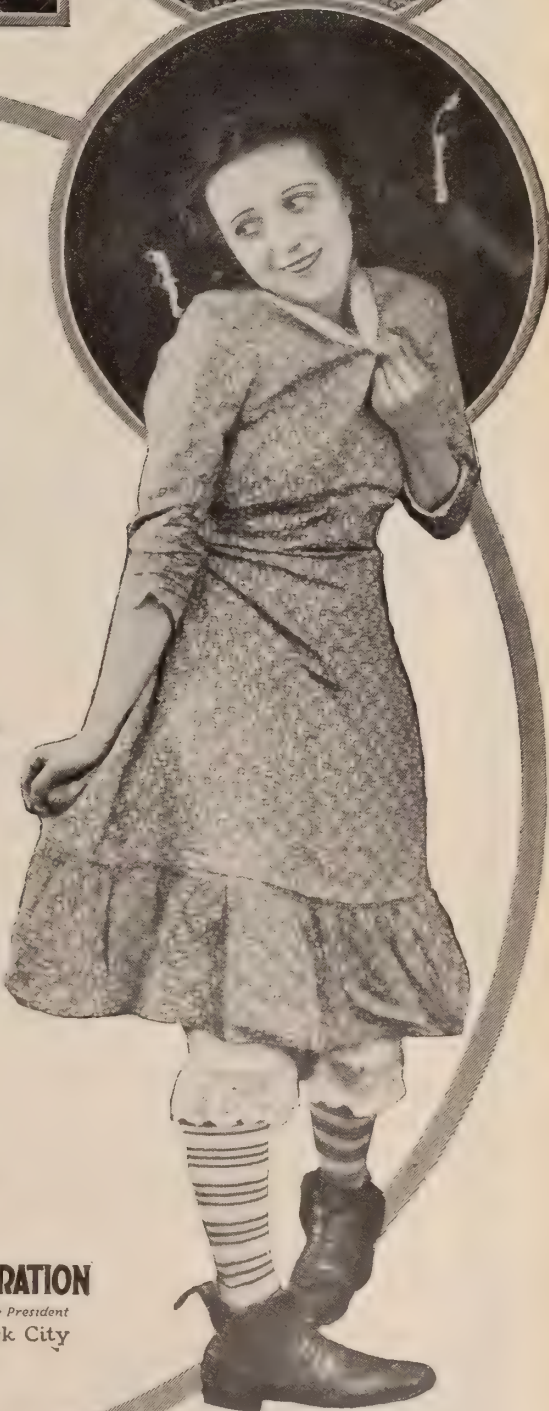
one of the most uproarious and financially profitable successes in theatrical history; the play that made a million dollars out of laughter; the play known to two generations of Americans

Rose Melville's wonderful role of the Hoosier hoyden who blossomed like a weed and grew up like a flower

Sis Hopkins

Directed by Clarence G. Badger
Released Everywhere — Feb. 9

Exhibitors constantly are crying for screen productions made from big stage successes. *Here is one.* They are saying: "Give Mabel Normand the broadest kind of broad comedy." We have done so here. In a few days, upon receipt of prints, all Goldwyn offices will hold trade showings of the best comedy production Mabel Normand ever made.



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELWYN Vice President
16 East 42nd Street New York City

**FORD EDUCATIONAL
WEEKLY**

There Are Exclusive Values Found Only in the FORD EDUCATIONAL WEEKLY

FIRST: The tremendous value and "reach" of Henry Ford's name—in the villages, towns and cities of the nation. *A name as familiar to the ears of a nation as the coins of our country are familiar to the eyes of our people.* This familiarity means publicity and advertising for *The Ford Educational Weekly* in your theatre.

Second: The power of the Ford name to get into the very heart of great industries and depict their dramatic phases. You may not know this, so we will tell you that ninety per cent. of all the issues of *The Ford Educational Weekly* have been *exclusive picturizations* that no other organizations would have been permitted to get.

Third: An absolute protection against any propoganda fostered by selfish interests. The exclusive functions of *The Ford Educational Weekly* are to instruct, entertain, and educate and the editors of this great screen publication *know* that to achieve this they must be *human*; must be *interesting* and that everything depicted must be *staged in terms of drama*.

Having made a splendid start in its exclusive booking of this attraction, having placed it with the representative first runs and neighborhood houses in all important centres and then behind these having obtained volume booking, Goldwyn desires to lay particular emphasis upon the value of *The Ford Educational Weekly* in the thousands of smaller communities of the nation.

We wish to announce that we are prepared to offer immediate service in the small towns and cities without the months'-long waits after first runs and we invite exhibitors to take this up quickly with their nearest Goldwyn offices.

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



*Zane Grey's
Powerful Story*

The BORDER LEGION

*Starring
Blanche Bates
and Hobart Bosworth
Directed by T. Hayes Hunter*

is excelling the box-office records of all other Zane Grey screen productions.

is being hurriedly booked and played by the same big houses that have succeeded with his previous productions.

is being booked by the first runs of Goldwyn's own productions in many cities.

is recognized as one of the great independent special productions of the past year with an unparalleled punch and appeal.

is hailed as a success by the great New York Strand which had the first pre-release:

By the New York Symphony which was the important metropolitan second run under the direction of M. Kashin:

By the successful Denver Isis, one of the pioneer *class* houses of the central West:

Now beginning its run on the entire Poli Circuit; in Tom Moore's Washington Rialto and Strand and sought by the nation's premiere picture institutions.

Telegraph or write your Goldwyn office for prices and playing dates. You need this production to help "tone up" business.



GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President
16 East 42nd Street New York City



The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

What the Trade Press Thinks of LOUIS BENNISON As a "Box-Office Bet"

THIS is a time when we will say nothing about the new star whose success and popularity we have confidently predicted. Trade journal critics, the newspapers and exhibitors say more than Goldwyn ever dared say:

VARIETY: Goldwyn and Betzwood have a "find" in Bennison. a combination of Fairbanks, all the other cowboy actors and a touch of Chaplin—but an individuality all his own.

MOVING PICTURE WORLD: Ingenuity and humor are going to make Louis Bennison a mighty popular screen star.

N. Y. TELEGRAPH: Louis Bennison was first announced for popular "westerns," and, lo, he turns out to be a most delightful comedian as well. You'll like him.

PITTSBURGH PRESS: It's almost inconceivable that the first picture of a new star should be a big success. The unique personality of Louis Bennison has made him score a hit from the start.

MOTION PICTURE NEWS: A fresh, unassuming and altogether pleasing personality. Bennison's wonderful enthusiasm is a great asset. You spend your money well when you see Bennison in "Oh Johnny!"

BUTTE MINER: Louis Bennison is even a bigger success than his managers claimed he would be.

LYRIC, Pittsburgh: We want an immediate repeat date on "Oh Johnny." Bennison is a winner from the start. We have signed his series for our three West Virginia houses today.

STRAND, Taunton, Mass: We played Bennison against the two biggest male stars of the screen, day and date, and whipped the pair for patronage.

*Betzwood Film Company's
second star series presentation is*

Louis Bennison in "Sandy Burke of the U-Bar-U"

by J. Allen Dunn

Directed by Ira M. Lowry

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

CAPITOL COMEDIES



A Brand New Comedy Character

BEGINNING with the release of March 9— "The New Breakfast Food"—
the patrons of the 3100 American theatres that present

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year Every Second Monday

will have a lively, laughable new series of six consecutive productions with "Smiling Bill" Parsons in the role of "Go-Get-'Em" Potts. Each of these six comedies is complete in itself and "Go-Get-'Em" Potts is a character to command the laughter of the multitude. See this series quickly at your nearest Goldwyn office.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

The 13th chair



featuring
**YVONNE
DELVA**

THE "THIRTEENTH CHAIR"

from the play by Bayard Veiller
adapted and directed for the screen
by LEONCE PERRET
produced by

ACME PICTURES CORPORATION
Room 808-Brokaw Building-1457 Broadway-New York

I AM "MACISTE"



Doctor Alvarez, the Argentine specialist, thinks he has hypnotized me, but when you see

"THE LIBERATOR"

my new serial thriller and what happens to the "Doctor" you will appreciate my method.

FOR TWELVE WEEKS

I promise to amuse and thrill your patrons, my old friends.

Signed,

EARNEST POGANI.

IMPORTANT

Territory for "THE LIBERATOR" is selling to responsible showmen. Making real money is easy with "MACISTE"

COMMUNICATE WITH

HARRY RAVER, Inc.

1400 BROADWAY

PHONE GREELEY 4048

NEW YORK

Triangle Presents

MARY Mac LAREN

in

"SECRET MARRIAGE"

First she forgets her key. Then this innocent daughter of a Police Lieutenant is brought to court the next day by her frantic father, without a shred of her reputation left.

How did it all happen? That forms the basis of a daring and dramatic plot which will interest your audiences from start to finish.

You should welcome this picture on your program. It is entertaining and the story is logically related in a manner that sustains suspense and creates sympathy.

Presented by a well known star of unusual popularity, the proper presentation of "Secret Marriage" will attract attention and please.

scheduled for early release

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway
New York

THEY'RE OFF!

—TO A FLYING START—

116 CONTRACTS SIGNED 1ST DAY 116

CHICAGO
EXCHANGE

220 S. STATE
STREET

PHILADELPHIA
EXCHANGE

1314 VINE
STREET

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A
FEW OF OUR

SENSATIONAL
PAPER
ON
EVERYTHING

TWO REEL
PICTURES

SENSATIONAL
PAPER
ON
EVERYTHING

Releases Begin Week of Feb. 3rd

"THROUGH THE STORM"

"VENGEANCE OF HATE"

"THE OUTLAW'S SACRIFICE"

"RAILROAD RAIDERS"

"RUNNING WILD"

"STRUCK BY LIGHTNING"

"SECRET SERVICE DAN"

"FAITHFUL UNTO DEATH"

"THE ESCAPED CONVICT"

"THE SQUARE GAMBLER"

INDIANAPOLIS
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211 WIMMER
BUILDING

ST. LOUIS
EXCHANGE

3431 OLIVE
STREET

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IF YOU ARE CATERING TO THE MASSES
THESE PICTURES WILL MAKE YOU MONEY
AS FORD CARS MAKE MONEY
FOR MR. FORD,
BECAUSE HE CATERS TO THE MASSES

MINNEAPOLIS
EXCHANGE

421 Loeb Arcade
BUILDING

CLEVELAND
EXCHANGE

437 SLOAN
BUILDING

BOOK AT ONCE

THRU YOUR NEAREST EXCHANGE

OR

GET IN TOUCH WITH THE EXECUTIVE OFFICE

CAPITAL FILM COMPANY, Inc.

IKE SCHLANK, President
INDIANAPOLIS, INDIANA

Frank A. Keeney
Presents

Catherine Calvert in

A Big New Box Office
Attraction

"MARRIAGE FOR CONVENIENCE"

THE BEST MELODRAMATIC SOCIETY PICTURE OF THE SEASON. BY E. LLOYD SHELTON

DIRECTED BY SIDNEY OLCOTT

WITH A SPLENDID CAST INCLUDING EDWARD BURNS, ANNA MAY, GEORGE MAJORONI, BLANCHE DAVENPORT, AND GEORGE PAUNCEFORT.

DISPLAYING CATHERINE CALVERT AT HER BEST, GORGEOUSLY GOWNED AND GLORIOUSLY BEAUTIFUL.



WHAT THE CRITICS SAY.

The New York Telegraph

Miss Calvert Does Superb Work in "Marriage." The tense situations of the play afford her many opportunities.

The Motion Picture World:

"Marriage," with Catherine Calvert, is a bit of Social Drama That Holds Interest In Its Every Phase.

The Chicago American:

Miss Catherine Calvert Certainly Holds the Mirror Up To High Life in "Marriage," and Does It Most Delightfully.

The Minneapolis Daily News:

"Marriage" is a Play with a Big Plot, A Big Star And a Capable Cast. Catherine Calvert Rises To a Great Opportunity.



WM. SHERRY SERVICE

EXECUTIVE OFFICES
729-7th AVE, N.Y.

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKING DIRECT THRU THE WML SHERRY SERVICE, 729-7th AVE, N.Y.
FOR ALL OTHER TERRITORY APPLY
SHERRY SERVICE
GENERAL FILM EXCHANGE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THEODORE C. DEITRICH
PRESENTS

DORIS KENYON

in
"WILD
HONEY"

BY LOUIS JOSEPH VANCE
AND VINGIE E. ROE

A THRILLING DRAMA OF NATURE'S
OWN DOMAIN THAT PLAYS ON THE
HEART STRINGS OF HUMANITY.

ALSO MISS KENYON'S GREAT
CURRENT SUCCESSES,

"THE INN OF THE BLUE MOON"
ANOTHER LOUIS JOSEPH VANCE TRIUMPH AND

"THE STREET OF
SEVEN STARS"

A WONDERFUL MARY
ROBERTS RINEHART
STORY.

Coming!

"TWILIGHT"

A great Drama of
Life and Love.

Written by Vingie E. Roe

Dramatized by
Louis Joseph Vance

Release Date Feb. 24.



WHAT THE CRITICS SAY!

The Motion Picture News:

Miss Kenyon makes much of her good opportunity in the
Gathering of "Wild Honey."

The Milwaukee Sentinel:

Doris Kenyon in "Wild Honey" Gives a Very Satisfactory
Rendering of a Highly Lovable Character.

The Chicago American:

Doris Kenyon in "Wild Honey" is worth while. It
is a Clever Little Play With a Brilliant Star.

The Pittsburgh Dispatch:

Let them talk All they Please about the Deca-
dence of the Western Stuff. Doris Kenyon
is East and West in "Wild Honey."

The Cincinnati Inquirer:

A Very Clean-cut Little Story With a
Very attractive Star. "Wild Honey"
ought to Please.

The St. Paul Pioneer Press:

Miss Kenyon's Work in "Wild
Honey," justifies her reputa-
tion. It Makes the Story
Live.



WM. L. SHERRY SERVICE

EXECUTIVE OFFICES
729 - 7th AVE., N.Y.C.

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKING DIRECT THRU THE W. L. SHERRY SERVICE 729-7th AVE. N.Y.
FOR ALL OTHER TERRITORY APPLY SHERRY SERVICE GENERAL FILM EXCHANGE

How can an advertiser continue advertising? By giving YOU value.

THE GOLDEN WEST PRODUCING COMPANY,
PRESENTS

GILBERT M. ANDERSON

WORLD FAMOUS
AS "BRONCHO
BILLY"

"THE SON OF A GUN"

A WONDERFULLY VIRILE WESTERN
DRAMA IN FIVE PARTS WRITTEN BY
G. M. ANDERSON AND JESSE J. ROBBINS
A PLAY THAT TOUCHES NATURE'S HEART

ALSO IN: "RED BLOOD AND YELLOW"
ONE OF THE MOST SUCCESSFUL OF PLAINS STORIES
WITH A VIVID PLOT

MR. ANDERSON IS APPEARING REGULARLY
AND EXCLUSIVELY ON THE SHERRY PROGRAM
IN A NEW SERIES OF FIVE PART
WESTERN DRAMAS.

WHAT THE CRITICS SAY

The New York Herald:

Gilbert Anderson makes
the West Come East in "Red
Blood And Yellow."

The Cincinnati Inquirer:

"Red Blood and Yellow"
is a Bit Out of Old Times In
the Badlands That Appeals
to All With a Potent Lure.

The Chicago American:

"Red Blood and Yellow" is
One of Those Irresistible
Border Pictures With a Good
Gun Man and a Beautiful
Girl.

The Kansas City Times:

Gilbert Anderson sticks to
his last and is at his best in a
new Five Part Western drama
"Red Blood and Yellow."



W. L. SHERRY SERVICE

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT, BOOKING DIRECT THRU W. L. SHERRY SERVICE 729-7TH AVE., N. Y. FOR ALL OTHER TERRITORY APPLY
SHERRY SERVICE
GENERAL FILM EXCHANGE

EXECUTIVE OFFICES
729-7TH AVE., N. Y.

HOUDINI

YOU'VE PLAYED ALL THE FINE TRAGEDIANS IN CLASSIC DRAMAS, ALL THE FUNNY COMEDIANS IN THEIR GREATEST COMEDIES, ALL THE CLEVER JUVENILES IN THEIR BEST ROMANCES

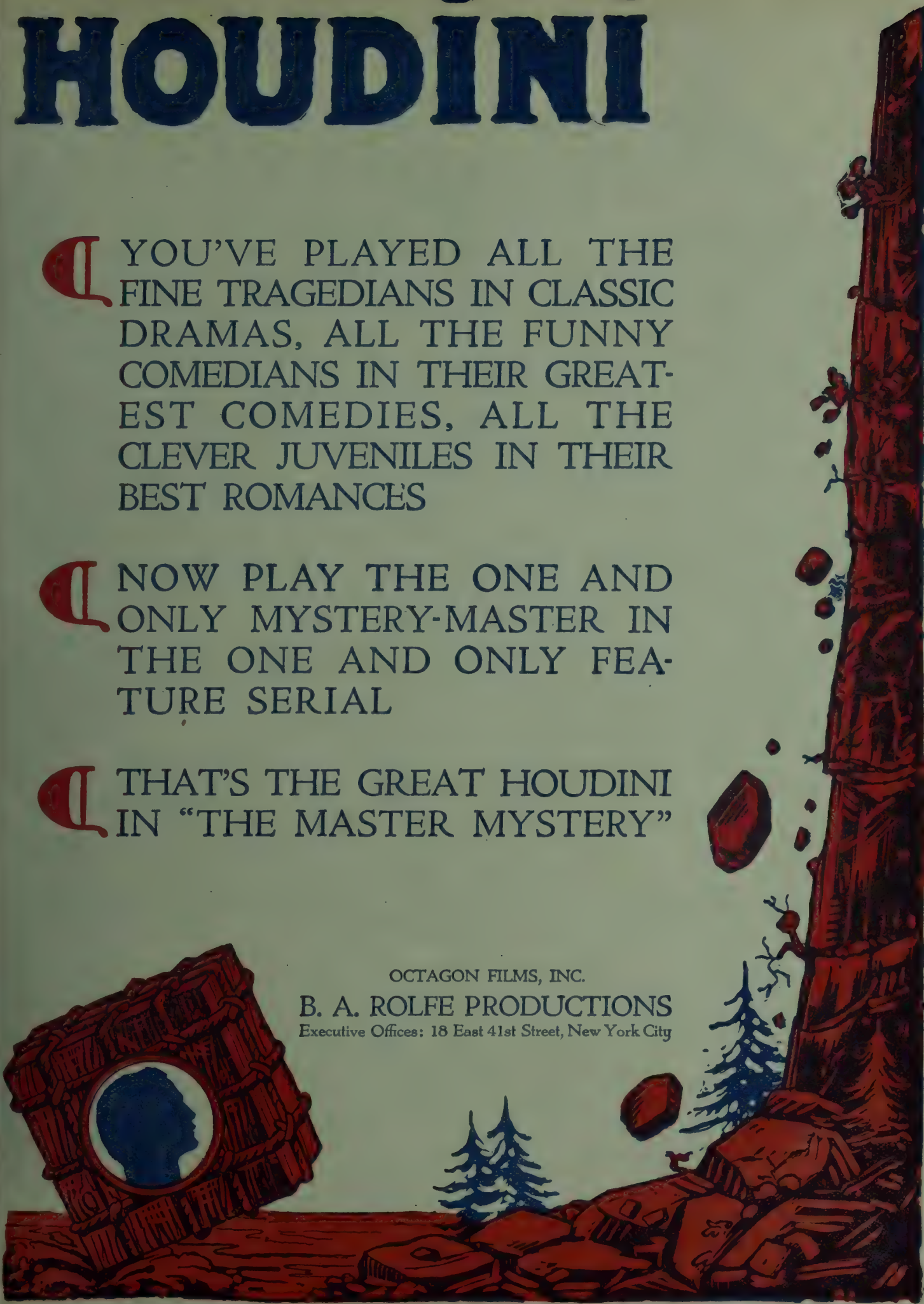
NOW PLAY THE ONE AND ONLY MYSTERY-MASTER IN THE ONE AND ONLY FEATURE SERIAL

THAT'S THE GREAT HOUDINI IN "THE MASTER MYSTERY"

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices: 18 East 41st Street, New York City





HOUDINI

LENGTH DOESN'T MAKE A PICTURE
A FEATURE, BUT BIGNESS OF SUBJECT,
QUALITY AND DRAWING POWER DO

"THE MASTER MYSTERY" IS A
FEATURE SERIAL BECAUSE IT HAS
ALL THESE FEATURE ELEMENTS

NOW BOOKING THROUGH THESE EXCHANGES:

ROLFE PRODUCTIONS OF
NORTHERN NEW JERSEY
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS
OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

ROLFE PRODUCTIONS
OF DALLAS
1911½ Commerce St., Dallas, Texas

EFFANO FILM EXCHANGE
CAREY WILSON, Manager
729 Seventh Avenue, New York City

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OF ATLANTA
65½ Walton Street Atlanta, Ga.

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FILM CORPORATION
207 S. Wabash Street Chicago, Ill.

ARROW FILM EXCHANGE
OF PHILADELPHIA
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729 Seventh Avenue, New York City

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420 Ninth St., N.W. Wash., D. C.

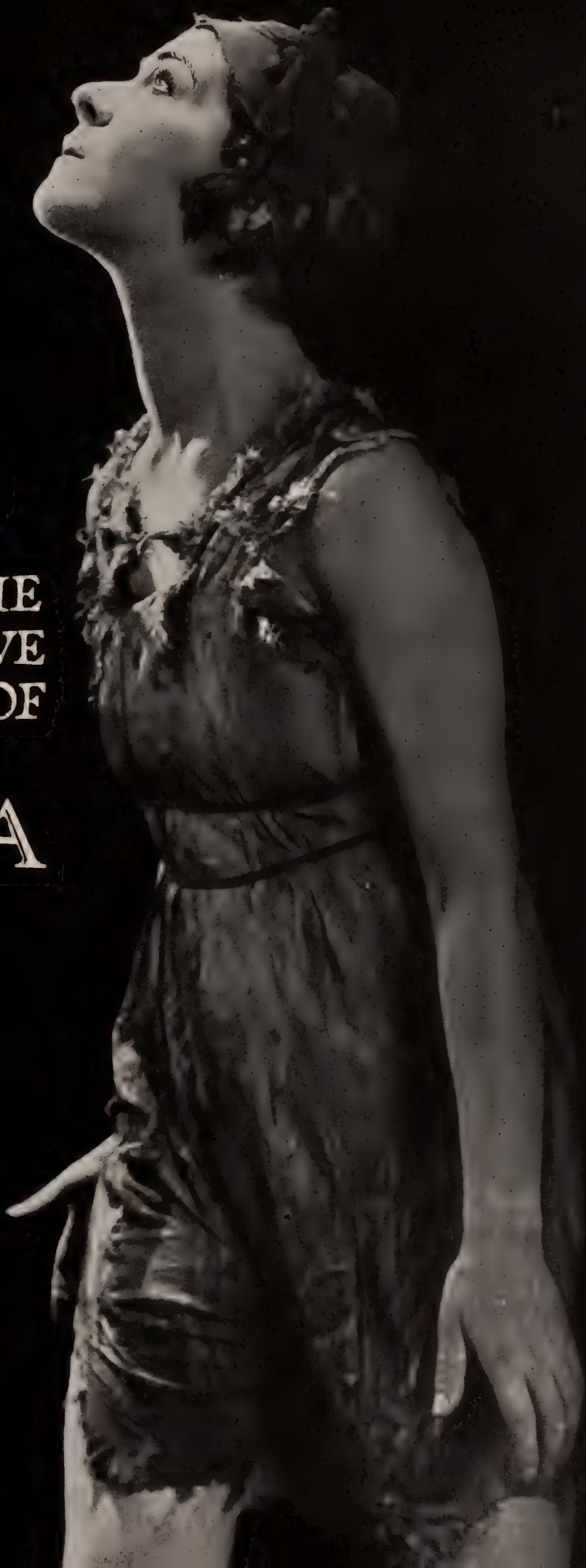
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DISTRIBUTING CO.
Toy Building Milwaukee, Wis.

STAR FEATURE FILM SERVICE
BERT BARNETT, Manager
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OCTAGON FILMS, INC.
B. A. ROLFE PRODUCTIONS
Executive Offices: 18 East 41st Street, New York City



ANNOUNCING
A NEW GREAT
DRAMA FOR THE
MOST IMPRESSIVE
PERSONALITY OF
THE SCREEN
NAZIMOVA





THE Screen's most distinguished
artist in a play surrounded by
the mystery of the sea, the charm of
romance and the mighty power of
amazing art.

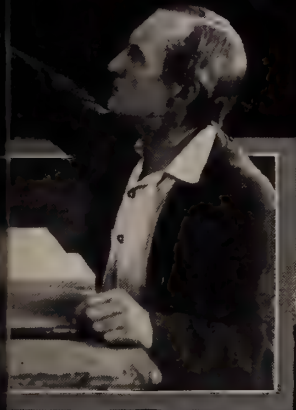
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TO BE DISTRIBUTED BY

METRO

PICTURES CORPORATION

Maxwell Karger
Director General



RICHARD A. ROWLAND
& MAXWELL KARGER

present

The Great
NAZIMOVA
in
OUT of the FOG

*Directed by Albert Capellani from
the H. Austin Adams stage success*

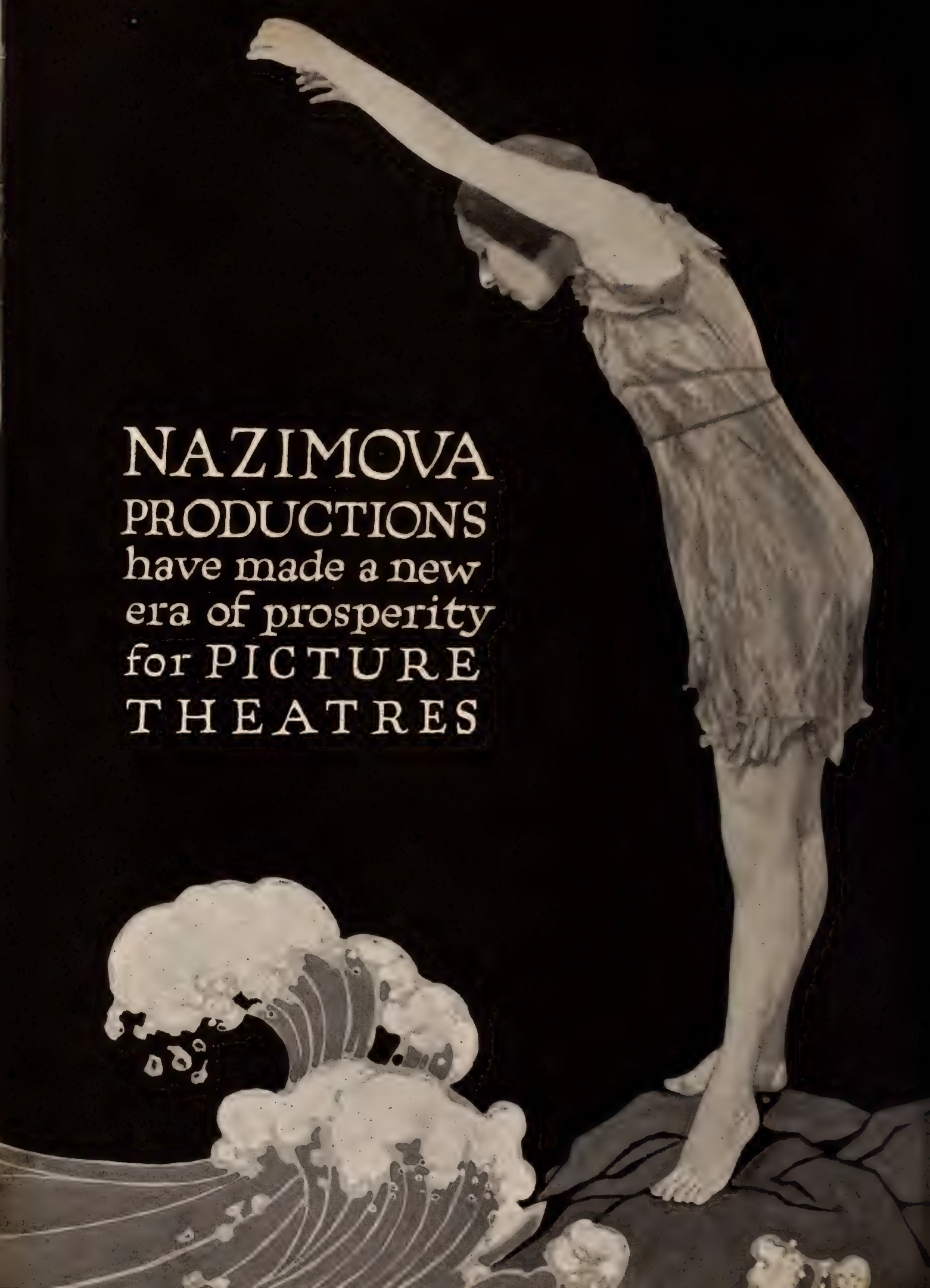
'CEPTION SHOALS

Scenario by June Mathis

SEVEN ACTS



NAZIMOVA
PRODUCTIONS
have made a new
era of prosperity
for PICTURE
THEATRES



Just as Sure
as the SUN comes up

the
1400
Theatres Affiliated with
UNITED
Will become
5000
.....

You
Know
These
Men

Their Criticism
is WORTH READING

Dustin Farnum
Florence Reed
Kitty Gordon

DUSTIN FARNUM IN LIGHT OF WESTERN
STARS PLAYING METROPOLITAN TO CAPACITY
GIVE US MORE STARS AND MORE PICTURES

LIKE THIS

H.M. CRANDALL
Washington D.C.

LIGHT OF WESTERN STARS PLAYED OUR OAKLAND
THEATRE FOUR DAYS ON FOURTH DAY SATURDAY WE
WERE UNABLE TO ACCOMMODATE THE CROWDS THIS IS
ALMOST UNBELIEVABLE WHEN YOU CONSIDER THAT OUR
THEATRE SEATS THIRTY FIVE HUNDRED THERE IS ONLY ONE
ANSWER MORE FARNUMS AND RETURN ENGAGEMENT OF LIGHT
OF WESTERN STARS TURNER & DAHNKEN Oakland Calif

United Picture Theatres of America Inc.

George Julian Houtain

announces



Miss Myrtle Stedman

in a series of

Gray Seal Classics

5 reel productions

First Release in April

Mr. Wheeler Dryden

the "Comedy Discovery of the Year"

in a series of

Gray Seal Comedies

1 reel

Gray Seal Productions, Inc.

George Julian Houtain
President

James A. Stiles
General Manager

Executive Offices:

44 Court Street, Brooklyn, N. Y.

Suite 906

Telephone Main 359





Just a Few Records

for

Anita Stewart

in her reigning success

“Virtuous Wives”

Garden Theatre, Des Moines, broke all records.

Scollay Square Theatre, Boston, 2 weeks' record-breaking business.

Union Street Olympia Theatre, Boston, 2 weeks' record-breaking business.

Tally's Broadway, Los Angeles, 2 weeks' record-breaking business.

Strand, New York, 1 week record-breaking business.

The Following is Sensational:

Playing day and date, 6 days at the Peabody and New theatres in Baltimore to record-breaking business. This is the *first time* this ever has happened in Baltimore.

Ask the Man Who's Shown It

Look Out for “A Midnight Romance,” Anita Stewart's Next.

Directed by Lois Weber



A First National Attraction

A magazine's success is measured by its advertising. Look at the “News!”

T I T L E

“The public will think it is a war picture — not the dramatic life story of a great American.”

This, briefly, was the criticism by exhibitors of the title Roosevelt picture.

So the producers and distributors have changed the title.

CHANGED

The new title of "The Fighting
Roosevelts" is

THE FAMOUS ROOSEVELT PICTURE

"OUR TEDDY"

A Stirring Romance of American Life

Laughs! Thrills! Cheers!

A Film Folks Will Enjoy

Produced by

McClure Productions, Inc.



A "First National" Attraction



HE'S himself—daring, death-defying, a supreme athlete—that's why **GEORGE WALSH** is pulling the crowds. You see on this page how he keeps in physical trim—how he employs and enjoys himself off stage—and you see on the opposite page how he applies this training to his work on the screen—in

LUCK AND PLUCK

Directed by **EDWARD DILLON**
VICTORY PICTURES

This is the lively romance of an honorable crook—a story that moves with the speed of lightning—that is packed with thrills and bubbling with mirth-making romance.

There's a hand-to-hand struggle in an

automobile—a fight in the water—the plunging of a car through a bridge—a 90-mile an hour motorcycle ride—a wild 25-foot leap from a tree to a runaway horse's back—and other big sensations that pledge pep and patronage.

Book **GEORGE WALSH** now!

F O X
FILM CORPORATION

WHY

George Walsh

swims, wrestles, rows, rides and fights his way through five reels of the snappiest story of intrigue and love, of exciting escapades and hairbreadth escapes that has been provided for this daring star in his screen career. When you play a **GEORGE WALSH** picture, you build for the future—you add to your prestige! Book **VICTORY PICTURES** now—and get "Luck and Pluck"



Get the Women Into Your Theatre!

Show the heart-burning, human story of the woman who thought she was going to win happiness through money!

Virginia Pearson

in

The Love Auction

Directed by EDMUND LAWRENCE

in which mother love, born of misery, paved the way to happiness—the story of a poverty-stricken woman who longs for luxury.

EXCEL PICTURES

F O X

Film Corporation



MOTHERHOOD

HIGHER!



An aeroplane flight—a romp with lions
—a dive from the roof of a 20-story
building—these are the sorts of stunts
that make

WILLIAM FOX Sunshine Comedies

the marvels of fun land and the only real patronage
building comedies on the market. Hundreds of exhibitors
are featuring them in advertising

SEE ANY OF THESE RELEASES AT FOX BRANCH OFFICES:

"Oh, What a Knight!"
"The Son of a Hun"
"The Fatal Marriage"
"Mongrels"
"Roaring Lions on the
Midnight Express"

"The Diver's Last Kiss"
"A Tight Squeeze"
"Who's Your Father"
"Wild Women and Tame Lions"
"A Neighbor's Keyhole"
"A Waiter's Wasted Life"

SEE THEM! THEY'LL DO THE REST!

F O X
FILM CORPORATION



Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the NEWS.

- | | |
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| | 59. Vacuum Cleaners |

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name

Theatre

City

State

THE CREAM OF THE "SHORT REEL" SUBJECTS IS PRODUCED BY US

Why not feature "The High Spots" in your Electric lights: as do the larger theatres; and take advantage of the added prestige our pictures give any theatre.

Begin doing this with our two current releases: A Bruce Scenic entitled "THE WANDERER AND THE WHOZIT"

And also with "WASHINGTON'S SKY PATROL" (the greatest aeroplane picture ever filmed).

I personally guarantee these two pictures worthy of your electric light signs — Try it.

E. W. Hammond

Vice-Pres. and Gen'l Mgr.

Book through your nearest Educational Exchange

EDUCATIONAL FILMS CORPORATION

729 7th AVENUE



NEW YORK, N.Y.

A newspaper man—manager of the photo-play section of a nearby city daily—came into our office last week and made these interesting statements:

First, he had increased the theatrical advertising in his paper from about \$6000.00 to over \$50,000 a year.

Secondly, he placed MOTION PICTURE NEWS as a leading and indispensable factor in his success.

He worked in this way:

First, he secured in advance the bookings of the various theatres.

Then, taking the current issue of the NEWS, he found in our Special Service Section, our Service Bureau, and in our Complete Plan Book, *full* material with which to prepare newspaper advertisements on *any* of the features booked.

He prepared this copy before soliciting the exhibitor.

This is our idea of proper local advertising of pictures—the result of the right kind of cooperation between the exhibitor, exchange and the newspaper. When done in many cities it will result in the national advertising of pictures.

MOTION PICTURE NEWS is now going to the business offices of the leading dailies of the United States and Canada—furnishes, each week, that complete service which is the basis of this advertising of the picture to the public.

W. A. Johnston

The Real Roosevelt



An absorbing, life-interest
history of the apostle of
strenuous but upright living.



IN TWO REELS



The pictures of Mr. Roose-
velt are actual—NOT of
another impersonating him.



The one big EXTRA
SPECIAL which every ex-
hibitor will want to book.



Only a little territory unsold.

GAUMONT CO.
Flushing, L. I.

2333—and NEW

Memo:

Mr. Johnston:

Below is a statement of the *new* yearly subscription business of MOTION PICTURE NEWS for the year 1918 by months. These figures are taken from our subscription cash book, which accurately shows the distribution of all subscription mail, and I would be very glad indeed to have any advertiser come in here and verify the figures.

New Yearly Subscriptions 1918 MOTION PICTURE NEWS

January	-	-	239	July	-	-	-	187
February	-	-	262	August	-	-	-	131
March	-	-	293	September	-	-	-	202
April	-	-	171	October	-	-	-	142
May	-	-	165	November	-	-	-	111
June	-	-	136	December	-	-	-	294
								2333

It hasn't seemed to me anything to brag about that we have had 2333 new subscriptions for the year, and 1832 for the last ten months of the year. If it is worth mentioning perhaps you want to pass along the information to our clients.

J. S. JUDD,

Circulation Manager.

Motion Picture News

Vol. 19 No. 6.

February 8, 1919

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WM. A. JOHNSTON, Pres. and Editor.

HENRY F. SEWALL, Vice-Pres.

E. KENDALL GILLET, Sec. and Treas.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright & Callender Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Our Film Process Gives You Quality Plus Service!

Quality plus service! That is what you are looking for in the printing and developing of your positive prints. You want an artistic effect.

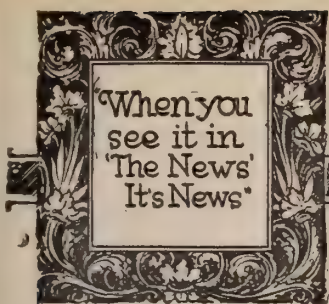
Our new method of processing film, and our efficient New York-Chicago service, give you just that.

At the same time we can show you a big saving.

Ask our sales manager, Mr. Charles F. Stark, for details.

Spoor-Thompson Process

LABORATORIES 1333 ARGYLE ST. CHICAGO
SALES OFFICE AND SERVICE BUREAU, 110
W. FORTIETH ST. NEW YORK CITY, TELEPHONE
BRYANT 1490.



Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 6

February 8, 1919



That Time Is Coming

RECENTLY a discussion arose between this office and a producer, which, it seems to us, goes to the very heart of the picture business.

The producer had just completed a picture which, in our reviewer's opinion, was especially good; a "knock-out," he called it.

We suggested that the picture deserved special exploitation in our pages to the important end that the exhibitor thereby might give it special exploitation to his public.

The reply came: "No. This picture is so strong that it doesn't need advertising. It will book itself. But we have some pictures which we *would* like to have you put over for us."

We would like to make our position very clear and our opinion very emphatic on the point.

* * * * *

Who Is The "Customer?"

TO begin with, the picture maker's customer is the public—not merely the exhibitor of pictures.

We would like to print this statement in the largest type available and keep it running in every issue of this paper.

We would like to see it as a motto on every producer's desk, taking precedence over every other motto; for unquestionably it goes down to the very heart of the commerce of the picture.

In the earlier stages of the business the idea prevailed that the exhibitor was the manufacturer's customer, his only customer. The manufacturer's sole aim was to book the exhibitor—through his selling staff, the pages of the trade paper—*blindly*, with no thought beyond the exhibitor.

The consequence was that trade paper advertising pages were filled with blind exhortations to book—book—book. Superlatives were used ad nauseum or rather to the point of the utterly ridiculous; and even to-day the same silly custom prevails to a deplorable extent.

The idea, of course, was that if the picture maker could only unload upon the exhibitor—his whole concern over the picture was over with. His work was done; it was then the other fellow's—the exhibitor's business burden.

* * * * *

"Carry on"—Right Through—Or Quit

THE truth of the matter is—and it is a truth big and plain as day—that the real customer of any picture maker is the public which he is aiming to please; it is the public whose confidence he will make

or lose; it is the public whose nickels and dimes pay the cost of production; and it is the public which will in no great time keep him in or put him out of business.

No exhibitor in the world is strong enough to stand between the picture maker and the picture maker's public and sell unsalable goods, more especially goods which are lied about. The public lost to an exhibitor is a public lost to the maker of pictures—not to all makers, but to that one particular maker whose goods fell short of their claims.

The rental of pictures is only one step—not the only and final step. It is the selling of pictures—selling them to the public—that counts with the picture maker. That is his sales objective.

Consequently it will avail nothing for the maker to attempt to "put over" a picture in our columns through false assertions to the exhibitor, and thence to the public.

* * * * *

"Advertising" Versus "Wildcatting"

IN the first place, our review—honest at any rate—is the exhibitor's safeguard. And while our advertising pages are the manufacturer's to use or misuse as he sees fit, we will positively not lend ourselves editorially to the overselling of pictures to the public through the exhibitor. We will not do this for the manufacturers own good as well as our own.

And the same rule works just the same the other way.

We are anxious, on any exceptional picture, to give to the exhibitor *all* its exploitation points. We do this in the manufacturer's own best interest, as well as the exhibitor's; because the public, to be reached through the exhibitor, is the manufacturer's public.

It is absurd for the maker of an exceptional picture to say that the picture will book itself, to feel that its sale ends—for the manufacturer—with its rental. It is just as absurd to undersell it in this way as to try and oversell it through the exhibitor with exploitation aids that lie to the public.

Truth is the basis of advertising power. If advertising isn't truthful it not only loses that power, its very reason for existence, but it becomes a positively detrimental, ruinous boomerang.

* * * * *

Truth the Basis for All Success

THE mere fact that a picture is weak doesn't mean that it is not advertisable—although some manufacturers think enough of their brand names—
(Continued on next page)

Editorially Speaking:

Truth the Basis for all Success

(Continued from preceding page)

the public, so that public confidence may be maintained—in the theatre which shows the pictures and in the man who makes them.

There's only one person who will disagree with us here and he's the quick clean-up man, the gold brick seller, who doesn't give a rip about his own future nor anybody's else, nor the future of the industry itself.

There's the firm, too, so undercapitalized that it feels pushed to grab the money regardless of the bigger business considerations. Such a firm is in an unfortunate way.

We look to see the time—not very far hence—when the manufacturers left in this business will be those whose eyes are firmly fixed upon the public, *their* public, who makes pictures *for this public*, not simply to rent to the exhibitor—and who utilize our advertising pages to tell the truth to the exhibitor, and thence to the public just as scrupulously and skilfully and fully as if they were dealing directly, face to face, with the public themselves.

That time is coming.

* * * * *

The Worth of Established Confidence

SPEAKING of building confidence, there's a man in London, William Jury by name—Sir William Jury since the war—who has told the truth about pictures so long and so consistently that what Jury handles is apt to book unseen throughout the British Empire.

Just estimate the value of this established confidence. It rests with the exhibitor and through him with his public.

* * * * *

Will the Screen Surrender?

THE *Evening Telegram* of New York interviews one of the reformers at Albany—his name matters not—and pronounces the reverend gentleman hopelessly drunk—with power.

There are more sources of intoxication, of course, than the liquor he and his kind have prohibited.

Drunk with power! Drunk with the glee of having lobbied Legislature against the expressed will of the people! Drunk with the act of having rough-riden and destroyed the sacred rights of the states and put a question mark after the personal liberty which was the keystone of the foundation of the republic.

Drunk and on a rampage!

What is now to be attacked? What is the next regulation to be laid upon the occupation, recreation or domestic activity of the humble citizen of the United States of America?

Is it Sunday newspapers, golf, automobiling, smoking?

No, none of these, though any one is now attackable; especially not newspapers, because newspapers can and do turn back the light of day upon the clouded brain of the bigot.

No; it's the motion pictures!

The rest will have to wait. Pictures furnish riper picking, greater glory, a vaster field of regulation—something closest to the reformer's heart.

Motion Pictures next!

And what will the screen do?

Surrender? Or will it turn, and with a greater power than newspapers have, let the reformer know that its expression must not only be free but that it has the power to be and remain free.

* * * * *

The Play's the Thing

SOME excellent photodramas have been released in the past two weeks.

They show an insistence upon story values. Themes have been happily selected. Artistically these pictures, as a whole, show a steady and notable advance in the making of picture entertainment.

All of which augurs happily for the picture industry this year.

We believe that this will be a year of picture making rather than of star values. We believe that the stars themselves realize this important situation and that they, too, whether they make and release their own pictures or not, will concentrate upon the making of fine pictures.

They realize that there will be severe competition in picture making. The star has a big advantage, but it's the picture itself that tips the scales of popular favor, this the world over.

Stars are only unduly strong when pictures are unduly weak. The ratio is mathematically certain and correct.

* * * * *

Time to Fight!

THEATRES in the Atlanta district, we understand, are going to fight, follow the lead of the Phoenix, Arizona, exhibitors and fight the efforts of local authorities to close the playhouses because of the "flu" return.

Exhibitors all over the country should do the same.

Use your organizations—form your own organizations—and fight in the courts when they attempt to close your theatre while allowing crowds to congregate in schools, churches, stores and saloons.

The courts will hold with you that any attempt to single out the theatres for drastic regulation is discriminatory.

Public opinion will be with you in your belief that a well ventilated theatre is far healthier than the average tenement home or any saloon.

Fight—and fight in the courts—before you allow panicky local authorities to class your theatre among "general nuisances."

* * * * *

A Way to Help the Exporter

DISCOURAGING restrictions still surround the exporting of American-made pictures.

It is our understanding that the Government is very anxious that American pictures be widely circulated abroad—to the end of correcting false war propaganda and to inculcate American ideals of life and world progress.

Surely the Government would hasten to untie this bothersome and uncalled-for red tape if the facts were clearly made known to the administration heads.

W. A. Johnston

Dealing in Personalities



**"Hackensack
Claims
Much of
His
Praise"**

WE print herewith the picture of the man who will be to blame if W. A. Johnston moves to Hackensack, N. J.

Here's the culprit.

W. A. J. dropped into Paul Cromelin's office this week to congratulate him on the good reports coming in from exhibitors on the feature "The Better 'Ole." He did his part and then listened to Mr. Cromelin.

What followed we can't say of our own knowledge. But W. A. J. came back to the office and for the rest of the afternoon talked nothing but—Hackensack.

The beauties of Hackensack; the glories of Hackensack; the grandeur of Hackensack; the wonders of Hackensack; to all those who listened.

And Paul Cromelin started it! In fact, we are led to believe that Hackensack is "The Better 'Ole."

Read the statement from the Executive Committee of the N. A. M. P. I. on page 845 and decide right now what you are going to do to fight the five per cent rental tax proposed by Congress. What's more—do it right now. Don't think it is too late. The best Washington authority declares that if the people—your patrons—are heard from quickly enough and in sufficient force the Conference Committee will listen. It's up to you.

Just too late to chronicle the fact in last week's news budget we met MILT HOFFMAN at Mrs. Astor's lunch counter. Milt, who now holds an important executive post at the Lasky studios, spent the week renewing acquaintances made when advertising manager for the original World.

Also just too late for mention last week came a telephone call from JOE LEE, breaking the news that the Boston impresario was back on the White Way.

R. M. VANDIVERT has also checked in at Quarantine. The Lone Wolf, who has been touring South America for Uncle Samuel, is mysterious regarding future plans.

Comes a letter from HARRY REICHENBACH on Mrs. Alexandria's Los Angeles stationery. Confesses that his new feature is "the biggest I have ever handled." Will be back in New York next Monday.

Incidentally Harry adds, "I've thought up a lot of new excuses for you to use on your wife to get out nights. Won't charge any royalty." Gosh, it must be a good picture!

Also incidentally, though he has nothing to do with the picture, Harry is among the many who have sent us the tip that "THE UNPARDONABLE SIN" is one of the big pictures of the year.

WINNIE SHEEHAN is expected back in town as we go to press.

DAVID HORSLEY is in town. Don't know his plans but some one told us that Dave had a herd of elephants to sell cheaply.

Announcement is made that NATHAN HIRSCH is no longer connected with Pioneer. M. H. HOFFMAN has merged his interests with those of Pioneer and assumed the general managership of the combination.

Our mail brings a postcard and best wishes from W. R. ROTHACKER, now in Los Angeles. The scene is captioned "Snow and Oranges in California." Gosh, we're glad we are spending our winter in New York where this Winter's first snow is yet among the missing.

A New York Telegram writer carries an interview with Rev. Dr. O. R. Miller, leader of the Prohibition lobby in the Empire State, in which he declares that his organization is now ready to launch a campaign against Sunday motion pictures. It's our turn next, boys. So, just to get in trim for the battles to come, roll up your sleeves and go after this five per cent rental tax. Go to it!

Met WALTER J. PRICE, general manager for the new Virginia Pearson Photoplays, Inc. Visited the office accompanied by ALLAN ROCK. Glad to meet ya, Brother Price.

CHESTER BEECROFT sailed for England last Saturday. WALTER HOFF SEELEY sails Saturday. And the Astor grill looks like a conference of prominent British film men each knew—TAYLOR, ROWSON, et al. Certainly boosting this League of Nations stuff.

Our old friend JEFF DOLAN is back on the 729 Curb Market, wearing the honorable khaki and carrying an honorable discharge. The irresistible Jeff is open for offers.

"LOS ANGELES (Special Wire to Motion Picture News).—Griffith has announced that he made a contract several months ago to produce three subjects for First National. These will be made after he completes his Artcraft contract, which provides, in addition to the three releases to date, for "The Girls Who Stayed at Home," now in the cutting room, and two other productions. This will make possible the completion of the Artcraft contract and the agreement for three First National pictures about the time Chaplin and Pickford complete their contracts."

And close on the heels of the above:

"Los Angeles (Special Wire to MOTION PICTURE NEWS).—Griffith has Lawyers for Hart, Pickford and Fairbanks are on way to Coast to complete organization of United Artists. Five held many meetings during week but no information given."

And then this:

"Los Angeles (Special to MOTION PICTURE NEWS).—Ben Hampton has arrived here. He is organizing a company with Zane Gray to produce the latter's novels in pictures."

YOU can't keep Terry Ramsaye off the screen.

Terry broke into pictures while on the Chicago Tribune by being the star reporter in a thrilling film made for that paper.

Later he wandered into the game as a publicity representative. And for years the Fates were successful in keeping him off the screen and keeping him a successful press agent.

But Terry licked the Fates.

It all came about through Kinograms, the deluxe news weekly which Terry, Ray Hall and Charles Urban are presenting to the market.

Someone got the real clever idea of announcing the new feature by an "Extra Edition"—a reel showing the staff, organization and facilities of the infant news reel.

And the idea, we understand, has got over in fine shape. But we also understand that it gives Terry another chance to act.

Maybe we're wrong; but, if we're right, then that "Big Five" will have to make room for a new member. It will soon become "The Big Six"—Griffith, Fairbanks, Pickford, Hart, Chaplin—and "Handsome Terry" Ramsaye:



**"He
Shuttles
Between
Publicity
and Screen"**

Walter Hoff Seely Goes Abroad

Sails for London, February 1, in Company with Marcus Beeman, Newly Appointed Manager—Greater Activities Are Expected

WALTER HOFF SEELY, general manager of the Division of Films of the Robertson-Cole Company, 1600 Broadway, left New York on Wednesday, January 29, for Halifax, whence on Saturday (February 1) he sailed for England on the Aquitania. Mr. Seely is accompanied by Marcus Beeman, formerly of the Division of Films, Committee on Public Information, who will have charge of the new Robertson-Cole Company headquarters in London.

Primarily, Mr. Seely is going abroad to superintend the opening of the London headquarters, and to complete the details in connection with the deal whereby Chester Beecroft recently obtained the Continental rights to all the Robertson-Cole photoplays produced in 1918 and which will be made during the present year.

Much significance to the future of the foreign film affairs of Robertson-Cole is attached to Mr. Seely's trip abroad at this time, when affairs on this side of the water are pressing enough to demand his attention almost every minute, but it is certain that the foreign activities of Robertson-

Cole will be greater than ever following Mr. Seely's visit.

It was the intention of Mr. Seely when he left New York to remain abroad about five weeks. Most, if not all, of this time will be spent in London, although it is possible that he will take a trip to Paris, which will be a center of activity for Chester Beecroft in his promotion of the Robertson-Cole films which have just come under his control.

The British headquarters of Robertson-Cole will be established, upon the arrival of Mr. Seely, at 93-95 Wardour Street, London. From here will radiate the motion picture activities of the big export organization throughout the United Kingdom. Under the arrangements with Mr. Beecroft, the Robertson-Cole Company retains all the rights to its pictures for the United Kingdom, which leaves an immense field for the valuable promotion ideas of Mr. Beeman who will handle the Robertson-Cole films there.

The signing of H. B. Warner, who is a favorite with British filmgoers was received by English exhibitors with much approval, and the films starring this actor will be made with as much view to their appeal to Britishers as to Americans, it is said. The Warner productions, however, will be American in every sense, though the stories selected for him should have universal appeal.

Blanche Sweet Film Comes East

Big Ten-Reel Garson-Neilan Production Scheduled to Arrive February 9 by Special Messenger

COMING by special messenger, the first four completed prints of the Harry Garson independent production, "The Unpardonable Sin," starring Blanche Sweet under the personal direction of Marshal Neilan, left Los Angeles, February 1.

They will be delivered to W. H. Rudolph, Eastern representative of the producing company, with offices in the Aeolian Building, New York City. Just when the picture is to be shown in New York has not yet been determined.

A number of offers for "The Unpardonable Sin" are said to have been made by big amusement interests identified with, not only the moving picture branch of the theatre business, but also by men prominent in the so-called "legitimate" branch of amusements.

It is said to be not at all unlikely that "The Unpardonable Sin" will be exploited in a way which will surpass in its magnitude the exploitation of any photoplay yet made.

The only definite arrangements so far made call for the opening of the picture on Broadway, New York, the latter part of February after an unusual advertising campaign.

Three legitimate theatres, each one of them now housing a successful dramatic attraction, are said to have been offered and the one best suited to the needs of

the picture, at a \$2.00 price scale, will be chosen.

Whether the production will get into the established moving picture theatres of the country within the next few months or will be handled as a special attraction in the first-class legitimate houses of the country for an indefinite period will depend upon what disposition is being made of contracts now being considered.

Manitoba Exhibitors Elect

George A. Graham, owner of three successful moving picture theatres in Winnipeg, has been elected president of the Manitoba Exhibitors' Association in succession to Mr. R. Kershaw, who has resigned. Mr. Graham represents the moving picture business in the Winnipeg Rotary Club and has been an active worker for the film interests in the Province of Manitoba.

Other officers for the current year include M. J. Williamson as vice-president and M. E. Ferguson as secretary-treasurer. The latter was re-elected.

Incidentally a committee of twelve, representing the exhibitors, stage and theatre employes, exchanges as well as dramatic and vaudeville houses, has been busily engaged in organizing the Manitoba Theatrical League, and a general meeting of the proposed body will be held shortly in Winnipeg. The first move of the league will be to present a request to the Manitoba Government for the removal of the Provincial Amusement war tax.

THEATRES REBEL

South Carolina Health Officials Accused of Discrimination

WHEN the local Health Board at Rockhill, South Carolina, ordered all theatres closed January 27, and allowed other places, including the schools, to remain open—the exhibitors rebelled.

The theatre owners refused to close their theatres in the face of what they termed "discrimination" and they appealed to the State Board of Health for an opinion from the Attorney General.

This decision was favorable to the theatre owners and the Governor ordered the Sheriff to close the schools and other places of congregation on the grounds of "Discrimination."

Theatre owners then put the matter in the hands of the courts for a final ruling and the case was due to be heard February 3.

It is expected that theatre owners in quarantined districts will watch for the Court ruling with great interest.

Sunday Bill in Indiana Dies Easily

The bill to legalize Sunday picture shows, passed at the last session of the Indiana State Legislature but vetoed by Governor Goodrich, was finally put to sleep in the Senate last week, but not until the upper branch had got into such a tangle over parliamentary procedure that the measure seemed likely for a while to be left with some traces of life in it.

The bill had been made a special order for 2 p. m. Wednesday, but was brought up on motion of Senator McCray to reconsider the motion to make it a special order. The motion was carried. Several attempts were made to make different motions, all with the intent of killing the vetoed measure beyond recall. Finally when the smoke was cleared away, Senator McCray got in another motion to postpone the bill indefinitely and this carried without opposition. Lieutenant-Governor Bush announced that the effect of this was to kill the measure.

Senator McCray, who took a hand in the funeral, was the author of the bill in its original shape, but opposed it because of surreptitious changes made in it before it reached the Governor, that resulted in the veto. The changes were as to the time during which Sunday performances were legalized, the provision for shows in the afternoon being changed so as to permit shows all day. A new bill to legalize Sunday picture shows is to be introduced in the legislature shortly and the killing of the vetoed bill is not taken as giving any forecast of action on the new bill.

A resolution by the Ministerial Association of Clinton protesting against Sunday picture shows was read.

Gigantic Protest on Five-Cent Tax

Patrons of Theatres Throughout the Country Given Opportunity of Co-operating with Exhibitors Through National Association Campaign Now On Against Film Rental Tax

SINCE combined and quick action on the part of the managers of legitimate and vaudeville theatres was responsible in defeating the twenty per cent tax proposed in the War Revenue bill, the National Association of the Motion Picture Industry is now launching a campaign that the exhibitors may be free from the proposed tax on film rentals.

A nation-wide drive has been inaugurated by the Association and they now claim that it is up to the exhibitors individually to immediately act successfully on the plan provided.

The campaign was started January 25 at a hastily called meeting of the Executive Committee of the Association and the following telegram was dispatched to the forty-eight state chairmen of the National War Work Council of the Association:

Telegram to Chairmen

"The legitimate theatres, through capable and intelligent four-minute men, followed by the distribution of petitions protesting against the 20 per cent. tax on admission tickets, so flooded the post office department with petitions, and thus so impressed the conference committee of the House and Senate, as to cause that committee to strike the 20 per cent. admission tax from the revenue bill. Had that tax been passed the legitimate theatre business would, of course, have been seriously crippled.

"Our own situation with regard to the five per cent tax on film rentals is similar, in that it will be necessary for all picture theatres to substantially raise their admission price. We have not sufficient time to prepare and distribute trailers, but a concerted, powerful and effective protest can be made by each exhibitor, himself acting as a four-minute man, or by obtaining a trained four-minute man from his neighborhood.

"Have the speaker briefly point out what the screen has done for the Government and the people in support of the war, as per, the substance of the resolution passed at the meeting of the United States Chamber of Commerce, as published in full in the *Trade Review* of December 14, and the *MOTION PICTURE NEWS* of December 21, that the screen has been the school of American patriotism; that it is the chief means of entertainment and education of all classes of the American public, to the extent that it not only has become an essential, but a necessary part of the lives of the people; that the tax of 5 per cent. on rentals is calculated to raise between five and six million dollars, and that this will mean that admission prices of all theatres must necessarily be increased, thus preventing a substantial percentage of the public from continuing to receive the education and entertainment of the motion picture, as well as causing the closing of many picture houses and the consequent destruction of large investments in every branch of the industry; that there is no more reason for taxing the film rental than there is for taxing the scenery and properties of the stage production, and that consequently the tax on film rentals is not

tion of the tax but without avail. It is now clearly up to the exhibitors if they are to save themselves and the other branches of the industry from this destructive burden.

"There is no exhibitor who cannot make a four-minute speech to his neighbors, or who cannot obtain a neighbor to make that speech for him. If necessary, read this telegram to each audience as your speech—the public will be with you in this fight.

"Every decent American will resent Congress excusing the opera patron from paying his 20 per cent admission tax and, at the same time, making the purchaser of a 10 cent ticket to a motion picture theatre pay a 20 per cent. tax, which is exactly what this rental tax we ask you to fight, plus the regular 10 per cent. admission tax, will do in effect."

Live Wire Exhibitors

A second series of long telegrams were sent out from the headquarters of the association in the Times Building on January 27. This second series was addressed to a specially selected list of live-wire exhibitors residing in the home districts of the various members of the conference committee, and urged upon them the absolute necessity of seeing that petitions signed by as many of their patrons as possible were dispatched immediately to the committee. It is believed that petitions from these districts will have great weight.

The members of the conference committee are: Senator F. M. Simmons, Newborn, Neb., Democrat; Senator John Sharp Williams, Yazoo City, Miss., Democrat; Senator Hoke Smith, Atlanta, Ga., Democrat; Senator Boies Penrose, Philadelphia, Penn., Republican; Senator Henry Cabot Lodge, Nahant, Mass., Republican; Representatives—Claude Kitchin, Scotland Rock, N. C., Democrat; Henry T. Raney, Carrolton, Ill., Democrat; J. Hampton Moore, Philadelphia, Pa., Republican; Lincoln Dixon, Mount Vernon, Ind., Democrat; and Joseph W. Fordney, Saginaw, Mich., Republican. It is of the utmost importance that these men be reached by every exhibitor in the United States.

Coincident with the work that is being carried on throughout the country, the campaign which has been instituted in New York City has made great progress. Thousands of petitions were printed inside of six hours, and these have been delivered to all of the motion picture theaters of New York City, accompanied by a printed sheet of instructions.

Al Shuberg at Winnipeg

Al Shuberg of Seattle, formerly associated with the Province theatre, Winnipeg, Man., has taken over the management of the Gaiety theatre, Winnipeg.

He is a brother of J. A. Shuberg of Vancouver, owner of the Province, Gaiety and Bijou theatres, Winnipeg.

TURN TO THEM

You'll Find a Man for That Job in This Issue

THE Classified Ads, the newest Service to be made a feature of *MOTION PICTURE NEWS*, will be found in this issue on page 898.

Under the heading of Situations Wanted you will find the very man you need for that open job you have. And the man you select from the Classified Ads will be worthy of the place, for he will be either a soldier or a sailor honorably discharged from Uncle Sam's army or navy, and willing to get back into the fray of making this a safe business world to live in.

These small ads are published for service men free of all cost, and soldiers and sailors are invited to take advantage of them.

Do your bit for the boys who did their bit.

only a discrimination against the motion picture, but it is likewise a tax upon the masses of the people, whereas no such tax is imposed on the comparatively few who attend the legitimate theatres.

"Immediately have printed a petition to be signed by the audience reading as follows: (Form and copy of petition enclosed.)

"Also use slides, and wherever possible have film trailers locally made.

Call Mass Meetings

"At once call mass meeting of exhibitors and their friends, as well as enlist the services of all local organizations. Obtain the greatest amount of publicity in all newspapers that the tax will mean the closing of many theatres and the loss to the newspapers of advertising.

"Execution of this plan will produce a result for the motion picture industry, just as it did for the theatrical enterprises. The National Association has employed eminent council and has done everything else within its power to obtain an elimina-

Rumors Cling to Star Combine

Mysterious Atmosphere Still Floats Around and Envelopes All Details—First National Supposed to Get Griffith

"**T**he or not to be" appears to be one of the most popular of indoor and outdoor sports around Los Angeles these days, proving conclusively that Shakespeare must have had the motion picture industry in mind when he put that sentence into the mouth of one of his famous characters.

At last reports, the "star combination," announced in *MOTION PICTURE NEWS*, was still "combining," but the rumors were floating about the proceedings so thickly that nothing definite could be learned. At the same time D. W. Griffith was giving his reasons for going into the star merger, it was being told that he had signed with First National, and that the latter would announce the fact officially this week. As usual, the various rumors have kept a lot of people working overtime denying them, with the net result that very little has been accomplished in unscrambling the mystery that more or less pervades the premises.

Rumors appearing in Los Angeles newspapers to the effect that the United Artists' Association, comprised of D. W. Griffith, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and William S. Hart, et al., would probably disband in the near future, and that productions by these artists would, in the course of time, be released through distributing corporations, were flatly denied by all the artists when seen by a representative of *MOTION PICTURE NEWS*. The artists charged that the rumors constituted propaganda inspired by jealous releasing organizations designed to discourage the new star organization.

"We have entered the combine," said D. W. Griffith, "because we believe the public is demanding a better class of pictures than it is now receiving, and because we believe that through this organization we can meet the public demands to better advantage than in the old way of making productions and the old way of releasing. We feel that the day of machine-made, money-controlled pictures is over. There must be more art, more thought, more of the finished product in future releases to meet the highly cultivated tastes of our audiences. It's for this reason that I am aligned with the new film combination, and for this reason that I want to see the organization fully consummated."

John Fairbanks, speaking for Douglas Fairbanks, said: "Any rumors that we intend to disband our organization are absolutely false. We are going right along with our plans, holding meetings almost every day, with no other object in view but to accomplish what we set out to accomplish—our own producing and releasing organizations. We believe it is a step welcomed by the exhibitor, as we shall be able to release directly from the producer to the exhibitor."

Sidney Chaplin took up the argument

SHORT, BUT SWEET

He Gets 'Em All, But the NEWS Serves Him Best

AS a fitting example of how much can be said in just a few words, permit us to cite below a letter from an exhibitor who was not too busy to say a "mouthful" when he thought it timely.

The letter needs no press-agenting, so here it is:

"I get nearly every trade paper, but I believe *MOTION PICTURE NEWS* has 'em all beat."

(Signed) R. M. Weaver,
Reaper Theatre, Monroe, Mich.

Service is best measured by the remarks of those who are in a position to benefit by it, and who "tell you so" after trying all the "services" out that are being offered and thrust upon the trade.

for Charlie Chaplin. He said: "We do not understand these rumors, unless it is propaganda inspired by rival organizations. We have entered a combine for a common purpose—that of making better pictures and of trying to place a lighter burden on the exhibitor. That we intend to consummate our plans goes without saying. I think we shall be able to make a statement within a few days that will make everybody sit up and take notice."

Mary Pickford is in the combination to stick. Her mother, Mrs. Charlotte Pickford, said: "Mary is still too much under the weather from her influenza attack to enter into any strenuous arguments with anybody, but we flatly deny rumors that the United Artists' Association is planning to disband. Miss Pickford's heart is set on completing the organization we have begun, and we intend to see it through to a successful working organization."

William S. Hart could not be seen, but Paul Conlon, his personal press representative, said that "Hart is standing pat with the other four. We did not go into this thing blindfolded. We know what we are doing and rumors that we have made a mistake and may abandon our plans are utterly false. You can tell the world that."

Sunday Picture Shows for Rhode Island?

Rhode Island will have Sunday movies for the first time if a bill presented before the legislature is passed by that body. The measure provides that such pictures must be serious, classical and educational and that they may be shown between 3 and 6 p. m. and after 8 p. m. on Sundays.

It also stipulates that theatrical, vaudeville and dramatic performances are barred. The license fee, not to exceed \$100, is left to police and town authorities. The House Judiciary Committee now has the measure.

Arthur S. Kane Honored by Kansas Society

Arthur S. Kane is president of the Kansas Society of New York and presided at the annual dinner in New York City, January 29. As Mr. Kane is general manager of Select Pictures Corporation, *MOTION PICTURE NEWS* has gleaned a few facts about him from the annual number of "The Prodigal Sun," a twelve-page special, five columns to the page, and with the slogan, "Kill the Fatted Calf; Let the Cost Be What It May."

The publication contains a personal message from Governor Allen of Kansas, and also a weather report which is declared to be of intense interest to all former Kansans. The weather man states that "there is no BAD weather. Just different kinds of GOOD weather." A biographical roster of about 150 former Kansans who are now residents of New York, is also published.

Arthur S. Kane is honored with nearly a thousand words in the roster which describes his newspaper experiences and entrance into the film industry.

Bach Succeeds Shurtleff at Hodkinson Corp.

W. A. Bach has been promoted to the position of Sales Manager for the W. W. Hodkinson Corporation, performing the duties previously carried out by C. E. Shurtleff, who has resigned. Mr. Bach joined the Hodkinson organization a year ago in the capacity of Assistant Sales Manager, previous to which time he was Special Representative for the Universal Film Manufacturing Company and Sales and Advertising Manager for M. H. Hoffman, Inc.

After a six weeks' vacation in California, it is announced that Mr. Shurtleff will return to New York to affiliate himself with one of the several interesting projects now in the process of formation.

Before joining the Hodkinson Corporation Mr. Shurtleff was Sales Manager for Select Pictures Corporation.

Three More Universal Service Men Back

Lieut. Lee Lawson, former technical director; Sergt. Clarence DeWitt and Sergt. H. Divver, former employees of the Universal City studios, were among those who returned to America last week on board the "Goentoe," which carried 1,200 Americans from Brest, France, to New York.

Lawson, DeWitt and Divver were members of the camouflage regiment, placed with the 40th Engineers, and which has served for over ten months along the entire fighting front.

Harry Weinberg Is Back

Harry Weinberg has returned from his service with Uncle Sam and is on the road, out of Omaha, Neb., for the A. H. Blank Enterprises, headquarters in Iowa, Nebraska and Kansas for the First National releases.

What You Can Do!

A Statement From the Executive Committee, N. A. M. P. I.

AS the following statement shows, speedy action is the only thing that will save the industry from the five per cent rental tax. Quick work is the only means that will save the exhibitor from a five per cent tax on his rentals, the patron from higher admission prices—and many small theatres from going to the wall.

And it is now up to the exhibitor! The National Association has had eminent counsel in Washington for many months, but to no avail. Only a flood of petitions from the patrons—from voters—will now prevent defeat.

Get busy today along the lines suggested below. Start the flood of petitions from your town. Address them: "Conference Committee, U. S. Congress, Washington, D. C." And in the lower corner write, "Finance Committee, Senate. Ways and Means Committee, House of Representatives." Let there be no slip.

The N. A. M. P. I. statement follows:

The legitimate theatres, through intelligent and capable four-minute-men, followed by the distribution of petitions protesting against the 20 per cent tax in admission tickets, so flooded the post office department with petitions, and thus so impressed the Conference Committee of the House and Senate, as to cause that Committee to strike the 20 per cent admission tax from the revenue bill. Had that tax been passed, the legitimate theatre business would of course have been seriously crippled.

Our own situation with regard to the 5 per cent tax on film rentals is similar, in that it will be necessary for all picture theatres to substantially raise their admission prices.

We have not sufficient time to prepare and distribute trailers, but a concerted, powerful and effective protest can be made by each exhibitor himself acting as a four-minute-man, or by obtaining a trained four-minute-man from his neighborhood.

Have the speaker briefly point out what the screen has done for the Government and the people in support of the war, as per the substance of the resolutions passed at the meeting of the United States Chamber of Commerce, as published in full in the MOTION PICTURE NEWS of December 21, that the screen has been the school of American patriotism; that it is the chief means of entertainment and education of all classes of the American public, to the extent that it has become not only an essential, but a necessary part of the lives of the people; that the tax of 5 per cent on rentals is calculated to raise between five and six million dollars, and that this will mean that admission prices of all theatres must necessarily be increased, thus preventing a substantial percentage of the public from continuing to receive the entertainment and education of the motion picture, as well as causing the closing of many picture houses and the consequent destruction of large investments in every branch of the industry; that there is no more reason for taxing the film rentals than there is for taxing the scenery and properties of a stage production, and that consequently, the tax on film rentals is not only a discrimination against the motion picture but it is likewise a tax upon the masses of the people, whereas, no such tax is imposed upon the comparatively few who attend the legitimate theatres.

Immediately have printed a petition to be signed by the audience reading as follows:

From Blank Theatre, Blank City, Blank Date, 1919.

To the Honorable Conference Committee of the United States Senate Committee and the Ways and Means Committee of the House of Representatives:

We, the undersigned motion picture patrons, strongly protest against the imposition of a 5 per cent tax on film rentals. The motion picture has proven itself to be the principal school of patriotism of the American public. It is likewise the chief means of entertainment and education of all classes of the American people, to the extent that it has not only become an essential, but a necessary part of the lives of the people.

If the proposed tax is enacted it will necessarily mean a substantial increase in admission prices of all motion picture theatres, and the consequent privation of millions of people of entertainment and education so necessary in these times of world-wide unrest. There is no more justification for placing a tax on film rentals than upon the plays, scenery and properties of theatrical productions. The tax means that the millions who are patrons of the motion picture theatre are compelled to sustain a burden not imposed upon the comparative few who attend the legitimate theatre.

Also use slides, and wherever possible, have film trailers locally made.

At once call mass meeting of exhibitors and their friends, as well as enlist the services of all local organizations. Obtain the greatest amount of publicity in all newspapers. Point out to the newspapers that the tax will mean the closing of many theatres, and the loss to the newspapers of advertising.

Execution of this plan will produce a result for the Motion Picture Industry, just as it did for the theatrical enterprises.

The National Association has employed eminent counsel and has done everything else within its power to obtain an elimination of the tax but without avail. It is now clearly up to the exhibitors if they are to save themselves and the other branches of the industry from this destructive burden.

There is no exhibitor who cannot make a 4-minute speech to his neighbors or who cannot obtain a neighbor to make that speech for him. If necessary, read this statement to each audience as your speech.

The public will be with you in this fight.

Every decent American will resent Congress' excusing the rich opera patron from paying his 20 per cent admission tax and at the same time making the purchaser of a ten cent ticket to a motion picture theatre pay a 20 per cent tax, which is exactly what this rental tax we ask you to fight plus the regular 10 per cent admission tax will do in effect.

EXECUTIVE COMMITTEE,
National Association of the Motion Picture Industry.

Letter Tells of Kane's Croix de Guerre

A letter received by MOTION PICTURE NEWS this week, which was mailed in France recently by Marshall F. Brockway, lieutenant A. E. F., tells of the citation of Robert T. Kane, formerly of Paralta, and well known in the industry, for heroism and devotion to duty.

The letter follows: "At the presentation of the Croix de Guerre yesterday, Lieut. Robert T. Kane was presented with this mark of distinction as a reward for his extraordinary heroism and devotion to duty during a very heavy gas attack and shell fire, when he, in order to get a column of ambulances into motion and out of the area being gassed, took off his own gas mask, and with utter disregard for his own personal safety aided the wounded in the ambulances in getting on their masks and out of the gassed area, continuing to do so until he had succumbed to complete exhaustion."

"Under Four Flags" for the Children

Arrangements are being completed by the Division of Films whereby thousands of American school children will witness the Government's Victory picture "Under Four Flags." Recognizing the timely interest of the picture and its remarkable historical interest, as well as its patriotic appeal, many prominent educators have adopted the idea of securing the film for exhibitions in the schools. Denis J. Sullivan, manager of Domestic Distribution of the Division of Films, states that the interest among educators is intense and that he is receiving applications for the film for school purposes from all over the country. One territory alone has taken the picture for showings covering a period of ninety days.

Since its release January 6, "Under Four Flags" has been going along at a rapid rate in bookings and is fulfilling the expectations of the Division of Films in this respect.

First National Owns Many Theatres

Following the meeting of the directors of the First National Exhibitors' Circuit, recently held in Los Angeles, it was announced that the circuit now owns more than 200 first-run houses, and is affiliated with 600 additional theatres. The announcement was made officially by General Manager J. D. Williams.

The total value of its theatres, Mr. Williams said, is placed at \$45,000,000. Notable among the additional theatres added to the circuit's list within the past few weeks were sixteen houses in Minneapolis owned by Ruben and Finklestein, valued at \$2,000,000.

The First National has signed a number of new stars, according to E. H. Hulsey, of Dallas, Tex., who, with Harry Schwalbe, of Philadelphia, was appointed as a special committee to conclude negotiations with the new stars signed, but not named.

IT'S A BOY!

'Congratulations Are In Order to Albert E. Smith

THE news headlines January 29 were brightened by the words, "Another Addition to the Personal Staff of Albert E. Smith, Vitagraph President."

And the story related how old Faithful Stork had stopped at the Smith homestead long enough to leave a chubby package, to which has been tied the moniker of James Gordon Victor Smith.

The advent of James Gordon Victor brings the promising young household of Mr. and Mrs. Smith to the number of five, there now being three girls and two boys in the family.

Mrs. Smith and "young" Mr. Smith are doing splendidly, and a nurse in attendance stated that fifteen minutes after his arrival James Gordon Victor indicated an almost uncanny tendency for one so young toward the professional pathway followed by his father.

He is said to have looked about the room, much as a motion picture director looks about his set, and gave evidence of marked disapproval of the way various pieces of furniture were grouped. It is not reported, however, that sufficient authority has as yet been vested in the young man to have caused any rearrangement of the Smith household goods.

Canadian Exhibitors Get the "Repeat" Habit

Leading Canadian exhibitors are reported as getting the repeat habit. Following the success which attended the first presentation of Nazimova's "Eye for Eye," at the Regent theatre, Toronto, Manager Elliott rebooked the attraction for the theatre for the week of January 27.

Manager Rotsky of the New Grand theatre, Montreal, Quebec, rebooked "The Better 'Ole" for a second week at his house, this being for the week of January 20.

The Dominion theatre, Winnipeg, Manitoba, also did such big business with "The Better 'Ole" that the feature was continued for a second week, the engagement being concluded on January 25.

Fire Results in New Regulations

Drastic new fire regulations have been issued by the executive offices of Exhibitors' Mutual Distributing Corporations as a result of the disastrous blaze which occurred in the film building at Pittsburg, recently.

Fire rules have been in force for years in the Exhibitors' Mutual exchanges, but the blaze at Pittsburg resulted in their revision along much more stringent lines.

Over the signature of William J. Clark, president, and A. S. Kirkpatrick, assistant general manager, the regulations have been posted in every exchange.

John H. Taylor Again Visits America

Although he had just braved the submarines in October to visit New York for a close-up view of American producing activities, Managing Director John H. Taylor of London Inter-Ocean, arrived last week at Inter-Ocean Building, New York City, for another two-week stay. He evidently wants to beat out the New York-to-Los Angeles "commuter" he reads of in the American trade press. Mr. Taylor is very optimistic about conditions in England and does not think that the coming of peace will see an abatement in the quantity of American films used over there, provided the quality keeps up.

With Mr. Taylor, on the steamship "Lapland," came the negative of "The Better 'Ole," which Capt. Bruce Bairnsfather, creator of the original "Old Bill" cartoons, had been working upon in London. Mr. Taylor stated that of the many films with exceptional drawing power he had seen in his career as a picture man, none had appealed to him more strongly than "The Better 'Ole," and largely because of its novelty side.

The carbons and accessories handled by Inter-Ocean will be distributed in England by Major A. H. Sowerbutts, who has received his discharge from the Royal Artillery and previous to the war was well known in the London trade as manager of the Warwick Trading Company and Film Libraries, Ltd. Major Sowerbutts had considerable studio experience, as a camera, projection and lighting expert, before coming to the rental side of the business, having been an electrician before entering the picture field.

This, in the opinion of President Cromelin of Inter-Ocean, adapts Major Sowerbutts peculiarly well to the business of distributing the Inter-Ocean accessories line.

Bryson Leases Shubert at Minneapolis

James V. Bryson, manager of the Minneapolis branch of Universal Film Company, has leased the Shubert theatre in the Flour City from I. N. Scott, trustee of the Shubert estate.

"I intend to make the Sam S. Shubert theatre of Minneapolis one of the biggest feature houses in America," said Mr. Bryson. "There is a crying demand in Minneapolis for a theatre that can house big pictures that go begging for a run. There isn't an available theatre in the city that can house these big attractions. I mean that the downtown theatres in Minneapolis that run movies have set policies and are governed by set prices, and it is impossible for first-class houses to make way to handle such productions.

"I have had my eye on the Sam S. Shubert theatre for a long time, but it was not until this week, when "Heart of Humanity" arrived, did I make up my mind that the Shubert had to be mine. It is needless to say that I lost no time in closing this deal.

"However, I don't expect to let up my pounding as manager of the Universal Exchange, Minneapolis, in the least."

Influenza Closes the Whole of Australia

INFLUENZA has clamped its destroying hand upon the entire motion picture industry and theatrical business of Australia, according to a cable which was received in New York City January 29 by Millard Johnson, representing Australasian Films, Ltd.

The theatres throughout the whole of Australia have been ordered by the Government to close their doors for a period of from three to four months, thus not only affecting the public of that country and the exhibitors, but the American exporters who supply much of the film sent there.

Insofar as the producers are concerned who furnish the product which Australasian Films distributed in Australia, Mr. Johnson said: "This will mean that the film producers of America stand to lose from \$25,000 to \$30,000 a week from our organization alone, as this is the amount our concern generally spends for Australian rights to American film products."

Harry Musgrove, head of Australasian Films, Ltd., is now on his way over here and is due to arrive February 10. It had been the intention of Millard Johnson, the American representative, to leave for Australia about February 15, but he declares that this trip is postponed

because of the influenza situation over there, which he pronounces deplorable.

"My Four Years in Germany," "Mickey," and practically all of the big productions were secured for Australia by this concern, and the products of First National, Select, Jewels, Vitagraph, Pathe, World and Triangle will also be tremendously affected in regards to prospective income, according to Mr. Johnson, who stated that the products of those American companies were controlled in Australia by his concern.

Mr. Johnson stated that the direct cable order he received not only dispensed the information that all the Australian theatres would be closed from three to four months by the Government order, but that he was to refrain from spending the \$100,000 a month for American film until further notice.

A letter received by Inter-Ocean Film a few days ago from Harry Harper, special representative, intimated the close-down. Mr. Harper said, in part: "Official warning has been given that if one case is discovered, everything—shows, shops, hotels, etc.—will immediately be closed up tight, so the citizens are taking great care of themselves and praying for dawn."

Pathe's "Common Clay" Plays Broadway

It was announced this week from the Pathe offices that "Common Clay," screened from the A. H. Woods stage play, with Fannie Ward in the film version, has been booked by Managing Director Hugo Riesenfeld, of the Rialto and Rivoli theatres, New York, for a week's run at the Rialto the week of March 2.

In addition, it is announced, seven of the Pathe Extra Selected Star Photoplays have been booked for the same theatre, covering a period from March 9 to July 27. They feature Fannie Ward, Frank Keenan, Bessie Love and Bryant Washburn.

Reviewers have agreed that "Common Clay" is an exceptional picture, and the Broadway booking appears as further proof of the excellence of the play.

Woonsocket, R. I., to Have \$50,000 Theatre

A corporation to be known as the Social Amusement Company, to be located in Woonsocket, Rhode Island, where it is to conduct and operate a moving picture theatre, was granted a charter by the Secretary of State at Providence last week.

The corporation is capitalized at \$50,000 and the incorporators are Wilfred Begin, Hubert Begin and Arsene Denovers. All are residents of Woonsocket. Plans for the erection of a modern moving picture house are understood to be under way.

William L. Gray Dies

William L. Gray, general manager of the Biograph Film Company laboratories in East 176th street, New York, died last week from influenza at his home in New York.

Fifteen years ago Mr. Gray came to New York and became affiliated with the old Biograph Company.

Exhibitors Mutual Board Meets

Many Conferences Were Held Between Exhibitors Mutual, Affiliated Distributors and Robertson-Cole Officials

TO make Exhibitors Mutual a one hundred per cent exhibitor-owned distributing organization was said to have been the principal theme of the meeting of the Board of Directors of Exhibitors Mutual Distributing Corporation, held at 1600 Broadway, New York City.

Conferences were held between the directors of Exhibitors Mutual, officers of Affiliated Distributors Corporation and the Robertson-Cole Company, which represents, as bankers and exporters, a group of independent producers making productions for release through Exhibitors Mutual exchanges.

Definitely the plan is described as proposing to make Exhibitors Mutual a completely exhibitor owned exchange system which shall become an open market for the independent producer. The Robertson-Cole Company in its relations with Exhibitors Mutual will be the bankers for the independent producer and handle the foreign market.

The directors of Exhibitors Mutual elected H. C. Cornelius, of Grand Rapids, secretary of the company, first vice-president to succeed James M. Sheldon, whose resignation was accepted, and named L. A. Cornelius, president of Wolverine Brass Company, a director to fill the vacancy. I. C. Elston, Jr., of Chicago, was elected second vice-president to succeed H. A. Brink, who recently resigned from the directorate.

Control of the Mutual Film Corporation is declared to have passed early in November into the hands of a group of exhibitors headed by William J. Clark. The corporation was reorganized immediately as Exhibitors Mutual Distributing Corporation with Mr. Clark as president.

On January 1, it is announced, a dividend was declared on preferred stock outstanding. The dividend came within two months of the reorganization.

The minority stock in the corporation is said to be owned by bankers and other interests formerly in control of the Mutual Film Corporation. An option has been secured by the controlling interests on the balance of the holdings, which is to be offered to exhibitors generally.

"The control of the Exhibitors Mutual Distributing Corporation is owned by bona fide motion picture theatre owners," announced C. C. Pettijohn, general counsel and a director in the corporation. "The company is controlled actually by motion picture exhibitors and it is our plan to make that exhibitor ownership 100 per cent." The control of the company now is in the hands of fourteen exhibitors, who have an option on the balance of the stock now held by bankers.

"The interests which now hold the remainder of the stock are not anxious to dispose of their holdings, but we secured, with control, an option on their holdings, and that option will be exercised by other exhibitors in the very near future.

"When this stock is taken up from the bankers by other exhibitors, we will sell to exhibitors such proportion of the control as may be deemed fair."

"Mr. Clark has taken the presidency of the company at a large personal sacrifice," said H. C. Cornelius, vice-president. "He has given up his personal business interests in Grand Rapids, his home there, and his political future in Michigan to take executive charge of the company. He does not want to, and does not intend, to remain president for life.

"The fourteen exhibitors who hold the control of the company have no ambition to confine control to themselves."

Favors Bill for State Censorship

Committee of Fifty in St. Louis
Would Do Away with National
Review Board and Establish
State Board

S. J. BAKER, manager of First National Exhibitors' Circuit Exchange at St. Louis, Mo., this week commented to *MOTION PICTURE NEWS* on the charges made by the Committee of Fifty in St. Louis that the National Board of Review of Motion Pictures is an incompetent censorship body; that it has failed in its efforts to prevent questionable productions from being shown the public; that it is dominated by producers and that its reviews are little short of a farce.

"The allegations," said Mr. Baker, "against the National Board of Review are a part of a report by the Committee of Fifty giving the results of its investigations preparatory to recommending a state censorship for Missouri."

A bill, based on this report, will be introduced in the State Legislature for the creation of a State Board of Censors for Motion Pictures. Strong influences are being brought to bear to obtain its passage, and once more Missouri exhibitors face the possibility of a drastic, autocratic statewide censorship, with restrictions and curtailments of freedom in action which promise to work havoc with the industry in this state.

Despite the fact that the report pays a high tribute to the motion picture industry, implying that the Committee of Fifty has a definite regard and esteem for the individuals in it—and this regard is based on minute investigation—it contradicts its implied opinion by vigorously urging a drastic state censorship. Following is the report of the Committee of Fifty in its entirety:

"We recommend that a bill be introduced in the legislature creating a State Board of Censors for Motion Pictures.

"REASONS: The motion picture business has in fact become an educational system. It teaches by example. And whatever the pretense, too many of its examples tend to teach crime and corrupt morals.

"It is not necessary to recite the growth and financial power of that business, which claims to be one of the biggest industries of the country and to pay the highest salaries. Suffice it to say that where there are few theatres in the large cities, nevertheless, there will be a score of motion picture houses.

"The motion picture show is the only cultural influence for millions of persons. Its influence for good or evil can then be easily imagined and need not be described. The motion picture show attracts persons of every degree of intelligence, its admission price is low and it is easily accessible. The beneficial influence of the motion picture show, rightly managed, ought to be recognized and secured against evil tendencies.

"Now competition is keen, and prurient and salacious themes and shows are selected to screen for audiences. The experience of too many persons in this state and of the official censors elsewhere prove that the pictures as a whole—have not been improving in character as the producers are wont to assert in their resistance of legal censorship. The producers oppose all censorship except by their own so-called National Board of Review, formerly called the National Board of Censorship.

"This operates in part to mislead the public into belief that the National Government in some way reviews these pictures, etc. A part of the duties of this so-called National Board seems to be to watch the country and go everywhere when legal censorship is proposed and then vigorously oppose the plan by asserting their own as sufficient.

"The habitual visitor of the motion picture show as here presented, is living in a strange world and is in danger of having every moral

"EXCELLENT SERVICE"

*That's What They Say About
the Classified Ads*

WE are glad to be able to serve our returning soldiers and sailors by aiding them in getting settled into new positions—if their old ones are not waiting for them.

That's why, two issues ago, we inaugurated the Classified Ads which won immediate approval throughout the industry.

Men being discharged from the army and navy are invited to let us publish their Want Ads free of all cost to them if they desire to make new connections in the motion picture industry.

Producers, exhibitors and others needing men will find suitable ones by reading the Classified Ads each week. These are the men who will put red, fighting blood into your business. Help them get settled—they settled it for us with the Kaiser.

standard debased. The films parade scenes of assaults on women; we are asked to enter resorts and as it were, to associate with the vile characters that congregate there for an evening's entertainment; we are asked to be present in intimate bedroom scenes; white slave pictures of the most revolting character are presented and with an intimacy of detail that to a normal person must be disgusting, while, to a younger person it may be a positive danger.

"Women parade in almost nakedness in the so-called bathing beach comedies; we have the insidious art pictures and fairy stories whose purpose is to lay the foundation for showing flesh; we are asked to be present at scenes of revelry and debauchery; we are asked to spend the evening with some prostitute who in the past ages has made herself unusually infamous and now has found an imitator to show in detail what kind of an infamous life was led; persons who do not want to become acquainted with prostitutes historical or unhistorical, have the lives of them depicted in their very neighborhood and to their very children; veritable cesspools are emptied into the beholders' minds on the pretext that some valuable lesson is being taught; scenes are shown in the fields that could not possibly be thought of on the stage nor acted thereon.

"There is no legal censorship in Missouri. The National Board of Review is an instrument of the producers and its review has been proved to be a farce in many cases. It has become in part an engine to fight legal censorship. The plain facts must be told.

"The situation above outlined calls for the application of a remedy. There is no remedy except legal censorship.

"The so-called National Board of Review condemns itself by its standard No. 26 on Nudity.

"No. 26—Nudity. The National Board recognizes that there is nothing innately harmful or suggestive in nudity. Custom and prudery, however, have reared a taboo against its display. No logical and satisfying reasons can be given against its use under natural conditions and surroundings. Such is the traditional and emotional opposition, nevertheless that its use in motion pictures should not be undertaken for the present. A number of pictures showing the female nude have been passed by the National Board and it has learned that the public's reaction has consistently been one of condemnation of such films.

"Therefore, the National Board, as a reflector of public opinion has seen fit to take the position that it should not and will not pass any pictures containing, incidentally or extensively, the female nude, dating from January 1, 1917.

"Nothing further need be said as to the National Board of Review after its presentation of the above standard wherein it assumes to scold the public for its prudery. From this fact

(Continued on page 850)

Warren Dunham Foster Sails for Europe

To investigate conditions obtaining in the overseas branches of the Community Motion Picture Bureau of New York, which distributes at cost, through the Y. M. C. A. and Foyer du Soldat, to the soldiers and sailors of all nations, President Warren Dunham Foster sailed for Europe.

In his party were: A. H. Brunner, assistant to president; W. B. Patterson of Philadelphia, general auditor; his assistant, Thomas A. Dye of Pittsburg; John T. Benning of Wilkesbarre; A. Gil Spear of Nazareth; Lieut. Henry L. Armes of Boston, and Edward R. Phelps, the overseas director for the bureau.

After graduation from the University of Chicago, Mr. Foster was on the editorial staff of the *Chicago Daily Journal*, then instructor of English in Iowa State College.

For seven years he was with *The Youth's Companion*, and while there identified himself with the American Society for Promotion of Industrial Education.

Police Warn Exhibitors Against Ad Man

An advertising scheme calculated to get exhibitors in bad with their business men is exposed by Chief of Police John G. Haglock, of Sterling, Illinois, in the following letter to *MOTION PICTURE NEWS*:

"The fore-part of this month one by the name of A. J. Klien, representing the Klien Poster Program Co. of Chicago, Ill., made his appearance at Freeport, this state, also Sterling, Ill.

"His scheme is to induce the local manager of some show house to use his program, the manager to take around and introduce him to the business men of said city, in order to sell them space on the program. Of course wherever possible he would collect in advance, and that was the last ever seen of A. J. Klien.

"I have a letter from the Police Department of Chicago, stating there is no such firm as the Klien Poster Program Co. in that city.

"Would it be asking too much of *MOTION PICTURE NEWS* to publish this man and stop his game? It is easy to work, and no doubt he is still plying his trade, and relieving the innocent."

"Cleopatra" Goes Back to Minneapolis

"Cleopatra," starring Theda Bara, the William Fox star, is slated to return to Minneapolis for an indefinite run at the William Fox Shubert theatre. It will be the first time that the picture has been shown at popular prices and its first presentation will be made next Sunday.

Judging from the amount of enthusiasm the picture created when it was first shown at the Metropolitan theatre here some time ago, its second engagement should prove one of the biggest drawing cards since the influenza lid caused so much grief to the public and theatre managers. An augmented orchestra is to be used as an accompaniment to the film.

Thanhouser Directors Vote to Dissolve Company

One of the oldest film corporations of America, a pioneer in the early days, will dissolve if the Board of Directors are sustained by the stockholders.

At Richmond, Virginia, during a special meeting held there, the Thanhouser Film Corporation Board adopted the following resolution:

"Resolved, That in the judgment of this board it is deemed advisable and for the benefit of this corporation that it shall be dissolved."

Notice was also given that a special meeting of the stockholders of The Thanhouser Film Corporation has been called by resolution of the board of directors, to be held February 19, 1919, in the principal office of the corporation, 909 East Main street, Richmond, Va., in reference to the following:

(1) To take action upon the resolution so adopted by the Board of Directors;

(2) In case such dissolution be approved and said corporation dissolved, to authorize and empower the Board of Directors, in settling and adjusting the business and affairs of the corporation and selling and conveying its property, as authorized by statute, to effect such sale, at public or private sale to the highest bidder, upon such terms as the board shall deem advisable, with authority to sell said property at public sale only to any director or directors of the corporation or to a corporation or corporations in which one or more such directors may be interested, provided the bid of such director or directors or such corporation or corporations is the highest received;

(3) To approve all action taken or authorized by the directors, officers and stockholders of said Thanhouser Film Corporation;

(4) To transact such other business as may properly come before the said meeting.

"Red Glove" Gets New Release Date

It was announced by Universal this week that March 17 has been set as the positive release date of the latest Universal serial, "The Red Glove," which features Marie Walcamp.

The serial was previously scheduled for release late in February, but acting upon the suggestion of Joe Brandt, who is at Universal City supervising the direction of several Universal serials, the film will be held back almost a month.

Ouimet Loses Daughter from Influenza

L. E. Ouimet, president and general manager of the Specialty Film Import, Ltd., with main offices in Montreal, Canada, announced in New York on January 29 the death of his only daughter, Alice, in Los Angeles.

Miss Ouimet had gone to the Coast with her mother, and was stricken shortly after her arrival there by influenza, which developed into pneumonia.

"Thank God—An Optimist!"

A Small Town Exhibitor Who Isn't Always Kicking!

HERE'S a contribution that will cheer the corners of your heart. It's a new optimistic note to the small town viewpoint. E. C. Smith, manager of the American and Liberty Theatres, Dayton, Washington, is the author.

Incidentally, and cheering to us, is the following quotation from Mr. Smith's letter: "Enclosed please find check for two years subscription to MOTION PICTURE NEWS. I have been reading with interest the many articles that have been appearing in the NEWS and other trade journals and I am taking the liberty at this time of telling you that I think your NEWS has got 'em all backed off the map. It's a real magazine, Boys, and just keep right on the track you are now working."

Following is Mr. Smith's contribution:

"SIX YEARS' AN EIGHTY PER CENTER"

I have been reading with interest, the past few weeks, the many articles concerning the ups and downs, the faults, etc., of the motion picture industry.

Now, I do not wish to go on record for knowing much, but I have kept still as long as I can stand it without having MY SAY on a few matters on which I do not agree with a few of the calamity howlers and how they are downtrodden.

We sure have been hit an awful swat by the "flu bug," but too much prosperity and a lot of us fellows would soon want the earth with a down hill pull. I believe this "flu" setback will put a system of economy and financial regulations into our "nuts" that will more than offset our losses in a very short period of time.

The writer almost went to the wall once in his motion picture experience and it was the best school of establishing system and economy he ever attended. I don't mean to give the impression, either, that I was necessarily extravagant and careless.

Personally, I do not think much of the fellow that sets back cussing every branch of this industry and trying to show where the other fellow is a "nut" and don't know his business. Better dig into your own business and see what there is to be done to make things better and perhaps the other fellow will be found to be a mighty bright bird after all.

When it comes to the average exhibitor telling what the producer should do and how rotten this and that picture is and how it should have been made (or never made at all) I think it's time he began a study on "how to sell what there is to sell," as it all has its place.

If the fellow who is selling two, three, or four features a week, as the case may be, will stop to realize that there is something in most everything produced, if properly exploited, it will pay a dividend. There is the constant cry that this and that picture is a LEMON. Forget it! It's true some pictures are lemons in certain localities and whenever an exhibitor gets one of those lemons and starts to cussing he is showing just how little he is posted. The fact is, most every so-called LEMON has a market. I firmly believe MOST ANY picture can be sold most ANY-

WHERE if the exhibitor will dig up its proper selling points. I firmly believe there is a way to sell THEM ALL, for instance: If you get a so-called lemon to dispose of and a patron asks you about it, tell the truth, say "it is not a popular picture in some places, but that you believe it is going to be a winner for ——— as such and such is embodied in the play and you should see it," also telling what you have with the picture worth seeing. I realize that a point that will sell a picture in one place may not prove successful in another, but these things an exhibitor should know if he is a real exhibitor. Again I say most every picture has a market and if you are an exhibitor you should know how to sell the grand and glorious output now at your disposal.

I disagree with the fellow who is not satisfied with what there is now at his disposal. There is so much to select from that I am at a loss at times to determine what to show. My trouble is keeping pace with the rapid changes in the industry.

Don't get the idea I am trying to boost the producer or any particular brand of service, that's not what I am writing for. Every holler an exhibitor makes about how many rotten ones there are, simply helps to encourage the producer to spend more money in making the next one, which in turn means more money from the exhibitor if he sells it to his patrons.

I am strictly opposed to higher admissions. It spells ruin for the EIGHTY PERCENTER inasmuch as he must depend upon all classes at all times in order to secure a profitable audience. The city can market these big ones, as there is a sufficient number of people able to pay such high prices. Therefore the so-called quality bird can operate the \$1.00 theatre.

Again I say, dig into your own business, look yourself in the mirror and see if you are really selling what there is to sell and picking the kind your patrons want, not what you want. Do your part to keep the moving picture at a price where it will be in reach of every one at all times.

Respectfully submitted,

E. C. SMITH, Owner,
American and Liberty Theatres,
Dayton, Wash.

Legislators See "The Heart of Humanity"

Motion picture presentation became part of the business before the legislature of Colorado in session at Denver. Manager Edward Armstrong, of the Denver Universal office, and Gus A. Metzger, district manager, staged a special showing of "The Heart of Humanity" at the Isis theatre at Denver, at midnight, Jan. 17. An invitation to the State Legislature to attend in a body was extended and despite the lateness of the showing over 400 solons witnessed the special exhibition.

In addition to the legislators several Red Cross units were represented by their executives, city officials, newspapermen and many exhibitors viewed the big Jewel picture.

So enthused were the reviewers that the following day brought some exceptional praise from the press and in the legislature

a resolution thanking the Universalites and the theatre management for the invitation to and the presentation of "The Heart of Humanity" was unanimously passed.

F. E. Tasker Transfers His Activities

After serving for a long time on the War Personnel Department of the Y. M. C. A., Fred E. Tasker has joined the Community Motion Picture Bureau at 46 W. Twenty-fourth street, New York City.

In connection with the Y. M. C. A. work he passed on a great many of the supervisors who went overseas to run the motion picture entertainments. He is temporarily director in the industrial department.

Mr. Tasker is a Washington man. He graduated from George Washington Law School and made a specialty of patent law in Washington for ten years.

Milton Hoffman Visits New York

For First Time in Three Years
Lasky's Studio Manager Pays
Metropolis a Visit—Optimism
His Watchword

MILTON HOFFMAN, studio manager for Famous Players-Lasky on the Coast, is in New York for the first time in three years, and to use his own expression, "Broadway is still here."

To handle the affairs of Famous Players-Lasky's plant in Hollywood is a real job, and Mr. Hoffman has demonstrated in his term of years as manager of this plant, one of the most complete and largest in the world, that there is a real man at the head of it. His is no mean task, and it is because of the thousand-and-one details that confronts him each hour of the day in the discharge of his duty, that Mr. Hoffman has not had the time during these three years to drop in on Broadway and say hello to his many friends.

But even though he has not had time to visit the East, he has not lost himself to Manhattan for every now and then we hear of this or that improvement being made to the Lasky plant in Hollywood; new buildings added, more acreage occupied, and more work being accomplished. Back of all these movements the hand of Milton Hoffman is seen.

Primarily, his visit East, is for the purpose of getting the Eastern angle and conferring with the executives of Famous Players-Lasky. One of his main objects in visiting New York is to say hello to his friends. And since his arrival he has given this little word a hard work-out, for everyone who is anyone in the motion pic-

ture world, either on the Coast or in New York, knows Milton Hoffman and he knows them.

Asked about the "doings" on the Coast, Mr. Hoffman replied that "things are booming" in characteristic Hollywood style. "The chief topic of discussion when he left," he said, "was whether the big five were going to combine." "I can't speak authoritatively on the subject," he continued, "nor do I believe anyone else can excepting the stars themselves. I understand that the report is out that Fairbanks has signed with the First National, but no one seems to be able to verify it. Speaking of Mr. Fairbanks I can say that he has had such a move in mind for some time."

Mr. Hoffman said that conditions on the Coast were never better excepting for the drawback incident to the influenza epidemic. But even that, he said, could not seriously retard the trend toward noticeable progress. "During the three years that I have been absent from New York, wonderful changes have taken place in the Famous Players-Lasky plant. I have seen the big institution at Hollywood grow from one small building to acres of buildings and 'lots.' And it is still growing, and growing fast.

"I have noticed big changes in the East during my short stay here. A little depression is noticeable, but as ever one knows, it is due to the re-action caused by the cessation of hostilities on the other side. This is natural and should be expected. I, personally, have never been more optimistic. Activities on the Coast could point to no other outlook."

Will Inspect Theatres Monthly

Health Officer at Cincinnati Requests
Co-operation of Exhibitors in
Educational Campaign for
Health

HEALTH OFFICER PETERS, Cincinnati, has asked motion picture managers of that city to join him in a movement to improve atmospheric conditions in theatres by means of systematic inspections.

Theatres will be graded on monthly inspections that include dimensions, seating, capacity, ventilating systems, water and sanitary conveniences, disposal of programs left in theaters by patrons, cleaning systems and other items that will improve the air in the theatres.

"It is to be a campaign of education without any persecution or prosecution," Dr. Peters announced. "The downtown theatres have been watching these items, but we want to reach a few that have, since the influenza epidemic, practically made their theatres sealed boxes."

The theatre managers declare that they have been giving attention to matters of this kind and they welcome the move, which is designed to educate the theatre employees and patrons along lines of pure air in places of amusement.

Right across from Cincinnati, the Cov-

ington, Kentucky, City Commissioners have declined to act upon a request from motion picture theatre managers of that city asking for a refund on licenses during the period that their theatres were closed during the influenza epidemic. Speaking of the matter, Mayor Craig stated:

"We did not order these places closed and it was not our fault that they were closed. The order was issued by the Council of Defence and the State Board of Health."

The Commissioners held that it would establish a precedent to remit the licenses for the period that the houses were closed.

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce has elected officers as follows: President, A. G. Hettesheimer; First Vice-President, John Weinig; Second Vice-President, William Gervers; Treasurer, Otto Luedeking, and Secretary, Beacher E. Hess.

Films Division Dines Marcus Beeman

Marcus A. Beeman, acting director of the Division of Films, in the absence of Charles S. Hart in Europe, was the guest of honor last Tuesday evening at a farewell banquet tendered by his associates at the Martinique Hotel, New York.

Aurora Gets Mammoth Picture Theatre

What will undoubtedly be one of the largest motion picture theatres in the country, according to plans announced this week, will be located at Aurora, Ill., when the Sylvandell, formerly a skating rink, and the Fox theatre are combined under one roof, with a seating capacity of 4,000. It will be operated by Thielen and Rubens.

Planned two years ago, and hindered by war's building restrictions, the proposed project was officially announced by Jules J. Rubens last week. Work of remodeling, he stated, will start immediately.

The estimated cost of remodeling is \$60,000. All of the seats will be on one floor without a post. Around the entire floor will be mezzanine boxes. Plans provide for a most beautiful and modern playhouse. One feature will be a \$15,000 pipe organ. There will be rest rooms for men and women, a nursery where competent nurses will take charge of children, check rooms, and a system of noise deadeners guaranteed to keep out the rumbling from bowling alleys below.

The addition of Sylvandell will give Thielen and Rubens ownership of eighteen theatres. They have investments of over \$500,000 in amusement properties in Aurora.

Favors Bill for State Censorship

(Continued from page 848)

other important deductions can be made as to the operation of the National Board of Review.

"It will be impossible in a short statement of reasons to cumulate evidence as to indecent films shown in St. Louis. Some of the films so shown have been prohibited in states that have legal censorship on the ground that they were too indecent to be shown.

"It is no answer to say that the persons who show such films should be prosecuted. In the first place the damage has in large part been done when the film has been shown. And in the second place, the manager of the showhouses is not the person primarily at fault. Again, if one goes to the exchange manager he will contend that he is retained to get customers for his firm in the territory assigned to him and that he is not supposed to know the contents of the films of his exchange. The producer is not available. And again, one must be very careful and discreet about enforcing ancient laws against the modern motion picture business, because legal proceedings sometimes are made use of by shrewd managers for advertising purposes.

"Now, the motion picture business ought to be kept up to the standard of morality. It is not fair to say that the general standard of morality is low and therefore one might let the motion picture business go down to the same level. As a matter of fact, we can tell by the situation in St. Louis, with its large population, that if the standard were as low as is claimed there would be more than two theatres of a certain type which we do not care to more particularly define.

"There is no solution of this problem of the motion pictures except by a legal State Censorship Board. Such a law ought not to be used as a revenue measure, though its cost of operation should be obtained by an appropriate inspection fee.

"Ohio, Kansas, Pennsylvania and Maryland now have such a censorship law and conditions have mightily improved in the states in question.

"The censorship law requires that the film which it is intended to show in the state of Missouri shall be first presented to the Board of Censors and if indecent it shall not be allowed to be shown, or if it contain an indecent part, the offensive part shall be first eliminated. Proper safeguard for appeal to the Courts are to be provided, and for review a second time by the Board, etc., before an appeal to the court. The fact of the prior showing of the film is to be proved to the public by the approval seal of the Board shown on the screen. There is to be a penalty for showing films not so viewed by the Board.

"The censors must make a report and indicate the parts cut out and in practice the fact that all are treated alike aids in sustaining the principle of censorship and helps to raise the standard of the motion picture industry."

Association Holds Another Meeting

The organization meeting of the fire prevention, regulation and insurance committee of the National Association of the Motion Picture Industry was held in the association's headquarters in the Times Building, Wednesday, January 29, at 3 o'clock.

The members of this committee are: Jesse L. Lasky, Famous Players Corporation; J. E. Brulatoru, Eastman Films; Erich Schay, Goldwyn Pictures Corporation; C. H. MacGowan, Universal Film Manufacturing Company; B. Busch, World Film Corporation; A. I. Siegel, Vitagraph, Inc.; D. MacDonald Triangle Film Corporation; Reuben Samuels, Select Pictures Corporation; Lewis Innerarity, Pathe Exchange, Inc.; Dwight Cleveland, Vitagraph Company of America; Murray Silverstone, International Film Service; James E. MacBride, Fox Film Corporation; E. W. Hammons, Educational Films Corporation; Willard B. Cooke, Patheoscope Company; W. E. Atkinson, Metro Pictures' Corporation; James F. Coufal, Standard Slide Corporation; David P. Howells, First National Exhibitors' Circuit; Will C. Smith, Nicholas Powers Company, and Will Francke, Precision Machine Company.

The initial meeting of the new censorship committee of the National Association was held at the association headquarters, Wednesday, January 22.

Plans were discussed relative to making the activity of the committee national in scope, and the preliminary steps for the carrying out of this idea were immediately put into effect.

The committee perfected its organization by the election of Gabriel L. Hess of the Goldwyn Pictures' Corporation as chairman, and Frederick H. Elliott as secretary. The other members of the committee are: D. W. Griffith, D. W. Griffith Productions; Wm. A. Brady, Wm. A. Brady Productions; Louis Innerarity, Pathe Exchange, Inc.; William M. Seabury, attorney and counsellor; Paul H. Cromelin, Interocean Film Corporation; Walter W. Irwin, Famous Players-Lasky; F. A. Powers, Universal Film Mfg. Co.; Arthur S. Friend, Famous Players-Lasky Corporation, and J. Robert Rubin, attorney and counsellor. John E. Pembleton was present, representing D. W. Griffith.

Rapf Presents Miss Hall to Harlem Audience

Following out his plan of making the public personally acquainted with the artists who appear in his productions, Harry Rapf, producer of "Wanted for Murder," starring Elaine Hammerstein, presented to the patrons of the Harlem Fifth avenue theatre, 110th street and Fifth avenue, at the Saturday night show, Lillian Hall, who has the leading ingenue role opposite Miss Hammerstein in this production. Following Mr. Rapf's introduction of Miss Hall to a crowded house, the little ingenue talked in intimate terms with her audience and told them how glad she was to meet them.

Kansas City Sees a Busy Week

Exchanges Take on New Life and Break Some Records—Other News of Interest Floats About "Show-me" Town

THE past week has been a busy one for the exchangemen of Kansas City. All records have been broken in sales and the somewhat discouraged managers are beginning to take on new life.

Mr. Pennybaker, of Oklahoma City, has taken over the Mutual Exchange here and has made several changes in policy.

Paramount has added Roy Haffner to the sales force and he has made a remarkable showing for a new man in a new territory. He formerly was an exhibitor in Nowata, Oklahoma.

Sears and Jones have bought the Auditorium theatre in Marshal, Mo. They are to run Paramount pictures. S. A. Davidson, manager and owner of the Royal theatre in Cherryvale, Kansas, has been discharged from the army and will take entire charge of the theatre, which has been managed by his father during his absence.

The Pathe Exchange has finally settled itself down to business again after the visit of Baby Marie Osborne. The youngster was given a very warm welcome. Don Woods, former booker for Pathe, who has been at Camp Bowie for several months, is back and hard at work.

Charles Barron, manager of the Isis theatre in Augusta, Kansas, is in the city. He has booked the Pathe News service again and states that he has been more than pleased with the single reels during the past year. The Pathe-color reel is going well at the Royal theatre in Kansas City. Mr. McClure, of McClure & Faulkner, from Jamesport, Mo., has been reviewing the various pictures and has finally decided on Pathe-American.

Milton Feld, manager of the Universal exchange, has adopted a plan for placing "Crashing Through to Berlin" that is proving most effective. With the picture goes Sergt. Jack Howard, of the Canadian Army, who was gassed and wounded several times in the battles of Verdun, Lille and Cambrai. He will make an address preceding the showing of the film history of the war. The salesmen giving the scheme their attention have to date obtained contracts in every town visited.

Jerry Abrams, special representative of the New York office of the Universal Film and Manufacturing Company, was in Kansas City Saturday, Jan. 18, arranging a special campaign of exploitation throughout the Missouri-Kansas division in the interest of the next seven serial photoplays to be released by Universal.

A. King, of St. Louis, traveling auditor for Universal, spent several days in this city and expressed satisfaction over the rapid increase in business since the "flu" ban has been entirely lifted.

George Crissman, manager of the Gayoso theatre, has purchased the film "Oklahoma Outlaws" from the Eagle Film Company for the entire state of Missouri and he is now negotiating for the New York state rights. The film showed to capacity houses here for two weeks.

Mr. Bell, vice-president and manager of the Equitable Film Corporation, is getting ready to go to New York. He will be accompanied by J. M. Campbell, president of the organization. This is an independent exchange and it has made rapid strides in growth considering the obstacles it has had to meet up with. Mr. Goldflam, sales manager, reports business very good the past week. He booked the new Bull's Eye Billy West comedies for the Gayoso theatre and has made a number of other bookings that are of interest.

The Doric theatre has taken on all the appearance of a real Japanese garden. The foyer is beautifully decorated with trellis and wisteria blossoms. Two dainty Geisha girls serve tea to the patrons and Japanese incense permeates the air. Two beautiful temples have been erected on each side of the screen and tiny windows have lights dimly showing through, giving it a mystic air. The ushers are garbed in costumes of the Orient. The reason for all this special display is the showing of Fanny Ward in "The Japanese Nightingale." Even the exterior of the house has been changed. Huge columns have been placed and written in Japanese is the announcement of the attraction.

Blackton Greets Son Who Returns from France

Among the crowd that went down the bay to welcome the Louisiana and the New Hampshire as they steamed into New York harbor loaded with Brooklyn fighting men, were Commodore and Mrs. J. Stuart Blackton.

J. Stuart Blackton, Jr., was on board, and also Nickalo Musaraca, who was the Blackton chauffeur for ten years before going "Over There." They were among a few of the lucky ones who came through with only slight wounds, from which they have recovered.

January 24 was another busy night for the Commodore. It was "J. Stuart Blackton night," at the Salmagundi Club.

Once a year Commodore Blackton arranges an entertainment for his fellow members at the club, and the feature of this year's event was, by special request, the showing of "The Common Cause," the producer's current photoplay, which he made under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution.

Wisconsin Paramounts Come from Chicago

It was announced from Milwaukee, Wis., this week that all Wisconsin Paramount-Arcraft shipments will be handled through the Chicago office hereafter. Paramount has turned over its Milwaukee offices in the Toy Building to the Mid-West Distributing Company. Ralph A. Wettstein, who headed the Paramount forces in Milwaukee, is general manager of the Mid-West Company. He was branch manager for Triangle from the inception of that company.

Exhibitor Service Bureau

ABOUT a year ago we printed a series of articles on house organs, from the small four-page folders up to the largest, and we believed at the time that these articles fully covered the situation.

But we have observed a new interest recently in this subject and within a couple of weeks we have received requests for an outline of what we believe to be the model house organ. In some sections this interest has been aroused on account of the attitude taken by the newspapers. At least in one city where motion picture houses were the heaviest advertisers they are now depending almost exclusively on their house organs to hold the business. Such a situation is unfortunate but the exhibitor is forced to do the best he can.

With the exception of a few communities where the conditions are peculiar, we believe that newspaper advertising is far and away the best advertising for the photoplay house and we are insistent that any theatre that fails to take advantage of newspaper advertising—provided they can get co-operation—is passing up a big bet. But a house organ is one of the best supplements as a general advertiser and certainly is a big factor in holding the trade to a particular theatre. *The house organ can be made so attractive as to cause it to be read by all the motion picture fans in your community, and that is the ideal achievement.*

Now, when we are discussing house organs in this article we are passing by the folders that merely give the program for the week and are going into the real house organ—the one that undertakes to be, in a degree, the newspaper of the fans in that particular section. We know that the publication of a real house organ is quite a bit of work and probably a proposition that most exhibitors will pass by, but we believe that in most cities it can be made successful and that by getting the advertising co-operation of merchants, it will be comparatively inexpensive.

We have been asked for the ideal house organ. And we are giving you that of the California theatre, San Francisco.

Now, the California was pointed out in the articles on newspapers in that city, as the theatre that advertises every day in every paper in that city. The space used is small and it does not go to the larger spaces. But Eugene Roth believes in keeping his attraction before all the people every day in the year—and he has the right idea. But he supplements this newspaper advertising with a house organ that includes everything a medium of this sort should be. *And we can imagine that after the day's showing is over, the sweepers do not find many of them under the seats. They are of a quality that will be taken home and read.*

On the page opposite, we have illustrated four pages from this twenty-eight-page booklet, which is 5x6¾ inches, so that the reproductions are reduced less than one-third. On another page we have shown the cover and other content of the house organ.

Now, of course, to be able to publish a house organ of this size once a week, the theatre must have some source of income for the organ itself and this can only come from advertising. The California appears to have little trouble in getting this and we have little doubt that this income meets the cost of printing.

A heavy buff paper is used for the cover, which bears the same matter each week, simply the name of the theatre, the date and volume number and the legend, "One of the world's finest moving picture theatres."

Inside the front cover we find a page advertisement for a hotel and then opposite, the scale of prices and the roster of the house organization. This, of course, is unnecessary in case of any but the largest theatres. The fourth page is headed, "House Notes," and gives various information, such as the locations of the conveniences and the like. Opposite is a page of restaurant advertising. Then the sixth page is generally devoted to the star in the picture that is coming the following week. In this case, Sessue

About a Model House Organ

**California Theatre Program Gives an Idea of What
Can Be Done If the Manager Is
Willing to Work**

Hayakawa is the player used.

The design for this page is standard and so it is necessary for the theatre to make only that portion of the cut inside the white line, which reduces the

previous week, remember.

weekly expense to the minimum. Then there are two pages of advertising.

From this point on, the right-hand pages are devoted to reading matter and the left-hand to advertising. In fact, the issue that is before us carries about fifteen pages of advertising, and this percentage is about right for any program of the sort.

On the ninth page we have a "standing" head, "This Week's Star from Starland," and in the current issue the story is about D. W. Griffith, whose "Greatest Thing in Life" was being shown.

Of course, Griffith isn't a player, and so this particular heading is a little off, but the point is that here the California gives you a little talk about the current star. You have had his picture the previous week, remember.

The eleventh and thirteenth pages carry the program. The California changes but once a week, and there will follow some suggestions about how to handle more frequent changes.

On the fifteenth page there is a heading, "Pen Pictures of the Players." This matter is illustrated by thumb-nail pictures of some of the players. They will cost you something like a dollar to have made, depending on the prices existing in your section, but they will be valuable to you for future use in your advertising and program. You should have them made sufficiently coarse to be suitable for newspaper use as well as in the house organ. As a matter of fact, the California uses a fairly light grade on the inside pages, reducing the expense and at the same time getting good effects with the standard newspaper cuts.

All of the matter used by the California is taken straight from the MOTION PICTURE STUDIO DIRECTORY. It is slightly rearranged, but every fact comes from that source and you have the same opportunity if you have a copy of the Directory as a part of your equipment.

Then there is a page usually devoted to music talks by Herman Heller, conductor of the orchestra, and in the current issue, talking about the Sunday morning symphony concerts that were recently started. Then the next right-hand page carries a heading, "Where the Stars Are Shining," and consists of a series of paragraphs about the activities of players. All of this matter can be obtained from the MOTION PICTURE NEWS.

There is another page headed, "Our Weekly Feature Page," where there is a talk about some player or a coming big production.

Still another page carries the heading, "California Comment," this being really the editorials. Then comes another with "How and Where They Make Them," with gossip of pictures in production.

Now: Most of you will say that this is very fine, but that you cannot do it. It is true that the house organ of the California is ambitious. If it were not, we would not be able to pick it as the one we consider to be the very best in the country. The only thing that we could possibly suggest as likely to add to the interest would be a "Question and Answer" department.

But you can do something approaching this if you will make up your mind to develop your field to the fullest. Here is the program that we would follow if we thought that this would be a good thing for our theatre:

First, visit the various printers and get from them bids on printing a certain number of copies of the house organ week after week.

Then see how many regular advertisers you can get, apportion-

(Continued on page 854)

This Sort of a House Organ Is Bound to Have Lots of Readers

These pages are from the program of the California Theatre, San Francisco. See story opposite

California Comment

IS THIS FAMILIAR?

Mickey, pretty Mickey, with your hair of raven hue;
In your smiling so beguiling there's a bit of Killarney, bit of Blarney, too.
Childhood in the wildwood like a mountain flower you grew;
Pretty Mickey, pretty Mickey, Can you blame any one for falling in love with you?

An interesting interview with Charles S. Hart, director of the Division of Films of the Committee on Public Information, now in Europe in connection with filming the Peace Conference, is published in a recent issue of the Kinematograph and Lantern Weekly of London. Mr. Hart says in part:

"The way the United States motion picture organization has been built up in so short a time is nothing less than a miracle, and it is specially interesting to note that the department received from the United States Treasury, on commencement, an appropriation of \$10,000, and that today the organization has in hand a big surplus of money, so that the idea has been successful financially as well as from the propaganda point of view. The Division of Films was created but one year ago."

SUNDAY MORNING CONCERTS

One of the most interesting motion picture shows ever held was given for the sailors of the fleet of battleships who were obliged to

stay on the warships in the harbor on New Year's Eve.

There were 161 reels of films presenting the most popular stars, and they were donated by the Famous Players-Lasky Corporation.

When it was learned that a majority of the sailors would celebrate New Year's Eve along Broadway and that there would be quite a number who would not be granted shore leave, Walter E. Greene, vice-president of the corporation, called on Lieut. H. D. Clark on board the flagship Pennsylvania and made the offer for the entertainment.

Lieut. Clark is the officer of the entertainment of the fleet while stationed here. He accepted the offer.

All the late releases were shown first in the officers' library. After that they were relayed to the gun deck for the sailors.

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MAIN OFFICE

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SPECIALISTS

For all conditions of the Skin
Electrolysis—Permanent

Marcel Waving

Full line of

MARINELLO

Preparations on Sale

"All Operators Licensed
Graduates."

Pen Pictures of Photo Players



DALTON, Dorothy; Paramount; ad. 1209 Fourth Ave., Los Angeles, Cal.; b. Chicago, 1893; ed. Sacred Heart Acad., Chicago; ht., 5 ft. 3 in.; wt., 127 lbs.; hair, dark brown; eyes, gray; recreations, riding, swimming, shooting; accomplishments, piano, singing, dancing; previous career, stage; several seasons in stock, on B. F. Keith and Orpheum circuits in vaudeville; latest picture, "Vive La France!"

Screen career: World, All-Star Film, Ince, "Chicken Casey," and others; Triangle-Ince, "Wild Winship's Widow"; Ince-Paramount, "Flare-Up Sal," and others.



HAYAKAWA, Sessue; ad. Lasky, Hollywood, Cal.; husband of Tsuru Aoki, screen star; b. Tokio, Japan, 1889; ed. Japan and Univ. of Chicago; ht. 5 ft. 7½ in.; wt 157 lbs.; hair and

eyes black; recreations, outdoor sports; accomplishments, riding, swimming, wrestling, fencing, painting and writing; previous career, stage, 6 yrs. in Japan; late picture, "Bonds of Honor."

Screen career, NYMP, and Lasky, "The Call of the East," and others; foremost Japanese actor on screen.

O'BRIEN, Eugene; Select; ad. Players Club, N. Y.; b. Colorado, 1884; ed. Univ. of Col.; ht. 6 ft.; wt. 160 lbs.; hair, lt. brown; eyes, blue; recreations, riding, swimming and motoring; previous career, stage, mus. com., under Frohman mgmt., with Elsie Janis, Ethel Barrymore and others; late picture, "The Ghosts of Yesterday," Select.

Screen career, Famous Players; Frohman, "Just Out of College"; Essanay, "The Chaperone"; Metro, "The Scarlet Woman"; World, "The Moonstone"; Selznick, "Poppy"; Arctcraft, "Rebecca of Sunnybrook Farm."

DREW, Sidney, comedian; also director and producer for Paramount; ad. Paramount N. Y.; husband of Mrs. Sidney Drew, screen star, father of the late S. Rankin Drew, actor, killed in action in France, and brother of John Drew; b. N. Y., 1864; ed. Univ. of Penn.; previous career, stage, "Our Boarding House," under Frohman mgmt. formed his own company, presenting "The Rivals"; "The Road to Ruin," in vaudeville sketch, "Billy's Tombstones"; in all-star cast of "She Stoops to Conquer"; at present being costarred with wife in stage production, "Keep Her Smiling"; late picture, "The Spirit of Merry Christmas," Metro.

Where the Stars are Shining

When C. F. Zittel ("Zit") was asked whether there was any truth in the reported Hearst-Rockefeller film combination with millions behind them, he said: "Nineteen nineteen is too young yet."

SUNDAY MORNING CONCERTS

Captain Peter B. Kyne has returned from France. Kyne contributed a considerable number of subjects to Metro, Fox and Paralta before entering the service. He has quite a reputation as a short story writer.

HAVE YOU SEEN MICKEY

Robert P. Fairbanks, who has been his brother's efficiency expert for the past six months, has been promoted to manager of production for Douglas Fairbanks.

SUNDAY MORNING CONCERTS

Theda Bara may leave the management of William Fox next May when her contract expires. The general belief is that the star is unwilling to remain with the company that first exploited her.

HAVE YOU SEEN MICKEY

Darwin Karr, late of Vitagraph and Essanay, and the husband of Florence Bindley, is critically ill with pleuro-pneumonia, following an attack of influenza.

SUNDAY MORNING CONCERTS

Charles E. Whittaker, the writer, was taken ill soon after his arrival here, but is able now to use his typewriter. He came west to write exclusively for Maurice Tourneur.

Lois Wilson, who has been J. Warren Kerrigan's leading woman in all his pictures for the past two years, may shortly be seen in a new all-star company, which is about to film a big feature picture—with the interiors made in Los Angeles and the exteriors in New York.

SUNDAY MORNING CONCERTS

The assistant directors in the studio colony have organized a club.

Mary Thurman, formerly a Mack Sennett star, has been engaged to play the principal lead in the forthcoming Paramount production of "Poor Boob" in support of Bryant Washburn.

"HAVE YOU SEEN MICKY?"

Dustin Farnum has been in Arizona hunting big game.

The Ince Company is practically installed in the new studio at Culver City. Several companies are working.

Robert McKim has been engaged by Goldwyn to appear in Rex Beach's new production, "The Brand."

This Week's Star from Starland

DAVID W. GRIFFITH

DAVID W. GRIFFITH, master producer, scores another artistic triumph in his latest Arctcraft photoplay of love and war, "The Greatest Thing in Life." The photoplay introduces dainty Lillian Gish, one of the most charming screen players in the country, Robert Harron and other notable players, all of whom appear to excellent advantage in this remarkable production.

What is "the greatest thing in life?" The title, which may appeal

as unusually comprehensive, is suggested by the theme of the play. The greatest thing is somewhat different to nearly every person; but Mr. Griffith has selected what he believes to be the greatest thing for the majority of persons, as the foundation for a drama of fascinating variety and arresting strength.

Mr. Griffith dips again into the ferment of the Western Front for the climax of his story. Americans are in the majority among the characters in the cast. The romance of the girl is touched with a charm of internationalism, but the pursuing action is staunchly typical of America.

The happy blending of delicacy and strength which is conspicuous in Mr. Griffith's unrivalled mastery in screencraft, has seldom ap-

peared than in this superb photoplay. General whimsicalities are offered in contrast to situations of electric suspense and attacking strength. The action mounts with agreeable speed to the intense energy at the close, which is characteristic of all of Mr. Griffith's productions.

The story deals with a young American who is the social harvest of pampering circumstances; with a blithe and merry maiden who is entertained with dreams; and

with a sturdy young Frenchman, a green grocer, loyal to his garlic-fed palate until love complicates his menu and many other things.

Mr. Griffith has given his idea in a motion picture that further strengthens his reputation of being one of the master producers of the screen. Its

characters are as vivid to the spectator as old friends, definite in their contrasts and tempting in their association.

The picture includes some of the most beautiful photographic scenes Mr. Griffith has ever produced, several of them secured while in France. Among them are the photographs of the Marne river and Chateau Thierry.

SUNDAY MORNING CONCERTS

HAVE YOU SEEN MICKEY



CALIFORNIA THEATRE

MAGAZINE AND PROGRAM

Vol. III WEEK OF JANUARY 18, 1919. No. 7



ONE OF
THE WORLD'S FINEST
MOVING PICTURE
THEATRES

HOUSE NOTES

ORGAN AND MAGAZINE

For the Convenience of Patrons—

Patrons are requested to report to the Manager any deficiency in the Magazine or in the Organ. The attention of this house is not restricted to a small list of deficiencies. It is in fact, the responsibility of the Manager to see that all the advertisements in the Magazine are of interest to the patrons. It is the duty of the Manager to see that the Magazine is of interest to the patrons. It is the duty of the Manager to see that the Magazine is of interest to the patrons.

NOTE: This program is subject to change without notice. The Manager is not responsible for any errors or omissions.

FOR CALIFORNIA AND PORTOLA INFORMATION

CALL DOUGLAS 2040

The California Program

PART I

CALIFORNIA TOPICAL REVIEW

PART II

ORGAN SELECTION

EDWARD BENEDICT Organ Master
on the mammoth
WURLITZER HOPE JONES ORGAN

VENETIAN LOVE SONG offering NEVIS

PART III

PATHE FILM COMPANY

presents the
PATHE REVIEW
entitled
"PICTURESQUE BRITANY"

Note: This subject is another of the Pathe-colored reels that have been delighting California Theatre audiences

At left cover of the California theatre program, the house notes, and at the right how the program for the week is displayed

Real House Organ a Great Business Holder Model One Issued by California Theatre

(Continued from page 852)
ing the cost so that you can get the advertising to approximate the expense. Do not try to make money out of the program. You are getting the greatest benefit of any one, and you should be willing to at least underwrite the risk even if you are not willing to pay part of the printer's charge.

You can get an artist to make the various headings, if you want to have the best results. These will last for years. The headings of the California are in Ben Day effects and the engraver's charge for these will be small. If you do not want to make this trifling investment you can have them set in type with an attractive border and these will serve almost as well.

We have already referred to the thumbnail cuts and we are sure that they will prove a good investment to any theatre. Certainly you can afford an expense of two dollars a week for this, knowing that you can use them time after time in the future if you will simply take the care to file them. They will be of value in your smaller advertising. You can remember the number of times that you have been "up against it" for a small cut to illustrate a little advertisement. If you had these in your file room you would be saved all the trouble of the worry about not getting the right thing from the exchange.

These headings and the cuts are the only expense that you have to go to, for you can get every bit of the other material that you need from the MOTION PICTURE NEWS and from the STUDIO DIRECTORY. An hour's time spent in rewriting the pages of the NEWS will give you all the matter that you need. Of course, you would confine yourself as far as possible to the stars and brands that you play so as to encourage the interest in these actors and productions.

The editorial page, similar to "California Comment," we would suggest as mak-

ing direct reference to pictures that are coming at an early date and to comment on local civic affairs. Help out here any of the local organizations that may have under way some public movement.

You'll be surprised how easy it is to prepare this matter and how much interest there is in it.

It is easy enough for you to rearrange this space so as to give you more space for the programs if you change oftener than twice a week, and you do not need a diagram for this. Give the full program for each day if you are able to do so.

In any sort of a house organ that you issue, and whether you change your program once a week or every day we strongly urge that you give the cast of characters of each feature production. That makes the program of interest to the person in the theatre at the time of the distribution. Then use the other matter to be so interesting that it will be taken home and preserved.

One great value of the house organ is that it enables you to get home to your patrons the intimate talks on future pictures that you need. And when we use the word "intimate" we do not mean that you should use flippant or personal stuff in your program. That is about the worst thing that you can do. Possibly it is a temptation, but certainly it is a temptation to be conquered.

We believe that the theatre in the smaller city can get as much advertising as the California is doing. If you make your program of interest and of real value to your theatre it is pretty sure to be of interest to certain advertisers. Restaurants, candy shops, book stores, music houses, women's and music stores, photographers and dancing and music teachers should afford a clientele.

In case of theatres located in smaller

towns, where they have a mailing list through the surrounding territory, we would suggest that they can enlist the co-operation of local merchants on special bargain days, enclosing copies of the program with out-of-town purchases and helping build up the business of all concerned.

There is just one warning: Unless your newspapers are refusing to cooperate with you do not put your solicitation of advertising on a basis of competition with the newspapers. Don't go out and say to the merchant that the advertising in your program is worth more than space in the newspaper. Put your solicitation on the basis of your patronage and its purchasing power.

Whether you can produce a weekly house organ relatively as creditable as the California depends on how hard you work.

It is not possible here to suggest how to adapt this plan to various communities, but if you are interested and will write us the details or your local conditions we will be mighty glad to give your case earnest consideration and our best advice.

Milwaukee Theatre Aiding in Employment for Soldiers

A free employment service for discharged soldiers and sailors established at the Butterfly theatre, Milwaukee, by Manager Leo Landau, has resulted in considerable publicity and good will toward the house.

Mr. Landau has advertised in all of the newspapers the fact that if a service man will leave his name, address, age and occupation at the box office, efforts will be made to secure him a position. Slides to this effect are also flashed at each show.

Following this, slides are run enumerating the classes of occupations in which men have asked for jobs. Persons in the audience who desire men in these particular branches are asked to stop at the box office, where their names are taken and all men who applied for the job are notified by telephone to report.

How Ruffner Views Service As An Asset

Last week we printed the first of a series of two articles by Ralph Ruffner, manager of the Rialto theatre, Butte, Montana, and one of the best known managers and publicity men in the country, about some of his observations on a recent trip to New York City.

His remarks about local theatres there were highly flattering, but we promised that he would record the faults that he saw, and there are some of them included here. Mr. Ruffner interested the editor of this department very much with the accounts of some of the things in the way of service at theatres he has managed and we have asked him to record them in another article.

But here goes with New York:

HOUSE service? I came into direct contact with the efficient and saw the inefficient. (I dislike to deal in generalities, but they must be accepted in good faith in an article such as this.)

The young man who escorted me to a lone seat in one of the theatres was "a million dollar boy," while in the section adjoining I saw a man and woman subjected to several flippant, uncalled for, remarks from another usher, whose choice neck I itched to have in my possession for a few moments.

How quickly and oh, how thoroughly can such an employee tear down a service structure which has probably taken many hard months of painstaking perseverance to erect. Vigilance, eternal vigilance, is the price of service, it would seem.

New York may have in excess of three hundred thousand transients daily, but, no theatre, however situated, can afford the presence in its organization of any individual not having the best interests of the house and his employer at heart at ALL times. This fellow was a bad cog in a fine piece of machinery and the question is how many patrons that evening were provided with a hammer through his arrogance?

I found his feathered companion acting as doorman later on in this same theatre and my one regret in leaving New York was that I could not remain long enough

INCIDENTALS

"Little Things" Are the Ones That Really Count

INCIDENTALS, the little things, line up the two classes of theatres—those that are doing their utmost and those that are just sliding along from day to day. A "little thing" often makes whole families of customers; and just as often "little things" left undone prevent the patron from becoming a regular.

There is no place in which these incidentals count for more than in service. We have had exhibitors recently relate to us little things that they have seen happen in their houses and which they have been able to turn to their benefit. We'd be mighty glad to have them related here—any little incident that you may recall. They will all help others.

For instance, last Sunday at the Rivoli theatre there was quite a draft in one of the loges, though no one complained. Directly the usher saw one of the patrons turn up his coat collar to keep off the draft. The usher was immediately on the job and whispered the question whether the patron felt a draft. He did, and the draft was promptly stopped. That little thing impressed not only this patron but a dozen others who witnessed the incident.

Let's hear of your "little incidents."

to see 'em feed him, for he sure was a fine old lion. Here's the contrast. At the box office of this same house, when I received my ticket I said "Thank you," and the cordial little lady flashed back a pleasant "You're welcome." This, and the attitude of the fine young man who ushered me to my seat, surely put me in the best possible mood to be entertained, and when I left it was with the conviction of an evening well spent.

In another house, as I was leaving, I stopped near the front doors to put on my overcoat—no one else coming in or going out at that moment—and naturally

expected any one of the half dozen neatly uniformed ushers—standing all about me—to step up and assist me, not that I needed assistance, but because that attention to detail is all a part of SERVICE, if the word is accepted at its full value. Not one of them volunteered.

Perhaps that is not the custom in this house, but what a splendid opportunity for management to inject its personality a bit deeper into the opinions of the thousands who pass in and out of its portals each week.

What I have said are mere observations and most decidedly NOT criticisms. Many times, during my visit, I was asked to go on record by criticising the things I saw, but it can't be done. I visited New York to see and learn and I returned home with a heart full of satisfaction at the time spent and commendation for the highly clever craftsmanship apparent on every hand and in every department of motion picture theatre work.

Columbus in 1492 paved the way for a host of things to occupy the attention of the westerner, and old man Balboa came right back with the easterner in mind when he lit on the shores of the Pacific to start things. That both were darned good pavers for the days to come is immediately manifest when we size up the theatres of both coasts in their entirety.

Novel Grauman Prologue for Cannibal Pictures

Grauman's theatre, Los Angeles, was able to get an unusual effect with the prologue during the week that Martin Johnson's "Cannibals of the South Seas" were the stellar attraction.

A score or more people were used, most of them being Los Angeles negroes who represented the cannibals. The cannibal village was built in the background that this was seen with only a small amount of light, representing the twilight. It began with a strange dance, accompanied by guttural voices. The harmony of the lighting, costumes, settings and music was perfect. When the pictures themselves were flashed on the screen the wierd singing, dying away in the distance, could be heard.

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Your Idea and Ours

DETROIT motion picture advertising has long been of the same type that has been distinctly tiresome. All of the theatres have been using the reversed style of name plates and have been similarly employing half tones of the stars until, except for the name of the theatre there has been little difference in them.

Since Charles G. Branham took charge

of the Majestic there has been a change in the advertising of that house and the result is that here is a display that stands out in the pages of the Detroit papers. It would have been even better if the figures of the chorus girls could have been made larger because it would have obtained a quicker catch of the eye, but as it stands it is mighty good work.

In just one thing we do not agree with Mr. Branham and that is in advertising the attraction for the following week in his Sunday display just as his current bill is beginning. There isn't any use in taking any chance of dividing the interest in two attractions. Seven inches across four columns is the space used.

Most roads turn, but a lot of people quit before they get that far.

TWO things are wrong with this display of the Trent theatre, Trenton, N. J. In the first place the best possible effect of the cut has not been secured because the type effects are allowed to overshadow it. Another thing is that the name of the theatre is just about the last thing that the eye gets. With anything but a short and an unusually attractive title such as "Mickey" we would have called the display a poor one.

Alas, it is too true.

How New York Stages the Show

BEGINNING with next week's issue the accounts of the presentations at the Broadway Theatre will appear in these pages. They have not appeared before since the appearance of the heading above for the reason that "The Heart of Humanity" has been running all of that time. Starting Sunday, Priscilla Dean will be seen in "The Wicked Darling," and the full presentation will be recorded.

Because the Broadway pursues the policy of not changing every week, but permitting some special attractions to run longer the accounts will, naturally, appear with only each change of bill. But readers of this department may be sure of finding a complete exposition of the way the four New York leading theatres present pictures.

AT the Rialto this week the feature is Tom Moore in "Go West, Young Man," and includes a Bruce scenic of unusual appeal and the latest of the Mack Sennett comedies, "Never Too Old."

Rivoli is presenting the screen version of "Cheating Cheaters," with Clara Kimball Young as the star. Prizma furnishes the scenic with "Bird Island" and the comedy element is supplied by "Ask Father," a Harold Lloyd comedy.

D. W. Griffith's latest creation, "A Romance of Happy Valley," is the feature offering at the Strand, with "Bobby Bumps Last Smoke" the comedy. The length and the character of the feature makes a scenic unnecessary.

Rialto Theatre

HUMAN is the best descriptive word for the bill at the Rialto this week, and this element starts in with the Robert Bruce scenic with the horse and the dog and carries through the entire bill to the animal element in the comedy.

We like the artistic bill, sometimes the very dramatic, once in a long while the tense that holds you gripping your seat, but we have seen it prevail as a rule that it is the human element that the masses want—and we'll admit that we're one of the masses.

"First Hungarian Rhapsody," one of the most brilliant of selections, is the overture at the Rialto. Incidentally there are some splendid lighting effects secured during this number. At the start they are down to dim blue and there is only a spot on the cymbalist, who had quite a little to do during the overture. Then after about three minutes there is a wonderful transformation with them coming up to a full gold.

In "Little High Horse," a Robert Bruce, released by Educational, the maker has brought out an element that calls for constant applause from the audience. There is an addition to the title with "being a glimpse of the daily life of a mountain horse," a cayuse that is able to take his master anywhere and you can imagine that Bruce selects some remarkable scenes to picture. The silhouette scenes are unusually good, and there is one of the horse and the dog that gets a great hand and a second one at the end where the horse and dog are standing at the edge of a jagged cliff. Some unusual mountain and cloud effects in panorama are also obtained. "Macbeth" is the music at the start and this is followed through with an organ modulation until we see the man on horseback on the side of the mountain, and here it becomes "Unfinished Symphony," played to the end.

McDowell's beautiful "To a Wild Rose" is the first vocal number. With the lights in red Miss Helen Rumsey comes from between the curtain and renders the song in a manner that delights the audience.

Rialto Magazine opens with Gaumont pictures of Secretary Baker decorating numerous foreign officials on duty in this country with the Distinguished Service Medal, and the stirring strains of "The Right of Way" with full orchestral effects is used here. Then Pathe presents pictures from Kelly Field, Texas, showing the droves of American aviators demonstrating what they had intended to do to Berlin if the Huns hadn't quit so soon. "Boy of Mine" is played for the opening of the pictures and during the flying scenes the orchestra remains tacit and we have the aeroplane effects.

Pathe then shows tricks in camouflage, how the boast were made to look as if they were going backward, and the like, and here we get "Bon Vivant." Pathe takes us across the ocean and shows us the Canadians who were held prisoners by the Germans on their way home. The music is "When You Come Back" until the title "Four years of hard fighting," and then the orchestra swings into "Uncle Tom." These pictures make one of the biggest hits of the bill. Pathe pictures show the youngsters being drilled for the French navy at Brest, and then Gaumont brings a stirring finish with pictures of the battle flags being presented to their respective states, this particular one being the 301 regiment. Starting with the Brest scenes "Les Jeunes Lauries" is played, with rolls of drum for the marching youths and then there follows through "Regiment's Return" to the end.

Before the Byzantine setting and with the effects in red Eduardo Albana, baritone, then effectively sings "Perche."

Then comes the feature, the music for which is especially catchy. It is remarkable in that only three numbered selections are used, the remainder being popular or

standard selections. "In a Garden" is used at the start and then with the title, "A storm that has been brewing," we have "Under the Leaves," which is used until Dick starts on the great adventure, when the audience starts humming with the orchestra, "Give My Regards to Broadway," and then there follows through "Strutter's Ball." At the title "Dawn brings the first hunger," the old favorite "The Old Town Pump" and after "Come Across" had been played the pump tune is repeated. Then there is a pause as Dick hears the whistle blow and "Come Across" is then resumed.

Some of the selections that follow include "Porcupine Patrol," "Mystic Shrine," "Aviation Valse." "Mary" is used with the title "The Crimmins Ranch," and then with the title "The afternoon" Victor Herbert's "Love Theme" is introduced and when Dick sees the girl it is followed with the chorus of "Will You Remember?" At the title "I've come to town to see you," we have two choruses of the theme used with 'cello, solo and organ, and then numbered selections until the sheriff saves the girl, where we have the theme again. "What's the Matter with Father" is introduced with the arrival of the boy's parents on the scene and then the theme from the beginning with two choruses as the final number.

With the lights all in gold the orchestra then plays selections from the tune "Naughty Marietta," and we have the Mack Sennett comedy, "Never Too Old," with Charles Murray. The scenes of the drunken monkey making love to the cat is one of the funniest things that has ever been put into a picture and it certainly had the audience roaring with laughter when we saw it. As usual at the Rialto there is a clever selection of lively music with this one, the selections in order being "I'll Say She Does," "I'll Come Sailing Home to You," "My Doughboy," "Hello, I've Been Looking for You," "Fifi," "Après," and then "My Wife's Gone to the Country," introduced as Murray gets the letter. "Oh, Helen" follows with "He Had No Loving for a Long, Long Time," and then "Pepper Pot" for the lively scenes at the end.

Wohstenholme's "Finale in B Flat" the organ solo at the end.

Strand Theatre

REAL Griffith treatment of the most intimate sort is revealed in the making of "A Romance of Happy Valley," at the presentation at the Strand this week in the happiest accord with that spirit. There has been a special music score prepared that interprets it wonderfully, and we only regret that it is mainly made of numbered selections and therefore it cannot be handed along to other exhibitors.

Managing Director Plunkett has also

New York's Way

anged a vocal prelude that puts the audiences just in the right mood to enjoy the picture. We recommend very strongly the balance of the bill as shown at the Strand as an example for other exhibitors who show this picture. For instance, the scenic is omitted on the Strand program, as it should be, for a great portion of the Griffith picture is outdoor stuff and you do not need any more of it.

The Southern atmosphere of this picture should be remembered through the presentation. There is almost a religious touch to it, a spirit that makes you think of the people back home—if you have left them to go away. There must have been thousands in the audiences at the Strand this week who have left parents behind them to come to New York to win their fortunes. One might almost look into their faces and pick them. There were laughs enough through the picture, but there were a lot of them that felt a little choking in their throats. And the atmosphere given the presentation helped all this genuineness of feeling.

Brilliant "Mignon" is the overture. There is a special set used here showing the vision of Joan of Arc leading the modern French troops on to victory. It is set in a church window effect and is striking.

Then comes the Strand Topical, which opens with Pathe pictures showing the return of the Brooklyn boys, including some fine shots of the ship, and these pictures get a wild welcome from the audience. For these and for the pictures following of the sale of the "Giants," we have "When the Boys Come Sailing Home," with the full orchestral effects. Then come the Pathe pictures of the Canadian soldiers on their way home and "Maple Leaf" is appropriately used here.

Pathe presents then tricks in camouflage, cartoons of liners being painted to look as if they were moving backward and another apparently having three torpedo boats guarding her, and for these "The Navy Will Bring Them Back" is played. There is a relief from the strictly news events with a Paramount Pictograph showing sculpture in sugar. These are wonderful pictures of the way that these huge ornamented cakes are made and they bring many sighs of astonishment from the audience. "Eternelle Extase" is the accompaniment.

Then come Topics of the Day, most of them referring to the war and the Kaiser. As you probably know these consist in a series of excerpts from the paragraphs in newspapers and are flashed on the screen one after another. They get lots of laughs, especially one this week, which says: "The Kaiser wanted more territory and we gave him hell." Another one declares that it would be an insult to our lead to buy anything made in Germany and the audience yells its approval. During these "When We Meet Again in the Sweet Bye and Bye" and "Oh, What a Time for the Girls" are played.

Universal Current Events of a Sinn Fein mass meeting in Dublin are received in



Franklin's stage setting on another famous painting, Schenck's "After the Storm" at Shea's Hippodrome, Buffalo

silence except for the orchestra playing "Keltic Suite No. 1." Then follow the Pathe pictures of dropping bombs at Kelly Field, which we have described elsewhere, "The Favorite" being used here.

Some of the finest pictures that we have yet seen are furnished by Universal Current Events with the reception to the President in Italy. These are in great detail, the shots of the immense cheering crowds being especially satisfactory. We have first the great reception in Rome, then a picture of him at the Pantheon with a fine close-up that brings a storm of applause, a view of the Vatican, where he was received by the Pope, pictures of him viewing the Forum and then a panorama of Rome. Then we go to Milan and have a splendid shot of the cheering thousands, and a little later see just as big a one at Turin. "Cleopatra March" and "Hail to the Chief" are the selections that give the Pictorial a smashing finish.

With the lights in a dim blue the curtains now part showing the veranda of a southern home, with two girls standing and two seated. In the background are cabins lighted in the early evening, with a field stretching in front of us and a river fringed with trees in the background. It is a typical Kentucky plantation scene. The girls, who form the Strand Female Quartet, and who have mighty good voices, then sing a medley of old southern songs. Just as "My Old Kentucky Home" is begun the lights begin to go down further, the stars in the sky come out, the moon begins to rise and far in the background we see a fully lighted passenger steamer churning its way up the river.

Then the screen curtain comes down and the feature starts, with the strains of "My Old Kentucky Home" still heard. In fact

the strains of this are carried through the picture very effectively at several points. "Lullaby No. 3" of the Nevin suite is the theme and it is first used with the title "Saturday night." There are some clever organ effects used with the church scenes. *There is a chance for much of the dramatic music in this, but it should be played largely with the echo of southern airs, of light sympathetic music for the girl and mysteriosos for the robber portion and this is done and done well at the Strand this week.*

Then comes Alois Morrice, violinist, playing first "Scherzo Tarantelle." There are no lights for this with the exception of the spot on the violinist. Then the lights come up to gold at the end of the first selection and then go down again in blue, the curtains parting revealing a setting representing a church window and to the accompaniment of the organ he plays "The Rosary."

Next comes a short Paramount-Bray, "Friendly Enemies," of two kittens playfully fighting and it gets lots of laughs, to the music of "A Baton Rumpus." Without a pause it is followed by "Bobby Bumps' Last Smoke," an Early Hurd cartoon. The music is "Harrison Fisher," "Oriental Fox Trot" for the harem scenes and then "Flying Rag" for the chase stuff.

The organ solo is Hill's "Grand March."

Rivoli Theatre

DR. RIESENFELD is presenting two favorite musical numbers this week with "Bonnie Sweet Bessie" being sung and "Old Times Waltz" played by the

orchestra at the Rivoli this week. *Your audiences will never get tired of these old fashioned songs and we have yet failed to see one of them make a great hit with the audiences than some of the heavy operatic stuff that most people applaud simply because they feel that they will be considered ignorant if they do not.*

With the lights all in gold and the curtain in a greenish blue with the side hangings suggesting pink at the top "Raymond" is the overture. It is an unusually brilliant selection and wins thorough appreciation.

Then comes another one of the wonderful Prizma color pictures, this one being entitled "Bird Island," or hunting with a camera in one of the Government preserves off the coast of California. There are pictures of the "Foolish Guillemont," who, one of the titles tell us, "have just enough sense to raise feathers and attend convention," for they stay in great flocks. Then we have other pictures of gulls, of the puffin, or sea parrot. Right here we have the music carried with violin and drum only for "Mother Carey's Chickens." These pictures show the eggs, the young and the full grown birds and the colors are true to life. "Forest Whispers," followed through with "Canzonetta," is the accompanying music.

There is a special setting that follows with the lights all blue, even bathing the orchestra. The curtains are only about half parted revealing a window with a hanging light on either side. There is no light against the curtains. Then James Harrod sings "Bonnie Sweet Bessie" in a manner that earns the warmest of tributes from the audience, so great that it tries in vain to keep the Rivoli Pictorial from starting.

This opens with Pathe pictures of the inauguration of Governor Kilby at Montgomery, Ala., and the big military pageant in his honor. The audience here, at least, are not the slightest bit tired of applauding our soldier boys, and they give the marching men a big reception, to the accompaniment of "Entrance of the Guard." Then we go to Italy to witness the reception there of President Wilson. These pictures are from Pathe. First we have Rome welcoming him and there come unusual cheers from the audience with pictures of him visiting the ancient ruins, and then we see him at the Pantheon, at the Coliseum and then at Milan Cathedral and the great crowds welcoming him. The first seven and a half bars of "From Italy" are used and repeated and then we have "March Reale" during these pictures.

Now we get comedy relief, and a side-splitter it is, with Jeff and Mutt in "Land-ing an Heiress." First we have "Hindustan," and then when they enter the carousel at Coney Island we have the chorus of "In the Shade of the Old Apple Tree" played twice through and then "Frivolity" until the scene changes to Jeff and then there follows a one-step to the end of the cartoon. But the description of the music does not describe the full effect on the audience, for the orchestra is right there with the imitations and these help bring out the wonderful number of laughs. *For instance the music of the merry-go-round instrument is perfectly burlesqued.*

Saenger Interests Get 2 More Big Theatres; Soldiers for Manager and Musical Director

Saenger Amusement Company, with headquarters in New Orleans, and owning theatres in Texas, Arkansas, Louisiana, Mississippi and Florida, has just added two more to its string of about fifty. The most important of these is the Liberty, a brand new 1,700-seat house, which has had a short but tempestuous existence. The second is the Marion in Clarksdale, Miss.

The Liberty represents the long experience of Ernest Boehringer, one of the veteran motion picture men of the South. He organized the Boehringer Amusement Company and built the Liberty on St. Charles, one of the principal downtown streets. After many delays due to the inability to get material, it was completed about ten months ago. However, there

arose differences between Mr. Boehringer and the majority stockholders and the former resigned. N. E. Thatcher, photo-play editor of the *Times-Picayune*, was then made advisory manager, and the theatre again closed the first of the year. It has now been taken over by the Saenger Co., of which E. V. Richards, Jr., is general manager, and was reopened January 25.

Maurice Barr, who left the management of the Strand to go to war, is manager of the Liberty now, with Max Fink, formerly musical director for Saenger at the Globe, in charge of the orchestra. Lieut. Fink was leader of the 347th Infantry band during the war and gave many concerts in Paris.

And so being in a high good humor we are prepared for all sorts of enthusiasm for Gaumont pictures of welcoming our boys home. These in this case are Brooklyn's "Lucky Thirteenth," and one might have well thought that every person in the audience was a friend from Brooklyn by the way they cheered. There is a shot of the battleship passing the Statue of Liberty. There are some fine close-up shots and then pictures of the men coming down the gang-plank. The harbor whistle effects are realistic. Then follow Gaumont pictures of the aviation bombing feats at Kelly Field, Texas. These are even more elaborate than the Pathe views of the same event. "The Navy Will Bring Them Back" is used without the introduction at the start of the homecoming troops pictures, and then follows through with "We're Coming," and then at the aeroplane scenes the orchestra fades out and remains tacit to the finish, effects only being used, including the exploding bombs and the whistles of the train.

There is a rather peculiar symbolic prelude then. All of the lights go out and then there begins to play against the black curtain a small spot light and up to the dome. Some of the audience do not get it and laugh—or at least they did when we saw it. Then we see the curtains part and there is the interior of a room with a safe at the left side and then appears a burglar in the inky darkness and then a second follows with a searchlight and there follows a unique dance. Finally it ends with a flash as they blow the safe; there is a little shudder from a few and the picture immediately starts, "Cheating Cheaters," a crook play, so that the audience now understands fully the whole arrangement and applauds. "Jimmy Valentine" is the music for this and it is likewise one of the themes for the feature.

"Woodland Dreams" is the opening number, followed by "Goulash," with the title "A Neighboring Estate," and then with the title "Tom Palmer Is in Love" we have "Always or Never" followed by "Love Song," which is the love theme for the picture. "Pass the Butter" is played with the introduction of the crook lawyer, and then as one of the crooks picks the chain we have "Jimmy Valentine," the chorus being used twice. "Russian Rag"

is the real theme for the picture, it being used first when instructions are being given the fake butler, four bars of it when he announces Mrs. Palmer, then again as he rolls in the service table, again with the title "The booze is served," once more with the title "The ruse to locate," and then just as the lovers leave and with the title "The private office" we have "Love Song." As a matter of fact these few lines fail to explain the remarkable way in which these three selections are entwined through the picture. For instance, during the time that the organ is carrying the picture "Jimmy Valentine" is improvised.

Then the orchestra plays "Old Timers' Waltz," with the audience humming and whistling and then breaking into a storm of applause that it really means at the end.

"Ask Father" is the Harold Lloyd comedy that follows. Bebe Daniels also has a prominent part. Lloyd does some wonderful fall stuff and there is a clever element in the way that the girl provides the cushion on which for him to land. "Do Re Mi," "Pajahma," "Listen to This," "Peter Piper" and "Toute la Nuit" are the musical selections.

Emile Giroud's "Fanfare" is the final organ selection.

Jungle Lobby Display Arouses Whole City of Elgin

Elgin (Ill.) theatres seldom do anything startling with lobby displays, but the Orpheum theatre, located in the heart of the business section, literally woke the town up with the decorations that it used for "Tarzan of the Apes."

Oak boughs covered with their brown leaves, a few artificial palms, stuffed animals and birds and a cage full of live monkeys. Saturday, the day the display was being put up, the street was literally packed with people watching the work and it created such a sensation that it got space in the newspapers and continued to attract attention until the showing of the picture, the following Wednesday and Thursday. Manager H. P. Rori reports that it attracted to his theatre people who had never heard of "Tarzan," but whose curiosity was sufficiently aroused by the display to lead them to inquire.



How Myrick used the front of Liberty Theatre, Portland, to advertise "Riddle Game," and at right, crowd in front of the house waiting for the Christmas morning matinee

Myrick Gets Real Atmosphere Into Settings With His Pictures at the Liberty in Portland

ONE of the liveliest showmen in motion pictures is E. J. Myrick, manager of the Liberty theatre, Portland, Ore., and the only complaint is that we too seldom hear of the big things that he is doing in exploiting his entertainment, things that have put the Liberty at the very top of the motion picture houses of the nation.

Mr. Myrick doesn't believe much in the routine plan—of simply trying to do "something" each week. When he uses a special setting or a special presentation you may be sure that he is doing it because there is a reason for it. Novelty is the watchword and when the Liberty puts on a picture it does it in a way that creates thousands of dollars worth of word of mouth advertising,

in addition to the big displays that the Jensen and Von Heberg houses use in the daily papers.

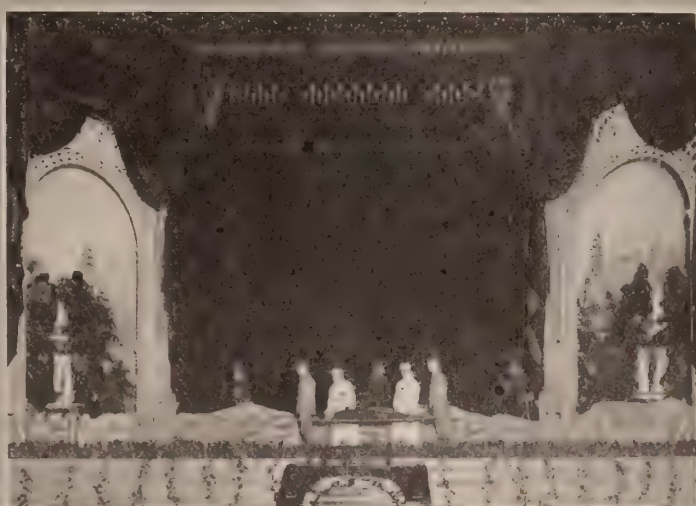
For the showing of "The Biggest Show on Earth," with Enid Bennett, Mr. Myrick converted his whole stage into a stage front with the usual banners carrying the announcements of each of the freak attractions such as "Bosco, the wild man," and "Fatima, the queen of the harem." But he carried the realism still further by the use of characters representing the various attractions, and then secured the services of a veteran showman. In the guise of a "spieler" he described each of the attractions as the spot was thrown from banner to banner and the audience was soon laugh-

ing at high speed.

On "Missing," a very dramatic production, Mr. Myrick put on a setting that was entirely in contrast with the circus one, but just as convincing. The house was gradually darkened until there were none showing except the exit indicators, and then there gradually became visible the figure of a marine with flashlight searching for some missing one. After he had crossed the stage and was half way back on his return trip there was a single shot fired from the balcony, with the marine dropping into the trench as if wounded.

Footlights then came up in a blue green and nine men in the uniforms of marines came up to the top of the trench and fired a volley of three rounds, immediately disappearing. Then from the left of the stage came a girl searching for the wounded and

(Continued on page 861)



At left, stage setting on "Greatest Show on Earth," and at right on "Missing"

Buffalo Manager Humanizes His Theatre and Finds New Patronage Is Drawn to His House

EDWIN O. WEINBERG is human.

And that is why the Elmwood theatre, his province of night and day activity, is vibrant, breathing warm with the spirit of fellowship.

"Ed." Weinberg is the embodiment of success. He has hit the lofty degree and is keeping there. He is THE humanizer of humanizers.

The smile that has fastened itself upon Ed. Weinberg grips his picture house in the fashionable district of the Queen City of the Lakes. His sympathetic, chatty personality glows there, too. That is why the ELMWOOD isn't merely four cold walls with a screen and an orchestra.

Mr. Weinberg one day saw that community singing had set Buffalo by the ears. The elite and the not so elite gathered in thousands in sing songs, new and old. It became the rage. Instead of the movies, it was community singing. Ed. Weinberg didn't mourn. He likes to sing himself. So community was introduced at the Elmwood, making it more attractive, more alluring than ever as an amusement place. And community singing is there yet and will be for many moons. You couldn't stop it if you tried. The bon ton wouldn't stand for it. They like to hear their own voices blended with those of others—and Ed. doesn't care. So everybody's happy.

"They tell me that you have 'em all singing out here?" half queried, half asserted the MOTION PICTURE NEWS representative. "It's getting to be the talk of the town."

"You bet they sing!" replied Manager Weinberg.

Just then there was a burst of about 2,500 voices. Men's baritones and basses swelled. Women's altos and sopranos blended. The song was a popular one. There was no hesitation, no embarrassment. The audience liked it, liked to lift their voices and reflect the romance and good cheer that they had just seen visualized upon the screen.

"There's your proof," chuckled Manager Weinberg. "Business is big, singing is big. Everything's big."

No Leader Is Needed

There is no leader in the Elmwood for the community singing. The bon ton has no frills when it wants to enjoy itself at the movies, and Manager Weinberg, realizing that, figured out that the best way to handle the proposition was to make it the most natural way and not a forced arrangement.

"The slide announces the song and carries the words," explained Manager Weinberg. "The orchestra plays softly and soon everybody in the house is singing or humming. It is only one of our efforts to make 'em feel at home here. When you are happy anywhere you usually hum or sing. The public is generally happiest when at the theatre. They've thrown aside their cares. Why not let them sing?"

"You see, the audience unconsciously becomes a part of the show. The pictures are over with for the first show. It's almost time for intermission. It's a good time to sing. Those waiting and those in the seats



E. O. Weinberg, manager Elmwood Theatre, Buffalo

get a chance to sing. And at the close of the first show of the evening they all sing 'The Star Spangled Banner.'

Like to Entertain Themselves

"I wouldn't dare to stop singing at the Elmwood now. It is only secondary to the films and the orchestra. It is a well known fact that a man or woman is most pleased with his or her own entertaining. I'm for it."

Community singing isn't the only reason why Ed. Weinberg has made the Elmwood a leader in the film exhibiting domain.

He hasn't missed a chance to "humanize." He has gotten on a level with his patronage; sometimes making the level high enough that the audience had to look up.

"I don't believe in playing pictures below the mental level of your audiences," said Ed. "I'd rather play above than below. Let 'em shoot high. There isn't a person in the world who isn't trying to aim higher, to get ahead, to be better than he or she is. I wouldn't think of lowering a standard. The novelties introduced at the Elmwood have got to be clean and human every time."

"Heart to Heart"

"I get at my patrons heart to heart. I send out 5,000 little program folders every week. It's modest and chatty, I think. It is not stuck-up nor full of the ordinary program bunk. It tells 'em straight, minus the adjectives. And it reaches 'em. There is no dead wood in our program mailing. The mail men bring back those that are not received or where the recipients have moved away. My mailing list was obtained by patrons signing their names to a coupon on the program. They asked for it. Any-

thing that is worth asking for gets more attention than anything that is thrust upon one. Every week in the mails they get their program. It's only a tiny thing, one that slips in a woman's vanity kit or in a man's vest jockey. But it helps.

"The Elmwood plays consistently to big houses. Why? Because the patrons feel at home. They feel that the entertainment isn't mechanical and they know that I'm doing my best to find out what they want and what they don't want."

Then Ed. darted down an aisle. The show was over. About 2,000 arose, sang "The Star Spangled Banner," and departed.

"Good Night!" thousands of cheerful voices were heard to say.

They were exchanging the community spirit with Ed., the manager who loves his work.

Myrick Gets Real Atmosphere Into Portland Settings

(Continued from page 861)

just as her figure faded out there appeared Red Cross nurses and stretcher bearers, giving first aid and removing the wounded soldiers from the stage. "Rose of No Man's Land" was the accompaniment for the entire prelude, which occupied three minutes. Mere verbal description gives little idea of the dramatic quality of the setting and the applause that it evoked.

During the showing of William S. Hart in "Riddle Gawne," there was a clever exterior effect used. The marquee of the Liberty is always kept attractive with the use of flowers and vines, the effect being carried through to the sidewalk below. In addition to the electric sign which reproduces the figure of the Goddess of Liberty Mr. Myrick often uses additional display on the current picture. In this case he used a large cut-out of Hart on horseback and this was studded with electric lights and then connected with the "flasher" so that there was constant attention being drawn to it.

On December 24 of each year the Liberty always remembers the young folk of the city with a free show and the past holiday was no exception. These performances are given in the morning and the mob shown in the picture bears out the statement that the house was "filled to overflowing." In addition to the free show the Liberty was able to arrange with a candy concern to provide a box of high-grade chocolate for each "kiddie." To prove that he did this Mr. Myrick sends us along one of the boxes so that we can try it ourselves—and he is right.

The bill for that day was W. S. Hart in "Border Wireless," and Fatty Arbuckle in "The Sheriff." Mr. Myrick does not believe in giving just any sort of a show because he is giving it free, but in getting the latest and the best pictures that are available.

**For Special Service Section
on "Creaking Stairs"
See Page 891**

Universal Sets High Mark After Months of Experiments with Striking Poster Designs

IN response to the demand from all sections for posters that stand out as original and compelling instead of the gaudy, meaningless paper that has been the rule for years, Universal's poster department has been spending many hundreds of dollars experimenting.

P. D. Cochrane, manager of the poster department, is exhibiting a number of specimens of the splendid results achieved, some of which are reproduced on this page.

There has been made a one sheet on "Vanity Pool," with Mary MacLaren, with the purpose of attracting attention to the star. In short, it is an "eye catcher"; it familiarizes the public with the star's features and secondarily calls attention to the play. The one sheet is so designed that the head may be cut out and used for other purposes if the exhibitor desires. Stock one sheets of this character are also made so that if necessity ever arises a strip containing the name of another picture in which the star appears may be "sniped" across the bottom of the sheet. Likewise there is a one sheet of Priscilla Dean, and is so designed as to serve a double purpose. It can be used for any Priscilla Dean attraction or cut out and mounted on any special piece of lobby or billboard display at little effort and little cost.

The three sheet on "When a Girl Loves," featuring Mrs. Charlie Chaplin, like the one sheets, also serves a double purpose. This head may be cut out of the sheet after it has been used for "When a Girl Loves" advertising and used for some other Mrs. Chaplin picture.

This poster, designed by Joe Hirt, head of Universal's large staff of poster artists, shows a new departure in poster designing. Though the head of Mrs. Chaplin is the outstanding feature of the design, the lariat



Striking head of player sure to attract attention



Three sheet may be stripped over for later vehicles

which encircles her head and the small cupi in the upper left hand corner with the cowboy's sombrero suggest all that is really necessary—that the film is a Western love story.

The three sheet on "Destiny," shown as a rough sketch also, is a new creation. It presents a portrait of the star, Dorothy Phillips, in a new way and the mirror is backed with sketches showing portions of the action of the film. These sketches convey the correct impression of the drama and add meaning to the sheet as well as balance it up in an artistic way. The six sheet on "Destiny" not only is something new, but every unit of the display suggests the theme of the film play in a new, deep-rooted manner. The iron wheel is symbolic of labor and the figures pushing it give out the impression of the great struggle of man against great odds as brought out by the film. The six sheet might well be studied for many minutes, yet the impression that it has would become only the more interesting and symbolic of the theme of the film. In dark blues and greens, with a touch of ochre here and there, this six sheet stands out as a poster of the first rank and as very much of an artistic achievement.

In developing the posters on "Destiny," designs showing the two male characters about to strike each other, being prevented from so doing by the feminine lead, who in the film play is the "spark of love" that

TOOK THE TIP Biggest Jensen and von Herberg House Follows Suggestion

IN the December 7 issue we printed a Special Service Section on Martin Johnson's "Cannibals of the South Seas," which included suggestions that the lobby display be confined to cut-outs made from the striking paper available. Evidently this advice has been taken by the Liberty, Jensen & von Herberg's largest house in Seattle.

Cut-outs from the 24-sheet stand were mounted in three different sections. One entire panel was used for the big head of the Solomon Island savage. Palm tree decorations were sketched on the beaver board background. Above the panels in which the big cut-outs were used the Liberty employed a border of cannibals, using for this cut-outs from the 1 and 3 sheets. The especially ferocious head shown in one of the 1-sheets had a panel all to itself. From the border and around the entrances were hung tropical foliage, vines and palm leaves.

Suggestions made to exhibitors in the NEWS will be found sane and sensible and business building—not mere freak ideas of "armchair exhibitors."

builds up the strength of one man and brings realization of his greed to another, but such a picture poster would not be half so attractive as the one reproduced above.

Whenever opportunity arises Universal's poster staff creates new styles of serial posters. In advertising serials a certain number of scene posters are necessary, but it is hoped that the number to be used in the new serial, "The Red Glove," will be greatly reduced and supplanted by attractive paper of unique character. Work on the poster campaign for James J. Corbett's first Universal serial "The Midnight Man," has also been begun, and Poster Director Cochrane expects to make this advertising the most unique ever offered in connection with the release of a serial.



This 6-sheet meant to make one symbolic idea stand out instead of attempting to work in a scene from the production

Live News from the Producers

Film Zones Are Now Predicted Serial Tops Pathe Program for February

Fox Exchange Manager Declares That Obsolete Booking Methods Handicap the Finer Productions

LOUIS ROSENBLUH, manager of the New York exchange of Fox Film Corporation, declares that sooner or later the country will be divided into zones and exclusive franchise rights for big features will be on a basis of 100 per cent returns from each zone.

He says it will be impossible to continue making fine features if, through obsolete booking methods, they are to be shown to only a small percentage of the theatre-patronizing population."

His plan is to show a big production simultaneously in a number of theatres on the same street or in the same section. The argument is that all the theatres benefit from the concentrated and cumulative advertising, that new patrons are created for motion pictures and that conflict with house policies is avoided. One theatre does not precede or follow another and the whole district is effectively covered with advertising.

There have been a number of tests made of the plan, all of which, according to the William Fox interests, have had most gratifying results. Last week several theatres in 116th street, Manhattan, ran "Salome" simultaneously, one of these being the Mt. Morris. The manager of this house, J. Edelstein, is quoted in a Fox statement as expressing himself thus:

"I could not have done a bigger business. My house was crowded and I am certain the wide publicity given to the picture all along the street was a help. Special features always bring in many new patrons, and I am strongly in favor of any plan that will give them the widest publicity. The more new patrons secured in



William Farnum As Jean Valjean in "Les Misérables," the William Fox Production

a section, the better it is for every exhibitor."

During the following week this type of booking was tried out in other parts of New York State, outside the metropolis, and in New Jersey.

"It resolves itself into a matter of efficiency," according to Mr. Rosenbluh, "and it certainly isn't efficiency to book a fine feature so that you show it to only 5 or 10 per cent of the possible patrons in a given section.

"This is admittedly what happens under the old plan of giving first-run privileges to one house to the exclusion of other houses in the same town which charge the same admission price. To use the word 'run' in this connection, however, is a joke. Think of calling a three-day engagement a 'run!'"

The week of February 2 will find the Pathe program, headed by the fifth episode of Pearl White serial, "The Lightning Raider," "The Brass Key." For ingenious invention, rapid action and surprise, this episode is held by Pathe to be "the new perfection in serials."

The comedy picture for that week is "The Rest Cure," a Rolin comedy, featuring Stan Laurel, the English comedian, at one time associated with Charlie Chaplin in the Karno Comedy Company. It is said that Hal Roach, the author-director, has furnished a high-speed laugh-creating vehicle.

Pathe Review No. 2, magazine of educational, scientific, humorous and scenic subjects, is the news reel offering. The slow motion pictures are grouped under the heading, "What the Eye Misses." In athletic sports many movements are too rapid for the eye to perceive, but by means of the ultra-rapid Novagraph camera, which in projection slows down the action to one tenth of the normal, we can compare what the eye sees to what actually takes place. The subjects are an acrobatic man dive and a diving woman.

The short Diando serial, "The Terror of the Range," featuring George Larkin and Betty Compson, shows the opening episode as "Prowlers of the Night." It is a western story of mystery, hidden perils and daring deeds.

Drews Are Pronounced Very Cosmopolitan

There has never been any couple in the motion picture world as cosmopolitan as Mr. and Mrs. Sidney Drew, whose new two reel comedies are produced by the V. B. K. Film Corporation, of which Amedeo J. Van Beuren is president. This is the declaration of an official of Famous Players-Lasky, distributors of the new Drew Comedies.

He stated that it was no uncommon situation for Mr. and Mrs. Drew to be greeted on the public streets or in public places, by perfect strangers to them, as "Polly" as "Henry," and nothing seems to amuse or flatter them more than this.

When in New York City last Mr. Drew accompanied his versatile wife to one of the department stores and seating himself on a chair patiently waiting while "Polly" did her shopping and with thoughts farthest away from all things theatrical picturewise, a kindly lady of about six years of age, evidently from some suburban town and also engaged on a shopping trip rushed up to Mr. Drew and cried out "Henry, where is Polly?"

Y.M.C.A. Branches Support Goldwyn Picture

"TOO FAT TO FIGHT," the Rex Beach picture starring Frank McIntyre, has received unprecedented support from the executive officers and branch secretaries of the Y. M. C. A. throughout the country, according to Goldwyn exchange managers.

In addition to local co-operative campaigns, direct-mail solicitation, etc., the Y. M. C. A. ran the following editorial in the January number of "Association Men," the official organ of the "Y."

"Rex Beach's 'Too Fat to Fight,' in the January issue of The Cosmopolitan, deserves to be read as one of the best told and most humorous stories of the war. The Goldwyn Pictures Corporation filmed

it. Association secretaries and friends will be interested in seeing it.

"The story is full of heart interest. If it is not booked for your city, particulars concerning it can be obtained from the Publicity Bureau of the company filming the story. Many an Association may wish to present it as a part of its own cinema program."

William Sloane, Chairman of the National War Work Council, has endorsed the picture to Rex Beach in the following manner:

"I have just spent a most delightful hour in viewing your remarkable production, 'Too Fat to Fight.'"

Universal Outlines Its Policy for 1919

Courtesy" and "Co-Operation" Are the Outstanding Features of Distributing Methods As Outlined by President Carl Laemmle—Past Year Counted a Big Success

CARL LAEMMLE, President of Universal Film Manufacturing Company, stated that only very recently an editor of international renown declared that Universal had made bigger strides in 1918 than any other film organization, and in his statement regarding the future policy of Universal President Laemmle tells why the success of his organization last year was so marked, and gives his reasons why the year 1919 is to be an even more successful twelve months for Universal and Universal film stars.

He declared that "Courtesy" and "Co-Operation" are the outstanding features of Universal's distributing policy for 1919.

Box Office Values

According to Mr. Laemmle, Universal's success during 1918 was due chiefly to the fact that only pictures with box office value, possessing original themes, pleasing stars and handled with artistry and cleverness in direction, were marketed.

Mr. Laemmle also points out the timeliness of many Universal pictures which made screen history during the year. The executive calls attention to "The Kaiser, the Beast of Berlin," "Crashing Through Berlin," "The Geezer of Berlin," "The Winking of the Lusitania," "For Husbands Only," "The Talk of the Town," and numerous others which proved great box office assets because of their timeliness and the assistance Universal lent exhibitors in booking them.

Speaking of the features just referred to Mr. Laemmle states that in marketing them Universal realized that its success with the subjects did not end with the booking of them to exhibitors; in fact it realized that these films would not be the success they served to be unless the exhibitor received more from the exchange than just the celluloid reels.

In co-operating with exhibitors who booked the films Universal scored, Mr. Laemmle explains, Universal was confident that all of the films marketed during 1918 would "stand up well," but was not satisfied with just sales. Maintaining that co-operation and courtesy brought success, and more, and better sales, Universal's entire organization worked directly for the exhibitor.

"The best advertising men in the film industry, the best poster artists and publicity writers were obtained to make Universal's co-operative ideas possible," declared Mr. Laemmle.

"As a result hundreds of clever ideas were brought out and placed at the exhibitors' disposal, novel advertising and publicity stunts were evolved and put into press books that exhibitors all over the world might profit by them and posters that were original, compelling and attractive, in many styles and sizes made expressly for the exhibitors' use in developing the unusual pictures into record breaking attractions.

Co-operative Ideas

That Universal's co-operative ideas are good cannot be questioned. As proof of the co-operation lent by exchanges



"Blame It on the Ford," Is What the Gentleman in the Middle Says. Blame What? Ask Universal

brought unthought of success to exhibitors, I refer you to several large scrap books containing thousands of clippings, letters and records showing what Universal's help amounted to," continued Mr. Laemmle.

"Having enlarged our sales organization, and established new policies at Universal City, the attention of Universal executives in 1919 will be turned to the perfecting of the physical handling of our products," Mr. Laemmle said.

"Selling an exhibitor service is a certain kind of success," but those who content themselves with just sales can never hope to succeed for any length of time. The real success of the producer and distributor depends upon three things.

"The first step toward permanent success is selling the exhibitor a film that is as good as represented; the second, getting the exhibitor his films, in good condition, in time and without hitch and third, helping the exhibitor make a success of his showings.

"Too many distributors believe their service ends with the shipment of a case of film to an exhibitor, but such is not the case. It is possible for the greatest film ever produced to be a rank failure from the box office standpoint, if not properly exploited.

"This proves that it is of utmost importance that exchangemen co-operate with

the exhibitor to the fullest extent and make their sales successes for the theatremen and incidentally productive of other sales.

"Realizing that the distributor's success depends largely upon the exhibitor's success Universal has prepared to give the theatremen the 100 per cent service he is justly entitled to. We are making better productions than ever before this year. We are building up our stars by giving them better stories, better directors.

"We are creating more interest in their work, but giving interesting publicity features broad distribution in the leading newspapers and magazines of the world. The popularity of Universal stars is permanent popularity, for the public has watched them develop and knows that the players featured are not "sensations," made so by publicity, but are being starred because their work merits it.

Adding to Staffs

"Universal exchanges all over the country are adding to their regular staffs publicity and service men, who will devote all of their time to assisting exhibitors with their advertising, publicity and in bringing their shows before the public in the most forceful, effective manner possible.

"We believe that the exchangemen know more about the films they sell than the exhibitors who usually do not see them until they run them on their screens, therefore they are, in a way, in a better position to make the films successful box office magnets than the exhibitors.

"With men who will specialize in developing the box office angles of the films we distribute, in the exchanges, exhibitors will know that in booking Universal products in 1919 they will receive the utmost in service.

"The addition of publicity men to exchanges is not the only improvement Universal has made on its old system. For the past eight months Dan B. Lederman, a special systematizer with many years of exchange experience, has been installing in all Universal exchanges various new systems that will expedite the handling of films and minimize errors.

"Universal exchanges have, in the past five years, tried various systems for handling films, but a majority have proved cumbersome. The system Mr. Lederman is installing in the exchanges has not only showed wonderful improvement in our distributing and recording, but has succeeded in eliminating innumerable difficulties at a time when transportation troubles were numerous and the shipping of films, at best, a very uncertain proposition.

"All Universal exchanges are being conducted by men who know the exhibitor's side of the argument as well as the exchangemen's and theatremen will find Universal willing at all times to weigh all matters in dispute carefully before making decisions and to extend every courtesy to the exhibitor.

"To insure exhibitors this courtesy Universal managers are now being rated according to a merit system. Managers will be judged not only by their sales record."

"The Midnight Patrol" Scores

So Says Select Pictures Corporation
Which Cites Many Instances of
Its Drawing Powers

GLOWING accounts of its big special attraction, "The Midnight Patrol," produced by Thomas H. Ince, are being constantly received at all branch offices, according to Select Pictures Corporation.

"The Midnight Patrol" has been booked solid over Poli's entire New England route, and in all of Poli's houses where it has already played, the public answered the call of the advertising by jamming the aisles," said a Select official.

"In New York and surrounding territory the big Thomas H. Ince production more than made good. For instance, at the Hamilton theatre, in Yonkers, the special played to packed houses for two days and a week later repeated—which was the Hamilton's first repeat this season. In the New York Majestic it played three days on the regular booking, and held over for two more, while at the Greenpoint, in Brooklyn, they had three of the biggest days in the history of the house.

"Other New York and near-by theatres where 'The Midnight Patrol' played to crowded houses are the Hamilton, three days; Regent, three days; Marcy, three days; Steinway, Astoria, three days; Japanese Garden, three days; Burland, Bronx, three days; Proctor's 125th street, four days; Mt. Morris, one day, and Fox's Comedy, Keith's Jersey City, Jefferson, Fox's New Britain, Conn.; Clinton Square, Albany, and Stanley, N. Y.," he continued enthusiastically.

"As far away from New York as Detroit, Select is receiving reports which show that 'The Midnight Patrol,' if pro-



Norma Talmadge, Starred in Pictures
Distributed by Select

perly exploited, is one of the best drawing cards the exhibitor can handle. One instance in particular is the success reported by Charles G. Branham, manager of the Detroit Majestic. Select's branch manager, J. O. Kent, booked 'The Midnight Patrol' for a week at the Majestic, after several other Detroit exhibitors had refused to handle it.

"The first thing Manager Branham did was to post 100 twenty-four sheets—window cards, one sheet, three sheets, etc., all over the town. Then he arranged for 12-inch newspaper advertisements with special art work, decorated his house to give it an Oriental atmosphere, and wound up by dedicating the week to Detroit's police department.

"The result was the biggest week the Detroit Majestic has known since the opening of 'The Unbeliever.'"

Unsolicited Eulogies for Polo Serial

Universal declares that unstinted praise from exhibitors is constantly being received anent the merits of Eddie Polo's latest Universal serial, "The Lure of the Circus," and that it is proving one of the greatest serial successes they have as yet recorded.

Manager Barney Rosenthal of the Universal exchange, St. Louis, last week received the following letter from Manager Kerasotes, Royal theatre, Springfield, Ill.

"The Lure of the Circus" is doing a greater business for me than any serial I ever put on. You know I play every serial, but none of them has come within a mile of reaching the popularity and sustained interest that the Polo serial has. I have the crowds standing a half block in line when this serial goes on. It can't be beat for a money maker, that's sure.

"Sincerely yours, August Kerasotes."

Manager Curly Calvert of the Omaha exchange recently received among other the following letter from the Olympia theatre, Sioux Falls, S. D.:

"I am more than pleased with the reception tendered 'The Lure of the Circus.' It is Polo's greatest effort and if you could have heard the cheers of the crowd which packed our theatre I'm sure you would be as enthusiastic about the serial as we are. 1,700 people packed our little theatre to see the first episode. Any exhibitor who wants the best money maker that has been offered this season should book this serial.

"Very sincerely yours,

"Olympia Theatre, O. C. Adams, Prop."

Chicago Theatres Showin Houdini Serial

Among the Chicago theatres that are showing B. A. Rolfe's Productions' serial, "The Master Mystery," starring Houdini, and distributed by Octagon Film are: Gold, Douglas, Palace Opera House, Covent Garden, Knickerbocker, Rosetti, Wilson, Thalia, Boston, Alvin, Monogram, Oak Park, Star, Bowen, Biograph, Olympia, Michigan, California, Keozie, Lincoln Hippodrome, Pershing, Halsted, West End, Kedzie Annex, Hub, Lowy's and Annet.

Some of the larger theatres in other territories in the territory booked by the Celebrated Players who have contracted to play the serial are the New Grand, Evansville, Ind.; Crystal theatre, Joliet, Ill.; Villa theatre, Wilmette, Ill.; Palace theatre, Fort Wayne, Ind.; Temple, Elgin, Ill.; Auditorium, South Bend, Ind., and the Marion theatre, Marion, Ind.

C. J. Brabin Discusses the Art of Directing

IN a discussion of picture successes recently, Charles J. Brabin, who directed "The Raven" and numerous other notable screen plays, and now is engaged in the direction of Evelyn Nesbit in William Fox Standard Pictures, has taken up the cudgels for "the story."

"With the art and technique of photoplay production as they are today, there is only one factor which can keep every picture from being a financial and entertainment success," declared Mr. Brabin. "That is lack of story. To my mind, a good story is good whether it be told between the covers of a book or upon the screen.

"It doesn't make a particle of difference whether a picture has the war or incidents of the war as its base—if it has a strong story it will be successful. This has been demonstrated recently by a 100 per cent war picture. It is all war, but the underlying theme and the lateral incidents which go to make up the story are powerful, and the picture has appealed to the hearts and the minds of the public.

"Screen productions, in a way, are like literature; or, rather, they are capable of being made so. The strong stories of the strong writers such as Dumas, Hugo, Dickens, Ibsen, Poe, Washington Irving,

and scores of others of various lands, live on and on. They are part of every person's education. They survive because they are good. They have plot, romance, human interest and heart interest. They hold strong character delineations.

"These same elements should be contained in a photoplay. Where they are, the picture pleases and becomes permanent. Where they are not, the picture is given the odious appellation of 'movie.'

"This, by the way, is an ungracious nickname for what now is admitted to be a great art—a nickname which will pass out of use if the pictures are made to live up to the standards to which they are entitled."

Missouri Is Prosperous

S. J. Baker, manager of First National Exhibitors' Circuit exchange at St. Louis reports that after a two weeks' tour of rural communities he is satisfied that the exhibitors in rural Missouri are enjoying unprecedented success.

"With the boys coming home; with the influenza epidemic departing for parts unknown, and with ideal weather, the exhibitors are doing big business."

Ralph Ince Drama Is Now Available

"The Eleventh Commandment," written and produced by Ralph Ince, is now available at all Exhibitors' Mutual exchange and is described as a remarkably sensational and heart gripping drama.

Lucille Lee Stewart is the star and Exhibitors' Mutual has issued a special exploitation book on this release.

The theme of the play is written on supposition that "besides the Ten Commandments of the Decalogue, there are another, unwritten, an eleventh, which every woman knows: 'Thou Shalt Marry None But the Man Thou Lovest'—to disobey which is often to open wide the door to infelicity and even tragedy.

Frank E. Woods Busy Man on West Coast

Selected as organizer of Motion Picture Aid and Protective Association, which is said to have the backing of all who were interested and worked for the Motion Picture War Service Association, Frank E. Woods, of Paramount, is said to be counted as one of the busiest men around Los Angeles.

He has been for more than a year and a half supervising director of the Paramount pictures made at the Famous Players-Lasky studios at Hollywood, and is said to be one of the most interesting and capable men in the picture industry.

Mr. Woods was for four and a half years with Mr. David W. Griffith, starting at the Biograph and going with him to the Reliance-Majestic concern, and later to the Fine-Arts-Triangle, which was then in the zenith of its success.

During most of this time Mr. Woods was manager of Productions.

Capitol Film Opens Six Branches

Capitol Film Company, Indianapolis, announces that it has at the present time six exchanges in active operation and within a short time expects to have twenty-six branches throughout the country. Ike Schlank, president, has sent his general manager, J. E. Willis, to look after the eastern end of Capitol's business, and Isidore Schlank, his brother, to superintend the branch offices opening in the West and Middle West.

Beginning February 3, Mr. Schlank announces that there will be two two-reel subjects released, and following these there will be five of the same length subjects. Five one-reel comedies are also scheduled to appear on the Capitol list of releases. The list of releases includes "The Storm," "Vengeance of Hate," "Escaped Convict," "The Outlaw's Sacrifice," "Baffled Society," "A Square Gambler," and "Faithful Unto Death."



Henry Houry, Vitagraph director

Schlesinger Back in New York

After Six Months' Sales Trip, Leon Schlesinger Returns with Some Real Live News



Leon Schlesinger, "Manx-Man" special representative for Inter-Ocean Film Co.

LEON SCHLESINGER, special representative of The Manx-Man Company, has returned to New York from a six months' trip through the mid-west states in the interest of "The Manx-Man." Mr. Schlesinger made some valuable observations and in the following interview he tells the NEWS readers the pertinent angles, among them the effect of the epidemic on the theatre.

"The worst case of close-down that I encountered in my travels was at Macomb, Illinois, where the local exhibitors had to put the shutters up for fourteen weeks. Very luckily I had by picture in just the week preceding the first of the 'flu' period. But a lot of communities recognized that fear was a friend of the epidemic and that diversion of thought was a prophylaxis.

"I was gratified to learn on my return to Manhattan that the exhibitors had not been compelled to close at any stage of the sickness, and that no community has had a better health record than New York. Exhibitors were very blue, during the last stages of my trip, over the prospects of the admission tax being doubled. Now that this has been settled for the best, I am

sure that many of them who were afraid to sign up for the expensive features will feel differently. The exchanges handling big pictures should feel this new optimistic spirit speedily.

"My observations in dry territories through which I passed convinced me that in prohibition, too, the picture business will be benefited. The majority of exhibitors in those territories would not have 'booze' back for anything. And when the whole country becomes dry I do not see why the national exhibitor will not have that feeling.

"A great mistake was made by the producers and exchanges in neglecting to advertise in the trade papers during the close-down period. Exhibitors who were often too busy to digest the contents of the trade journals properly in ordinary times, read them from cover to cover—first line to last—when they were compelled to stop their activities. It gave them a fine chance to get a line on the market and many of them were surprised that the manufacturers and exchanges did not take advantage of this. I was glad to see the leading theatres in affected districts keep up their advertising in the local papers, although it was not devoted to any especial attraction and usually the size of the copy was cut."

Mr. Schlesinger said that the story that the NEWS printed in September about his "hopping a freight" when he missed a passenger train at North Judson, Indiana, was "substantially true as printed." Mr. Schlesinger came to New York for a conference with "Manx-Man" sales director, J. L. Kempner. As this paper told at the time of his departure, Mr. Schlesinger's mission was to meet exhibitors face to face with exploitation plans on the Manx-Man. In his work he was extended every facility by the Goldwyn exchanges, who have charge of the distribution of the picture. He visited Buffalo, Detroit, Chicago, Milwaukee, Fort Wayne, Du Bois, Springfield and eighty of the principal cities and towns in Northern Indiana, Southern Iowa, Northern Illinois and Southern Wisconsin and secured dates for his attraction in every one of them.

Gladys Leslie Halts Personal Appearances

GLADYS LESLIE'S ability in making her diametrically opposite roles in "The Beloved Impostor" convincing, has, it is said, implanted a strong desire in the minds of her screen admirers to view her personally and many exhibitors who ran this feature were besieged by their patrons to arrange for a personal appearance of Miss Leslie at their theatres.

So the tiny Vitagraph star has been working overtime penning declinations to the many invitations. Much as she would like the experience of meeting all her friends, the demands upon her energy made by Vitagraph production plans make plenty of rest absolutely necessary and personal appearances, therefore, must cease.

"The Beloved Impostor" is from the pen of Mrs. Elizabeth J. Mariani, and was directed by Joseph Gleason. Huntley

Gordon, Denton Vane, Miriam Miles, Mrs. Hurley, Frances Grant and Gwen Williams are prominent in Miss Leslie's support.

"The unique talent of little Gladys Leslie, the Vitagraph star, of being able to appear, in the same picture, as a twelve-year-old girl and a woman old enough to capture the heart of a mature man of the world is perhaps partially responsible for the success of her latest Vitagraph feature," declared a Vitagraph official.

"Miss Leslie has been with Vitagraph just one year, and it would appear that she is the sort that grows upon her admirers. A glance at the Leslie booking-sheet discloses that business on each succeeding Gladys Leslie release has shown a decided increase over its predecessor, the final report on 'The Beloved Impostor' showing an enormous increase of business.

New Automatic Ticket Seller

Recently Perfected Automatic Register Pronounced Last Word in Ticket Selling Machines

WHEN the most prominent motion picture circuits in the country install a new invention, E. S. Bowman, secretary and general sales manager of The Automatic Ticket Selling and Cash Register Company, considers that the recently perfected "Automatic Register" represents the finished product, and the last word in ticket selling machines.

Marcus Loew's recently erected Metropolitan theatre at Brooklyn has installed the new invention and so has Harry M. Crandall circuit of theatres at Washington, D. C. The former machine manufactured by this same company is installed in the Rialto, Rivoli, and in fact the leading theatres throughout the country, according to Mr. Bowman, and the new invention is expected to be even more fully represented, as two hundred unfilled orders are reported to be now on file.

The Strand in New York City received the first newly perfected Automatic Register and the engineers who perfected the machine are Goss, Bryce and Johnson, who also do the designing for Remington Arms Company and other internationally known concerns. They pronounce the newly invented Automatic Register as

the absolute and final standard in ticket selling and accurate registering.

While the Automatic Ticket Selling and Cash Register Company prints the tickets used for the new machine, the exhibitors are at perfect liberty to have their tickets printed anywhere they desire.

"We have found, however," said Mr. Bowman, "that our company, in printing so great a quantity at a time, is able to furnish these tickets a great deal cheaper than any printer, who is supplying just a few exhibitors."

The newly perfected machine has only been out thirty days and is described as a mechanical marvel. Explanatory literature, profusely illustrated, which thoroughly describes the simple manipulations of the newly invented Automatic Register, are on hand at the company's offices at 1733 Broadway, New York City, and will be mailed to exhibitors upon request.

It sells from one to five tickets at a time and issues a different price and color ticket for each price of admission while at the same time permitting the cashier to give full attention to making change.

The new machine permits a thorough registration without using numbers on the tickets. This prevents competing exhibitors from checking up on the business done by their opposition, which is often said to be done where tickets are numbered.

Goldwyn Drive on Ford Weekly

Sales Organization Determined to Close Contracts with One or Two Thousand Additional Exhibitors Within Week

FORD Educational Weekly will be placed into two thousand of the smaller towns in a single week if the intensive drive of the Goldwyn sales force is successful.

This campaign is in keeping with the wishes of Henry Ford, whose ideas concerning picture distribution are consonant with his own remarkable success as America's greatest merchant-manufacturer.

In a brief but dramatic sales campaign, that began the day after Thanksgiving, it is announced that Goldwyn booked several thousand contract customers for the Ford Educational Weekly prior to the first release of this attraction under Goldwyn auspices on January 12.

The larger portion of this business at the outset began at the top, assuring in the beginning the big first-run accounts, then the neighborhood or second-run houses in every community.

With this accomplished a big war map of the United States took its place in the selling mechanism of Goldwyn as applied to the marketing of the Weekly, and the campaign now under full headway calls for the placing of contracts in every county in all the States and Territories of the Union in which there is a motion picture theatre.

Simultaneously sales effort is being directed toward placing the weekly with every grange or farmers' organization in

the United States, as well as with fraternal and lodge organizations and churches in little communities.

The Ford Educational Weekly is described as more than a mere portrayer of interesting events and achievements in the life of the nation. It is said to be a university of the human eye; a great school brought to the home towns of the whole population of the country.

"It exerts a greater entertainment and educational influence than any other one attraction of the screen, because it possesses the greatest weekly circulation," said a Goldwyn official. "Its gross results are recorded in terms of 'circulation,' and the word is used in the same sense as newspapers use it to denote the average daily number of copies printed and sold. Its motto, like that of newspapers, is: 'Nothing succeeds like circulation.'"

"Great insistence is laid upon representation and showings in the small towns because such points are farther removed from the great educational institutions located more nearly adjacent to the centers of population."

"Easy Payments" Not Easy

The plan of "a-dollar-down-and-a-dollar-a-week," with its attendant difficulties, is the basis of "Easy Payments," a Strand comedy starring Elinor Field, released January 26 through Exhibitors' Mutual exchanges, and it shows that the payments are not always so easy.

Field Changes Announced by Exhibitors' Mutual

Announcements have been made by S. Kirkpatrick, assistant general manager of Exhibitors' Mutual Distributing Corporation, of many appointments in the field.

R. C. Herman, formerly with Mutual in Omaha, and with Universal in Milwaukee has been appointed branch manager at Oklahoma City.

L. L. Pennybaker, branch manager Oklahoma City, has been transferred to the managership of the Kansas City branch.

H. L. Conway, a salesman for Select in Milwaukee, has been appointed branch manager at Indianapolis, vice Isaac Belmont, who had been acting branch manager and who returns to the road.

Fred G. Sliter, formerly branch manager for the Mutual at Albany, and later at New York City, who resigned to become film commissioner to Mexico for the Committee on Public Information, has been appointed special salesman and assigned to the Pittsburgh territory.

Keeney's Late Picture Released February 3

Frank A. Keeney's latest production "Marriage for Convenience," starring Catherine Calvert, will be released through the William L. Sherry Service in New York, Northern New Jersey and Western Connecticut and in other domestic territory by the General Film Company. The release date is set for February 3. The picture is in five reels and was adapted from a story by E. Lloyd Sheldon by Benet Musson.

Barnett Opens Offices

The Star Feature Film Service, controlled by Bert Barnett, distributors of A. Rolfe's serial, "The Master Mystery" starring Houdini, in Ohio and Kentucky has established offices in Rooms 510-5 Sloan Building, Cleveland, Ohio.



Sessue Hayakawa, in "Bonds of Honor," through Exhibitors-Mutual



Walter Law, the Detective in "The Thirteenth Chair." Acme Pictures Feature

"Lion and the Mouse" Soon Available

"The Lion and the Mouse," featuring Alice Joyce, will be released February 24, and Vitagraph announces that a private view of the film just before it entered into its final stage indicates that it is a super feature.

Tom Terriss directed "The Lion and the Mouse," the whole production being under the personal supervision of Albert E. Smith, president of the Vitagraph Company.

All that Vitagraph has put into the making of "The Lion and the Mouse" is considered worthy of the subject, for it is said to rank as one of the few outstanding dramatic successes that has endured for a period of years while other plays in great number have come and gone and been forgotten.

Blackton at Symphony

J. Stuart Blackton, Herbert Rawlinson and Lawrence Grossmith appeared in person at the Symphony theatre in New York City one night while "The Common Cause," released by Vitagraph, was being shown.

M. Kashin, managing director of the Symphony theatre, reports that the picture went over splendidly with the audiences, stating that it played to some of the biggest business in the history of the house. The Seventy-seventh Street theatre, on Broadway, following the success of "The Common Cause" at the Symphony theatre, booked the picture for January 27, 28 and 29.

Says Director Introduces Very Novel Idea

Goldwyn says that Hobert Henley, who directed their first Pauline Frederick picture, "The Woman on the Index," has inserted a very novel idea into the picture. It occurs when Miss Frederick as Sylvia Martin is telling another character the great changes which have occurred in her life since they last met.

Walter Law Portrays Detective

Former Screen Villain Plays Lead in Leonce Perret's Screen Version of "The Thirteenth Chair"

WHEN Leonce Perret wanted a leading man to portray the detective in his screen version of "The Thirteenth Chair," from Bayard Veiller's stage success of the same name, he selected Walter Law, the all-around bad man and villain in so many of the Theda Bara and William Farnum productions.

Ever since his entry into the realm of motion pictures, which dates back some six or seven years, Mr. Law, who is a striking specimen of physical and mental manhood, has been fated to appear in films, with but few exceptions, in the unsympathetic roles of villain of more or less despicability.

His "shadow," as Mr. Law's negro valet has come to be known, has perhaps most tritely and uniquely paraphrased Mr. Law's screen activities by boasting referring to his employer as the "Fighting Fool," which in the vernacular of local Africa is considerable compliment.

In the "Thirteenth Chair," however, this paraphrase would not fit. On the contrary, it is said, the former "Fighting Fool" enacts the role of a detective in a manner which is perhaps new to the screen and which should earn new honors for the one time screen bully and wife-beater, as an

actor of broad conception and varied virile interpretation, and not an actor of the "one-part" variety.

Mr. Law's interpretation of Donohue, the detective, is declared to be far superior to the old third-degreeing, bullish screen interpretation of the detective and will undoubtedly bring about the demise of this latter type of screen characterization. In the "Thirteenth Chair" the character Donohue is first introduced as a domestic home-loving individual and the father of a family—a real human being, with whom the detection and prevention of crime has become a profession, which is true of the police officials of this city and every city in this country.

During the legitimate stage presentation of "The Thirteenth Chair" at the Forty-eighth Street theatre last season, Bayard Veiller, the author, received grateful acknowledgement from the then Police Commissioner of New York City, Arthur Woods, for having placed before the public the first true characterization of the detective.

Mr. Law's contribution to the motion picture presentation of "The Thirteenth Chair" has been highly praised by Director Leonce Perret and a number of the executives of the Acme Pictures Corporation, the producers, who witnessed Mr. Law's acting in the studio.

Says "Cannibal" Pictures Register Heavily

FROM the Rivoli theatre in New York to Grauman's in Los Angeles and from the Hippodrome in Fort Worth to the Orpheum in Sault Ste Marie, the Exhibitors Mutual branch managers assert that Martin Johnson's "Cannibals of the South Seas" is registering heavily and breaking house records.

Every day is said to bring new reports of triumph into the New York headquarters of the Exhibitors Mutual. Exhibitors as well as the theatre-going public are said to be enthusing over the production, which from novelty, thrills and education is declared to have never been equalled by any attraction of this type.

The drawing power of the films is said to be best evidenced by a report from little Independence, Kansas, where in two days more than \$1,100 was taken in at the box office.

Assistant General Manager A. S. Kirkpatrick, of the Exhibitors Mutual, said he had never handled such a live wire proposition as the "Cannibals" is proving. In a statement he said:

"Martin Johnson's 'Cannibals' are figuratively running wild throughout the country.

"From every section reports are pouring in to us, telling of the remarkable success which is greeting the thrilling adventure films.

"House records are being swept aside everywhere, and the intense interest shown by the public in 'Cannibals of the South Seas,' to snap which Martin Johnson and his little wife risked their lives, is even second to the eagerness exhibitors are manifesting to book the two episode thriller."



Lobby of the Park Theatre, Boston, During the Engagement of William A. Brady's "Stolen Orders"

Priscilla Dean Going Big, Says Universal

THAT Priscilla Dean is rapidly becoming one of America's favorite motion picture stars is considered evident by Universal, and officials declare that they base their conclusions from the great number of letters received by Universal exchange managers daily relating of the success of her latest releases, "She Hired a Husband" and "The Wild Cat of Paris."

Manager I. L. Lesserman of the Universal exchange, Chicago, has reported an increase of over 70 per cent in bookings of Priscilla Dean pictures during the past two months, and from California and Washington come reports that Miss Dean is becoming very popular with exhibitors and fans, "The Wild Cat of Paris" being greeted with great enthusiasm.

In Atlanta recently "The Wild Cat of Paris" is said to have played to overflow crowds at the Tudor theatre, and in St. Louis, Herman Overstolz, manager of the Royal theatre, maintains that "The Wild Cat of Paris" ran second to the "Kaiser,

Beast of Berlin" only, as a box office attraction. In a letter to the St. Louis Universal exchange, Mr. Overstolz explains his success with the latest Priscilla Dean attraction:

"The Wild Cat of Paris" which ran for a week at the Royal theatre, in so far as receipts and crowds go, ran a close second to 'The Kaiser' which smashed all records. However, let me add that the opening day's receipts on 'The Wild Cat' would have equalled if not passed the high mark of the 'Kaiser' picture had the admission prices been the same.

"But for the fact that I had another picture booked in advance I would have continued 'The Wild Cat' engagement another week. And I am positive it would have stood up, as the interest kept on increasing, which was plainly in evidence the last day I ran the picture, the crowds standing in line as they did on the opening day."

Truly yours,

HERMAN OVERSTOLZ, Royal Theatre.

Two Dalrymple Stories Are Purchased

Robertson-Cole Company has obtained the rights to two more of the best known stories of Leona Dalrymple, whose \$10,000 prize novel, "Diana of the Green Van," is now being produced by the Winsome Stars Corporation, with Alma Rubens portraying Diana.

"The Heart of the Pines" and "White Rose," stories which in every way measure up to the standard set by Miss Dalrymple with "Diana," are the literary works which the Robertson-Cole organization purchased.

"Diana of the Green Van" will be an Exhibitors Mutual release. Alma Rubens was accorded the leading role.

"Heart of Humanity" for Chicago

The latest Jewel production, "The Heart of Humanity," opens in February at four Chicago theatres during the same week, and this is declared to be a record for first run of any photoplay in Chicago. A feature has been given as many as three simultaneous first runs in Chicago previously but never before has any film, especially of the magnitude of "The Heart of Humanity" ever been shown in four theatres at once, says Universal.

The Pantheon, the Casino, Twentieth Century and West End theatres have all contracted to run the feature at the same time.

Gaumont Company Completes Photo-Novels

Gaumont Company announces the completion of a two-reel subject which it terms a photo-novelty because of the unusual production which has been given it. More than two months were spent in production. The picture is titled "Satan on Earth," and tells a story of a man's progress and civilization to the present time.

The Gaumont Company claims that "Satan on Earth" may properly be called a "feature." It will be a revelation to theatregoers, as illustrating just how much interest can be crowded into two reels of film.

Bessie Love Beats High Cost of Living

In "The Enchanted Barn," a recent release, Vitagraph claims that in addition to providing most excellent entertainment should serve as an object lesson in contentment, for it shows that with ingenuity even the most unpromising material has possibilities.

"The Enchanted Barn" is from the popular novel of the same title by Grace Livingston H. Lutz. David Smith directed the production, and Vitagraph says that it gives promise of exceeding the success scored by Bessie Love in her first Vitagraph picture, "The Dawn of Understanding."

"Once to Every Man," Is State Righted

WILLIAM L. SHERRILL, president, Frohman Amusement Company, will place his latest production, "Once to Every Man," a screen version of Larry Evans' work of the same title, on the independent market and announces that an intensive exploitation campaign will be opened in its interest. The publicity campaign will extend to the theatres as well as the independent buyers.

Mr. Sherrill believes that "Once to Every Man" will be in greater demand than any of his former successes, and in view of this belief, he states that he has set aside a larger amount of money for exploitation that he has expended on any other attraction. A press book is now in preparation which will contain colored miniatures of the lithographs and slides and vest pocket duplicates of the lobby display photos.

In order to establish permanent contractual relationship with responsible state right buyers on all of the future releases of that company Mr. Sherrill has deter-

mined upon the policy of first offering to the state right buyers who secure the production "Once to Every Man" all of the future releases of The Frohman Amusement Corporation avoiding sales to different exchanges.

"The idea of this," said Mr. Sherrill, "is not so much to create a preference for any certain exchanges as it is to confine our business dealings with one exchange in each territory without awarding a permanent franchise, just so long as each exchange maintains its standing. This of course will permit of our making greater concessions than if we were to scatter our business connections on each release. We feel that the exchange will appreciate that they can depend upon at least one independent concern for all of its productions and our enlarged policy which provides for the production of two reel western dramas together with special features should place the independent exchanges in a position where it may depend upon a minimum number of releases during the year."

New Advertising Campaign a Big Success

THE results of the new national educational campaign which Pathe inaugurated on the exploitation of Pearl White's new serial, "The Lightning Raider," have exceeded all our hopes," reports Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. "We expected to accumulate a considerable amount of business," he continues in his report, "but the results have far exceeded our fondest wishes."

"We have just completed a canvass of all sections of the country through our branches to ascertain the quantity of new serial business that was directly traceable to our campaign and it has been most satisfying. The reports from our branches pay a direct tribute to the method of 'consumer advertising' we have insti-

tuted. By means of our extensive poster campaign we have undoubtedly created a vast new army of serial fans, for our branches report that all over the country theatres that have hitherto shunned serials, advancing all of the old arguments against them, are now playing 'The Lightning Raider' and in not one instance has there been any sentiment other than complete satisfaction at the business expressed."

"Our New York branch reports 16 theatres won over to the serial idea and are now playing Miss White's new serial to capacity business.

"Whatever argument these exhibitors may have advanced against serials in the past I am sure they have completely changed their minds by this time. For Pearl White serials insure capacity."



Moments in recent Famous Players-Lasky productions. "Venus in the East" has Bryant Washburn in the cast. "Breed of Men" stars Wm. S. Hart, and Elsie Ferguson is the principal player in "The Parisian Wife"

Regards Serials Now as Box Office Asset

Manager John Burke of the Electric theatre, Independence, Mo., has come forward with the admission that his ideas regarding serials as box office assets has been changed during recent months by the success of his experiments with the continued films.

In a letter to Manager Barney Rosenthal of the Kansas City Universal exchange recently, Mr. Burke had the following to say:

"As you have often asked what I think of serials, I think my experience in serials will give you a fair idea of what I think. The facts follow:

"Prior to March 25, 1917, my experience in theatre business was as a spectator only. On above date I bought the theatre of which I am now owner, and started out to get my experience. My predecessor had run this theatre 4½ years and informed me that serials did not pay, so I was a hard one to handle on serials. I decided to book Eddie Polo in 'The Bull's Eye,' which I did in February, 1918.

"I believe then, and believe now more than ever that the best way to start a serial is to be short with the public—that is let your patrons be your best advertisements, viz., advertise plenty without spending a fortune. My way is to advertise in my daily paper, and give a big free show to my patrons matinee and night the day I start my serial.

"Does it pay? Listen: Before I started serials, Monday was my poorest day in the week, not making expenses, but from the second episode of 'The Bull's Eye' my business increased from \$40 to \$45 each Monday, so I say it pays.

"Serials if properly started make the exhibitors more money than any other pictures he can run. Further, I will say this, if an exhibitor is too lazy to push his business every day in the year, then he need not expect serials or anything else to pull for long.

"Thanking you for the interest the Universal has always shown in the exhibitors' welfare, I am, sincerely yours,

JOHN BURKE,

Mgr. Electric Theatre, Independence, Mo.

Star Laughs and Lies

In "The Prodigal Liar," which Jesse D. Kampton produced for release through Exhibitors Mutual exchanges, the story is by George Elwood Jenks, and it is stated that William Desmond virtually laughs his way through the film, principally at the expense of Hope, played by Betty Compton, but in the denouement suffers the fate of all manhandlers of the truth.

The atmosphere of the West abounds in "The Prodigal Liar," but the sordidness of many tales of "God's Country" is said to be totally missing.

Says Demand for High Grade Bill Posting

WALTER E. GREENE, vice-president of Famous Players-Lasky Corporation in charge of distribution, believes that there is at this particular time a demand for high-grade bill posting and therefore announces that an exceptional line of paper has been prepared for the February Paramount and Arcraft releases.

It is asserted that many exhibitors who never before used more than an average amount of billboard advertising, are doubling and trebling their orders, because they have learned that their public has received a broad education in reading and following the impulse conveyed to it through the many types of billboard propaganda that has flooded the country for the past two years.

"There will be seen exceptionally striking designs, as well as variety, in our February 9, Marguerite Clark, in a picturization of that famous and lovely story, 'Mrs. Wiggs of the Cabbage Patch,' there will also be a twenty-four sheet that exhibitors should post on every one of their twenty-four sheet stands. 'The Two Brides,' a Paramount picture, features Lina Cavalieri, released on February 9, and 'Paid in Full,' featuring Pauline Frederick, may also be advertised with twenty-four sheets, as well as the other paper mentioned."

Roosevelt Picture Rentals Are Discussed

ANENT the proposition of first showing a picture at advanced rates through the various legitimate houses throughout the country, Frederick L. Collins, head of the McClure publishing and motion picture interests, who produced the Roosevelt picture, declared as follows:

"During the past ten days a great deal of influence has been brought to bear to get us to delay the exhibition of 'The Fighting Roosevelts' in motion picture theatres, in order to take advantage of a very large cash offer for the right to show the production first in legitimate houses at \$2 top. It is not fair to claim that I have not given consideration to these offers, as their size and the sources from which they came made a very thorough consideration inevitable.

"I even took the matter up with the officials of the First National Exhibitors' Circuit while that body was in session in Los Angeles, forwarding to them the suggestion that the picture be shown first in the legitimate houses and later at the picture theatres, in accordance with my contract with them. The price which the Circuit set upon this privilege of a pre-release showing was so large—running into six figures—and demands of individual exhib-

itors for the immediate release of the picture were so insistent, that I finally decided, at considerable financial sacrifice to myself, to give the picture immediately to the exhibitors.

"Having made this decision in favor of the motion picture exhibitors as against the legitimate houses, it is not my purpose to insist on penalizing the exhibitors by excessive rentals because of the extreme timeliness of the picture.

"It has been our idea from the first that the rental price paid by the exhibitor for the Gerard picture, on which nearly all exhibitors made a very large profit, constituted a fair schedule for the Roosevelt picture, and generally speaking, it is still our idea to adhere to this schedule."

Promises Real Surprise

Through his new Paramount comedy, "Love," some real surprises will be shown by "Fatty" Arbuckle, it is announced. It is released February 16, and there is said to be an automobile driven by "Fatty" while en route to the old farm to see his girl with whom he is so deeply in love that he has no room for other thoughts.

The machine is said to be one of the wonders of the age.

How Peace in Europe Was Won

"Made in America" Is Heralded as Showing How Autocracy Crumbled and America Achieved the Impossible

THE scenario of "Made in America" was furnished by the Division of Films, of the Committee on Public Information, and it will be preserved in the Government Archives at Washington with the official records of America's part in the great war.

"Made in America" will be released one reel each week, and is described as a patriotic dramatic story with an excellent cast furnishing continuity for the series. It features three typical American boys against the wonderful background of camp life here and abroad and American heroism on the battlefields of France.

It is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc., and will be released Sunday, February 16.

"It is generally agreed that one of the greatest achievements of this nation during the world war was the transformation of the peaceful populace into a trained army. The German military authorities

sneered at the idea, and many of our own people as well as the Allies were sceptical," declared a prominent official.

"Yet in a little over a year after the United States entered the war, she had four million men under arms, more than two million in Europe and the rest in the great training camps in this country.

"How great the effect upon the resistance of the Central Powers this wonderful achievement may have had can only be surmised, but that their military power began to crumble as America's armies began to pour into France is now historic fact.

"For the first time, the story of the making of the armies of liberty has been pictorialized in its completeness. "Made in America" in eight one-reel episodes, follows the career of the American soldier from the time of the first draft until he returned to his native heath, crowned with the laurels of victory.

"It is a glorious story, told with a wealth of detail and with authority, for Ashley Miller, the producer and director, has had the cooperation of the Government in every step of its production. The camp scenes, with which its episodes abound, were taken in one of the great army cantonments.

"Heart of Humanity" Pleases Ohio Censors

REPORTS come from Cleveland offices of Universal that the Ohio State Film Censorship Committee, which they declare is considered one of the most critical and severe in the entire country, viewed "The Heart of Humanity" at a private showing given by E. J. Smith, manager of the Cleveland Universal exchange, January 24, and passed the film without a correction or omission.

Manager Smith displayed the big Jewel drama before several hundred exhibitors, city and state officials and Red Cross executives, at the Winton Hotel, and the film was declared to have been enthusiastically

received. The Red Cross executives were reported to be so enthused over it that they sent out a notice calling attention to the showing of the film at the Stillman theatre, to every member of Cleveland units.

So great was the interest said to be in "The Heart of Humanity" January 26, when the film began an indefinite run at the theatre, that Manager Kuhn arranged to show the film three times each evening.

His evening performances for the first week commenced at six, eight and ten o'clock. It was originally arranged to screen the film once in the afternoon and twice in the evening.



Henry B. Walthall is the star of "Long Lane's Turning," made by National for Exhibitors' Mutual distribution

Robertson Resumes Direction of Marguerite Clark

John Robertson, who has been ill with influenza, returned to Famous Players-Lasky Fifty-sixth street studio last week and took up the work of completing Marguerite Clark's latest Paramount picture, "A Honeymoon for Three." Due to Mr. Robertson's illness Hugh Ford started the production.

Miss Clark's Paramount release for February 9, "Mrs. Wiggs of the Cabbage Patch," was completed recently under the direction of Mr. Ford. This is an adaptation from Alice Regan Rice's story of the same title, the original stage production of which was staged by Mr. Ford. Eve Unsell did the scenario. In "Mrs. Wiggs of the Cabbage Patch" Miss Clark is supported by Gareth Hughes; Mary Carr, as Mrs. Wiggs; Vivian Ogden, Gladys Valerie, Jack MacLean and Robert Milasch.

Two Comedies Completed in Florida

At the Klutho studios in Jacksonville, Florida, the Town and Country Film Company, producing Montgomery Flagg two-reel comedies for Famous Players-Lasky distribution, has just completed two comedies.

The players were in Jacksonville several weeks and used the Klutho artificially lighted studio by which, it is said, one two-reel comedy was produced in less than a week.

They consider this quite a remarkable accomplishment in so short a period of time.

Star Assembles Cattle

Louis Bennisson, for his next starring vehicle produced by Betzwood studios, is said to have proved his true Western capabilities by assembling the immense herds of cattle needed. "Sandy Burke of the U-Bar U" is the name of the feature and it will be distributed through the Goldwyn exchanges.



Samuel Goldwyn presents Pauline Frederick in "The Woman on the Index"



Pathe has begun an unusual exploitation campaign on "Common Clay," in which Fannie Ward is the star. These "stills" show the versatility demanded of the star

World Thinks Florida Is Ideal for Producing

World Pictures believes that the number of companies producing pictures in Florida almost equals those now operating in California, and that the necessity for semi-tropical climate has always made the Far West desirable to many of the producers even though there was the natural disadvantage in being so far from the base of distribution.

It is for this reason that World Pictures did not listen to the lure of California. It felt that if it became necessary to have southern climate then Florida being only thirty hours away offered a solution to the problem.

At the present time World has at work in and around St. Augustine all of its stars including Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, not forgetting Johnnie Hines, Jack Drummer and a score more. Dell Henderson is directing the making of the picture which will bear the title of "The Price of Doubt." It will be released by the World in the spring.

Big California Circuit Contracts Pathe

Turner and Dahnken's Circuit of California theatres has signed contracts booking all of the Pathe Extra Selected Star Photoplays, which feature Fannie Ward, Frank Keenan, Bessie Love and Bryant Washburn, according to Paul Brunet, vice-president and general manager of Pathe. "Infatuation," starring Gaby Deslys, is said to have proved a record-breaking success in all parts of the country, and is included in the Turner and Dahnken booking.

Fannie Ward, in "The Narrow Path," based on A. H. Woods' Broadway success, will be seen as the first of the Extra Selected, followed by "The Midnight Stage," with Frank Keenan, a production, which he considers one of the most perfect of either his stage or screen experiences. Then follows "Todd of the Times," in which Mr. Keenan also stars.

Pathe Exploits "Common Clay"

Intensive Campaign for A. H. Woods' Seven-Act Screen Presentation of Cleves Kinkead's Play

DIRECTED by George Fitzmaurice from the scenario of Ouida Bergere and produced by the Astra Film Corporation, "Common Clay," A. H. Woods' screen presentation in seven reels, of Cleves Kinkead's play of the same name, starring Fannie Ward, will receive intensive exploitation by Pathe, according to Paul Brunet, vice-president and general manager.

Mr. Brunet feels sure that this Harvard prize play, which ran in New York for a full year, will prove a phenomenal screen attraction. Six companies made it known throughout the United States and Canada; it played to crowded houses for five months in Chicago; in Boston eighteen weeks; in Philadelphia a month.

Every city of 10,000 population and upward has seen the play, and the Dominion of Canada was just as fully covered.

The cast, specially selected to meet, in the smallest detail, the characters of the play include Easter Walters, Mary Alden, Helen Dunbar, W. E. Lawrence, Fred Goodwins, Andrew Arbuckle, John H. Cossar and John Barrows. It is declared to be as capable and well balanced a cast as could be grouped for any screen production.

It took five months to write the play, which won what is known as the Harvard prize. The play was written in Professor Baker's course on playwriting. The manuscript was begun in February, 1914, and the play was produced at the Castle Square theatre, Boston, the next January, running in Boston for about five months before A. H. Woods undertook to bring it into Broadway.

Mr. Kinkead's theme is man's injustice toward erring women. Ellen Neal is a mere girl, who frequents a low dance hall to get away from sordid conditions at home, and is beguiled by a young profligate. Ellen is brought to a realization of her wrong by a night in jail, following a

raid, and seeks honest employment in the Fullerton home. There she is confronted by the profligate, who informs the son of the house of her past.

He nevertheless makes love to the girl and is not repulsed. Less than a year later the elder Fullerton is forced to call upon his lawyer, Judge Filson, to help him hush up a scandal. His son is the father of Ellen's child.

The chief witness against the girl is the profligate. In the police trial it develops that Ellen Neal is Judge Filson's own child, who was supposed by him to have died when the mother committed suicide to save Filson from disgrace early in his career.

Goldwyn Praises Cast in "The Border Legion"

Released as a special by Goldwyn, "The Border Legion," a picturization of Zane Grey's famous novel, starring Blanche Bates and Hobart Bosworth, is declared to have a cast rarely equaled in screen history.

Blanche Bates, one of the most famous of David Belasco's feminine stars, is said to have a role in her first motion picture appearance as forceful and thrilling as the character she portrayed in "The Girl of the Golden West."

Hobart Bosworth, one time leading man for stage stars and long a favorite picture player, has a powerful role in "The Border Legion."

Eugene Strong, Russell Simpson and Henry Morgan also have prominent parts in "The Border Legion."

Tarzan Reported Big

According to S. A. Hayman of Grand Island, Nebraska, "Tarzan of the Apes," followed by "A Dog's Life," smashed the after-effects of the influenza epidemic.

"I had crowds out in front all the time," says Exhibitor Hayman. "They forgo they ever were afraid of the flu."

Feature Carries Sea to Screen

The Call of the Sea Exemplified in
Alice Joyce Vitagraph Feature,
"The Captain's Captain"

ALICE JOYCE'S latest Vitagraph offering, "The Captain's Captain," is said to bring the glamor and romance of the booming surf to the screen. It is stated that this feature is being booked far more extensively even than had been anticipated by its most enthusiastic admirers at the Vitagraph studio and executive offices.

While Miss Joyce's popularity may account in large degree for the success of this feature, the comments that Vitagraph reports, anent the nautical atmosphere, give root to their belief that no happier selection could have been made for Miss Joyce, either in style of story or type of role.

Miss Joyce's success in the past is said to have been built on her outstanding ability as an emotional artiste, yet in "The Captain's Captain" she is described as appearing as a happy-go-lucky, hoydenish sort of Miss. The Madonna-like sadness fading from her eyes to give place to expressions of brimming-over mischievousness, and the stately glide of Alice Joyce, dramatic actress, breaking into the girlish romp of Alice Joyce, comedienne.

Tom Terriss, who directed the picture, is said to have put a wealth of atmosphere and realism into the detail of the scenes in the Cape Cod fishing village where most of the action takes place.

The story was adapted from James Cooper's novel, "Cap'n Abe, Storekeeper,"



A new portrait of Alice Joyce, Vitagraph star

and the salt that saturates the pages of the book is declared to have been absorbed into the screen story.

Arthur Donaldson, Percy Standing, Maurice Costello, Julia Swayne Gordon, and Eulalie Jensen support Miss Joyce in "The Captain's Captain."

While "The Captain's Captain" is announced as proving popular in all parts of the country, it is said to be a flattering little commentary on the correctness of detail to learn that the number of prints are proving entirely inadequate in the districts out of the Boston and St. Johns, N. B., branches, where it is stated the patrons are, presumably, more adept in judging the correct reflection of nautical, and particularly Cape Cod, atmosphere.

Shuberts Choose Select Picture For Stage

MESSRS LEE AND J. J. SHUBERT announce that they will produce for the spoken stage "Scandal," by Cosmo Hamilton, which was Constance Talmadge's first Select picture.

According to the announcement the Messrs. Shubert, in association with Walter Hast, have already placed Mr. Hamilton's "Scandal" in rehearsal with Charles Cherry and Francine Larrimore heading the cast. Both Mr. Cherry and Miss Larrimore are prominent players of the spoken stage and have appeared in featured roles for a number of seasons.

In the spoken stage production of "Scandal" the role of Beatrix Vanderyke, which was the part played by Constance Talmadge in the Select Pictures production, will be played by Miss Larrimore, while Mr. Cherry will have the part taken by Harry C. Browne in the original motion picture version.

The rest of the Messrs. Shubert cast has not been announced, but the cast in support of Miss Talmadge when "Scandal" was originally produced contained the names of Gladden James, J. Herbert Frank, Aimee Dalmores, Ida Darling and W. P. Carleton. Charles Giblyn was the director.

The translation of a successful motion picture into a stage play for New York's critical theatre patrons is declared to now make necessary a reversion of that popular catch-line, "based on the successful stage

play of the same name." Future advertising of the prospective production may read: "Based on the successful Select Picture by Cosmo Hamilton in which Constance Talmadge starred on the silver sheet."

In the meantime Constance Talmadge, whose latest picture is "Who Cares?" another Cosmo Hamilton story, is busy on her forthcoming Select attraction, "Romance and Arabella," "based on the successful stage play of the same name by William Hurlbut."

Big Publicity Campaign for Select Feature

"The Belle of New York," starring Marion Davies, will have one of the biggest publicity campaigns ever arranged in the support of a moving picture production, it is announced by Select Pictures Corporation, and will reap the advantage of serial publication of the story in thirteen of the largest newspapers in the country.

"The Belle of New York," the Gustave Kerker and Hugh Morton musical comedy hit of twenty years ago, is still playing on the spoken stage in London. During the last score years it has been played in a dozen different languages, and gallons of ink and tons of paper have been used in its advertising.

Willis and Inglis Issue Unique Appeal

In a bid for business Willis and Inglis, located in the Wright-Callender Building, at Los Angeles, have issued a hanging piece of office and studio advertising that calls attention to their "Fourteen Piece Program for 1919."

The fourth, fifth, sixth and seventh points embrace their appeal in a general way and assert that: "We mean to make our service a feature, full length, no padding, no subtitles, all action."

"We will endeavor to keep our characters good. Our character actors and actresses are good. We purpose you shall give us a lead, and we will give you several, male or female. We will produce actors, actresses, stars and stories. We act as your assistants."

"Cannibal Film" Praised in St. Louis

The St. Louis *Republic* describes Martin Johnson's picture, "Cannibals of the South Seas," the Robertson-Cole purchase released through Exhibitors Mutual exchanges as "the most realistic of actual nature pictures," adding that "the vivid romance of the most out-of-the-way places was never more interestingly told."

"These films will be found as thrilling as any standard tale of adventure," according to the *Des Moines Register*, "and with added merit of absolute truth."

Lovely with Hamilton

Louise Lovely portrays Ann Travers in Hale Hamilton's Metro production, "Johnny on the Spot." Until recently she was starring in her own right and is considered very widely known to screen fans through her former connection with Universal.

She is an Australian and has appeared in both vaudeville and musical comedy.



A New Portrait of Constance Talmadge. Presented by Select in "Scandal." Which Is to Be Produced on the Stage

Pays Tribute to Pathe on "Hands Up"

In a letter to F. B. Picknell, manager of the Pathe exchange at Oklahoma City, George A. Pollard, manager of the Gem theatre, at Guthrie, pays a very high tribute to Pathe's serial, "Hands Up," as follows:

"I thought you would be interested in knowing what success I have had with 'Hands Up!' 'I ran the fourteenth episode last Friday. My total admissions to date on the 14 days have reached 20,804 to a total gross business of \$2,244. My total expenses for the 14 days were \$490, leaving me a net profit of \$1,754. Part of this admission was charged at five and ten cents straight, but since the re-opening after the flu ban I have charged five and fifteen cents. 'When you consider the fact that this serial was out of business for six weeks straight on account of being closed by the flu I think this record is nothing short of remarkable. As you know we have played every Pathe serial released but 'Hands Up!' has broken all records. Needless to say, we will never be without a Pathe serial."

"GEORGE A. POLLARD."

A letter along the same lines has also been received by W. A. Raynor, manager of Pathe's New York branch, from Murray Pearl of the Globe theatre, 2186 Third avenue, New York City.

Mr. Pearl states that the new Pearl White serial, "The Lightning Raider," has broken all records for business in the history of his theatre by \$40. On the first matinee performance of "The Lightning Raider," Mr. Pearl was forced to close his box office at two o'clock as every available seat and bit of standing room had been sold.

Fine Exchange at Dallas

W. S. Wessling, Southern district manager for Pathe Exchanges, Inc., states that the new Pathe offices at Dallas, Texas, is the most up-to-date exchange in the country.

The new Pathe offices are now occupying the premises recently vacated by the Dallas Gas Co., at 1715-17 Commerce street. The location is ideal, being one-half block from the post office, and diagonally across the street from Film Row, and the entire office is finished in mahogany, and equipped throughout with mahogany fixtures and furniture. The poster department and projection room occupy the spacious daylight basement. The horseshoe balcony on the main floor is used by the Pathe sales force, also the Hodkinson and American representatives.

Under the administration of Manager Jimmie Hill, jr., business increased to such an extent that Mr. Wessling appointed W. T. Yoder their south Texas representative, to the position of assistant branch manager.

Viola Dana Is Baby Vamp

In "Diana Ardway," Viola Dana portrays a baby vampire. The story is from Van Zo Post's novel, directed by Herbert Blache under the personal supervision of Maxwell Karger, director-general of Metro.

Milton Sills, loaned to Metro by Goldwyn, is Miss Dana's leading man. Others in the cast are Lloyd Hughes, Frank Currier, George King, Lilie Leslie and Alice Knowland.

Electric Signs Advertise Selznick Pictures



News of "Upstairs and Down"

Huge Electric Sign on Broadway Flashing the OLIVE THOMAS receives great advertising through two big electric signs, advertising Selznick Pictures, which have been installed at Times square. These carry the simple announcement, "Myron Selznick Presents Olive Thomas in 'Upstairs and Down,' Direction Charles Giblyn." This is said to be the first step taken by Selznick Pictures Corporation in what is heralded as a nationwide campaign of advertising.

One of these signs, 32 ft. x 34 ft., is located on Broadway between Forty-fifth and Forty-sixth streets and is of an especi-

ally novel though simple design. The letters of the word "Upstairs" in "Upstairs and Down" run upwards on a diagonal, each letter standing on the outline of a step of stairs.

The lettering in the sign burns steadily, only the outline of the stairs flashing on and off. Each step flashes separately, giving the impression of an ascending movement. This installation was worked out as a suggestion for exhibitors who will later be booking the picture.

The other sign, at Forty-second street and Seventh avenue, is about the same size, but owing to the shape it was impossible to use the stairs design, which calls for an almost square area of illumination.

Negotiations are now said to be under way for still a third Selznick Pictures sign. Arrangements have been practically completed for this structure, which when in operation will be the largest amusement sign of its kind in the city and will practically blanket Times square with Selznick Pictures illuminations, so that from no point of this center of the world's theatrical life will it be possible to escape the Selznick advertisements.

From the response which has been received to the preliminary advertising to exhibitors, it is obvious that the new corporation has awakened keen interest throughout the country. Applications for franchises are being received steadily and the company expects to make an important announcement of its plans concerning these franchises within a short time.

Four Under Way and One in Preparation

WITH four productions rounding into shape for screen presentation and the fifth in the casting stages, Maxwell Karger, director general of Metro, has things humming on the West Coast. The four under production are "The Blind Man's Eyes," starring Bert Lytell; "The Island of Intrigue," with May Allison in the principal role; a fast-moving Hale Hamilton picture, "Johnny on the Spot," and a comedy-drama for Viola Dana entitled "Diana Ardway." The title of the fifth production, in which Miss Wehlen is to appear, has not been announced.

"The Blind Man's Eyes" has to do with the fight of a man wrongly accused of murder to vindicate himself before the world and the girl he loves, and to bring retribution and justice to those who broke faith with him. Opposite Mr. Lytell in this drama appears Naomi Childers. The remainder of the cast includes Joseph Kilgour, Frank Currier, Richard Morris, Morris Foster, Gertrude Claire and Mignon Anderson. June Mathis adapted the photoplay from the novel by William McHarg and Edwin Balmer. John Ince is directing.

Many of the scenes for "The Island of Intrigue," in which May Allison is starring, are to be taken on the island of Santa Cruz, off the California coast near Santa Barbara.

Hale Hamilton will be seen in "Johnny on the Spot" as a young man under a double handicap. He is afflicted with literary

aspirations and carries a misguided notion that everything comes to him who waits. Playing opposite Mr. Hamilton is Louise Lovely, as the young girl who wouldn't come to the calmly waiting Johnny. Lilie Leslie, Ruth Orlamond, Edward Connelly, Philo McCullough, Hardee Kirkland, Fred Warren, Neal Hardin and Oral Humphreys are others in the cast. Harry L. Franklin is directing.

Viola Dana has the part of a tomboy vampire in "Diana Ardway." Milton Sills, by arrangement with Goldwyn, has been chosen as Miss Dana's leading man. Mr. Sills will be remembered as the star of "The Honor System." Lilie Leslie, who appears also in "Johnny on the Spot," is included in the cast of "Diana Ardway." Frank Currier, Lloyd Hughes, George King and Alice Knowland are in support. The story is one adapted by John H. Collins from the original narrative by Van Zo Post. Herbert Blache is directing.

Ford Will Take Company to Japan

Francis Ford, who sail for Japan the middle of March to make an Oriental serial, will be accompanied by Mae Gaston, Elsie Van Name, Phil Ford, Pete Gerald, Jerry Ash, Johnny Thwaites and Harry Ellis Dean, business manager of the company. The serial will be produced in Japan.



Monroe Salisbury is featured by Universal in "The Millionaire Pirate"

James J. Corbett Is Publicized

Universal Finds It Easy to Secure Newspaper Publicity for Its Newest Star, the Former Champion

UNIVERSAL believed that James J. Corbett was known to many millions of persons who would anxiously await his screen appearance. When it recently signed the former champion to appear in serials it was confident that it had secured a star of the first magnitude.

As a test, however, of Mr. Corbett's popularity, and to find out if people had by any chance forgotten what Corbett looked like, the Universal publicity department sent a picture of the star, with a bandana handkerchief covering half his face, to photoplay editors and sporting editors throughout the country with a caption, "Who Is He?" Several hundred newspapers published the cut with a brief sketch of the "mysterious stranger's" life.

During the past week hundreds of letters from all parts of the country are reported as having come into the Universal offices, having been forwarded by the editors, and they maintain that it takes more than a handkerchief to conceal the identity of the man who won millions of admirers by his

work in the squared circle and as a star of many big theatrical successes.

Corbett is now working on the third episode of his first serial at Universal City under the direction of James W. Horne. According to Joe Brandt, who is at the Pacific Coast studios supervising the production of three serials, "Gentleman Jim" is taking to film work like a duck to water. The story of the serial, "The Midnight Man," is partially built around Corbett's experiences and the former boxer and stage star is among the first to arrive at the studios for duty in the morning and among the last to leave.

So enthusiastic about his screen work is Corbett that at his Hollywood bungalow he has established a gymnasium and practices various of his proposed "stunts" with a corps of "supers" every day.

Since his arrival at Universal City Corbett has received many visitors daily, among them being a number of old friends from Los Angeles and San Francisco, in which cities Corbett explains he "got his start."

Casting Director Arthur Hoyt states that he is having difficulty in obtaining "extras" to appear in scenes in which "Gentleman Jim" is required to demonstrate his fistic ability.

Comedy Drama Now Viola Dana's Specialty

METRO considers that the success of its recent comedy dramas starring Viola Dana has been so pronounced that during the coming twelve months they will provide her with stories of the comedy drama type.

They declare that the heartiness of the reception accorded Miss Dana in this sort of story is found in the welcome given "The Gold Cure," her most recent release.

The production now in work at the Metro studios at Hollywood, "Diana Ardway," is of this same type. It finds a young girl very much in love with a playwright. She is rather a tomboy type, and to win the man she wants she has to assume an absurd amount of dignity and manner.

From what can be learned from the director and from reports upon fragments of the early parts of the film already developed, Miss Dana has never been better than in this rollicking, human comedy of youth.

Metro declares that it would seem that the public does not want Miss Dana ever to grow up—quite, and that they would rather see her as a girl of the age before that of the "young lady," when there is still something of the boy left in her character.

The popularity of all those pictures in which the little Metro star is found inserting herself every now and then in boys' clothes is declared to be evidence of this demand for everlasting youth on the part of the public.

Blackton Has Completed "A House Divided"

J. Stuart Blackton has completed the actual filming of his newest production, "A House Divided," and is now engaged on the cutting and titling of the picture.

"A House Divided" is Anthony Paul Kelly's screen adaptation of the widely read novel, "The Substance of His House," by Ruth Holt Boucicault, and is described as one of the most dramatic problem stories ever screened by Commodore Blackton.

It is a modern story of love, marriage and divorce, the plot dealing with the sanctity of marriage and the sacrifice and renunciation to be expected of love.

The novel is said to contain that romantic appeal which film devotees, particularly the feminine contingent, whose opinion after all makes or breaks a production, demand.

Its principal locale is England, with several scenes set in France and America. High political and social life, particularly of the British capital, is pictured in many settings as spectacular.

"The Unpardonable Sin" Gets Big Circuit

Garson and Neilan's ten-reel production of "The Unpardonable Sin," starring Blanche Sweet, will have its premiere in New York City first instead of the West Coast, and prints were shipped from Los Angeles, January 25.

This production will tour the country as a big special production with special music and at advanced prices. A circuit of legitimate theatres has contracted for the production which will be exploited in a high class manner in leading theatres, it is announced.

After the New York opening it will have its Chicago premiere and then appear in the various combination houses in other principal cities. It is stated that at the very first view the legitimate circuit management contracted for "The Unpardonable Sin" immediately.



Alma Rubens and Jack Conway, in "Restless Souls," Triangle Play



No More Short Subjects for Billie Rhodes. Her Picture in the Center Shows How Happy She Is that Big Features Are to Be Her Forte. Robertson-Cole Company Is Starring Her and Releasing Through Exhibitors Mutual. The Pictures on the Left and Right Display Interesting Moments in Her Feature Production

Ince Fairly Settled in His New Studios

At his new studio at Culver City, California, it is stated that Thomas H. Ince is now getting fairly settled, and as one facility after another is provided, it promises to be one of the most completely and satisfactorily equipped plants for making motion pictures in the world.

In effect, it is said to have more of the appearance of a Southern manor than anything in the nature of a manufacturing institution. The administration building resembles George Washington's home at Mount Vernon, only being much larger in size.

There is a sweeping front yard which will be in lawn and dotted with trees and flowers. The administration building practically hides from view the studio stages and other buildings.

Norma Talmadge Pictures Are Reissued

Seven Norma Talmadge pictures will be re-issued by Southern Triangle Pictures Company, according to announcement.

They are entitled "The Devil's Needle," "Fifty-fifty," "Missing Links," "Martha's Vindication," "Children in the House," "Going Straight" and "The Social Secretary"; two pictures, "The Girl of the Timber Claims" and "Betsy's Burglar," in which is starred Constance Talmadge, and "Peggy," the production with Billy Burke as a stellar attraction.

This series will be released through Triangle offices in Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha, where bookings can now be arranged.

Sais with Hayakawa

The leading woman playing opposite Sessue Hayakawa in his newest screen production is Marin Sais. The feature is entitled "Bonds of Honor" and was made by Haworth Pictures Corporation.

Miss Sais is a native daughter of California and is considered one of the best known leading women on the West Coast. Exhibitors Mutual exchanges will distribute the picture.

Discusses United-World Pact

President J. A. Berst of United Picture Theatres Declares Combination Will Simplify Marketing and Distributing

DETAILS of the agreement arranged by United Picture Theatres of America and World Film Corporation, as published in last week's issue of MOTION PICTURE NEWS, have since been emphasized from Los Angeles by J. A. Berst, president of United, and the acquisition of the Peerless Studios at Fort Lee, N. J., is also explained.

According to announcements, the work of enlarging the studios has already started and a stock company organized for the purpose of making big productions at Fort Lee.

It is contemplated to make only big features of the type of "Stolen Orders" and "Sporting Life." Some of the productions will feature big stars while other productions will present all-star casts.

It developed that some of the backers of the Peerless Studios were also interested in the World Film Corporation and the advantage to distribute through the World became immediately apparent, as it was considered that the World organization, under the presidency of Mr. Ricord Gradwell, had improved to the highest degree of efficiency.

Mr. Berst in the interview said: "It is certain that the combination of the sales organization of United with the distributing organization of the World, will make the greatest business force in the marketing of film in the industry."

"Without creating any stir, the United has spread its propaganda among the most potent forces in the film industry and, by gathering around us men of known business judgment, we have attained enormous strength of membership. Right now, the United is the greatest outlet in the United States, if not the entire World, for the distribution of pictures."

"Thirteen hundred theatres throughout the United States are now enrolled as members of the United Picture Theatres of America, and the number is daily increasing. Every important city and town

in the country is represented in the list. From far-off New England to Los Angeles great theatre chains have joined the circuit.

"Poli's circuit of New England, stretched its friendly hands across the continent to join with the California and the Alhambra theatres in Los Angeles. Turner and Dankin of San Francisco, and the Peoples' Amusement Company of Portland, Oregon, are represented."

"Between those distant points, other great theatres are members of the United. The Crandall Circuit of Washington, D. C., with nine houses; Lubliner and Trinz, of Chicago, with fourteen theatres, are evidences of the strength of the new combination."

"Important figures in the film industry are also identified with this movement. Grieves and Ellison of Denver, Herman J. Brown of Boise City, Idaho, head of the Idaho Exhibitors' Association; W. D. Nevills of Dallas, Texas; Richards and Flynn of Kansas City, Mo.; Saul S. Harris of Little Rock, Arkansas, the Schaffer houses in Chicago, in which controlling interest is held by Peter J. Schaffer, president of the Exhibitors' League of America; Charles H. Miles of Detroit and Cleveland, who is a power in the vaudeville world; Tom Sax of Milwaukee, Whitehurst and DeHoff of News and Garden theatres, Baltimore, the Stanley Mastbaum interests of Philadelphia, the Mark Brock interests of Syracuse and Buffalo, N. Y., also owners of the Strand theatre of New York City; Jake Wells Circuit of Richmond, Va.; Ruben and Finklestein of Minneapolis; Max Spiegle of the Strand theatre, Newark, N. J.; Barton and Olson of Indianapolis, Ind.; Joe Ricketts of Phoenix, Ariz.; the Nick Diamis Circuit of Arizona; the Majestic Amusement Company of Memphis, Tenn., and the Harris-Davis Enterprise controlling first-run theatres in Pittsburgh, Louisville, Cincinnati, Dayton, Columbus and Detroit."

DOROTHY PHILLIPS

in
Allen Holubar's
Superproduction

The HEART of HUMANITY

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"If there was ever a picture made that would come near to pleasing 100 per cent of the audiences, this is surely the one!"

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JANUARY 25

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The
PICTURE THAT
WILL LIVE FOREVER

Coming Program Offerings

Six Universals on February List

Edith Roberts, Monroe Salisbury,
Mary MacLaren, Fritzi Brunette,
Priscilla Dean and Carmel
Myers Are the Stars

SIX photoplays, each possessing a distinctively different theme, are released by Universal during February.

The first of the six was "Sue of the South," which features Edith Roberts. W. Eugene Moore produced the story from a script suggested by Maud Reeves White's novel. Ruby LaFayette, James Farley and P. S. Pembroke are in support of Miss Roberts.

February 10 brings two film dramas produced by Rupert Julian, one featuring Monroe Salisbury and Ruth Clifford entitled, "The Millionaire Pirate," and the other a Special Attraction starring Mary MacLaren and entitled "Creaking Stairs."

"The Millionaire Pirate" deals with buccaneers ancient and modern and has been produced from the screen adaptation of Emil Nyitray's Hungarian story. Harry Holden, Clyde Fillmore, Jack Mower and Lillian Langdon are in support of Mr. Salisbury and Miss Clifford.

Evelyn Campbell wrote the story from which "Creaking Stairs" has been adapted, and in support of Miss MacLaren are Jack Mulhall, Herbert Prior, Clarissa Selwyn and Lucretia Harris.

February 17 will see the release of "The Sealed Envelope," a Douglas Gerrard production, featuring Fritzi Brunette, supported by William Sheer, Joseph Girard and Martha Mattox.

On February 24, Priscilla Dean in a vehicle now bearing the tentative title, "The Rose of the Night," will be released.



Mae Murray Plying Her Trade in "Danger—Go Slow"—Universal Special

Tod Browning produced the film play, and Waldemar Young prepared the scenario for the film from the story by Evelyn Campbell, Wellington Playter, Lon Chaney Spottiswoode Aiken and Gertrude Astor are in the cast.

Simultaneously with the release of the Dean feature will come a Carmel Myers feature entitled "The Little White Savage," produced by Paul Powell from Waldemar Young's scenario of Francis Greene's story.

First Paramount-Drew Comedy February 2

Mr. and Mrs. Sidney Drew return to the screen in "Romance and Rings," the first of the Paramount-Drew comedies, produced by the V. B. K. Film Corporation, of which Amedee J. Van Beuren is head. The first of the Drew comedies under the new management was released by Paramount February 2.

"Romance and Rings" was written by Emma Anderson Whitman and pictures the wedding of Henry and Polly. Henry, with characteristic forgetfulness, discovers at the last moment that he has left the wedding ring behind, but his old friend, Jimmy Teasdale, comes to the rescue and prevails upon his wife to loan hers for the occasion. But when the ring is placed on Polly's finger it is there for keeps, and the efforts of Henry and Jimmy to placate Mrs. Teasdale and at the same time keep Polly in ignorance of her husband's neglect are productive of much merriment.

"Restless Souls" Features Alma Rubens

"Restless Souls," featuring Alma Rubens with Jack Conway, Miss Rubens' former director, playing the leading male role, is the Triangle release for the week of February 2. It is a screen version of a story by Cosmo Hamilton. William C. Dowlan directed. In the supporting cast are seen J. Barney Sherry, Harvey Clark and Eugene Burr. The story tells of two women, friends since girlhood, both unhappily married and both living unsatisfactory lives in their different environment.

Northrup Has Heavy Role in Nilsson Feature

Harry S. Northrup has been engaged by Maxwell Karger, director general at the Metro studios in Hollywood for the "heavy" role of Austin Leyburn in "The Way of the Strong," a forthcoming Metro production in which Anna Q. Nilsson is to be featured. "The Way of the Strong" by Ridgewell Cullum, adapted for the screen by Finis Fox, is a story of Alaska and the great northwest. Edwin Carew is directing the production under the personal supervision of Maxwell Karger.



Edwin Carew, Metro director

Paramount Offers Five Two-Reel Comedies

FIVE two-reel comedies for the month of February are offered by Paramount, according to Walter E. Greene, vice-president of Famous Players-Lasky Corporation, in charge of distribution.

"For the first time in the history of our company," says Mr. Greene, "we will release in a single month an average of more than one comedy a week. This forward step is made possible by the acquisition of the Mr. and Mrs. Sidney Drew comedies, the first of which, 'Romance and Rings,' is released February 2. Our original schedule called for fifty-two comedies during the year 1918-19, and our contract for twelve Drew pictures adds one a month from now on."

"Also scheduled for February 2 is 'One Every Minute,' a Paramount-Flagg comedy in which are humorously chronicled the experiences and woes of a young bumpkin who believed he could become another Douglas Fairbanks 'if he only had the chance.' The leading roles are played by Olin Howland and Florence Dixon.

"On February 9 we release 'Rip & Stitch, Tailors,' from the Mack Sennett studios. The featured players are Harry Gribbon, Myrtle Lind, and the popular fat comedian, Hughie Mack, who recently joined the Sennett forces.

"The release of February 16 is the Paramount-Arbuckle comedy, 'Love,' written by 'Fatty' Arbuckle and Vincent Bryant, in which the big comedian promises more than the usual number of comedy surprises with himself of course, as the central figure. In this comedy a new leading woman, Winifred Westover, is introduced.

"The final release for the month, on the 23d, is the Paramount-Mack Sennett comedy, 'East Lynne with Variations,' promised as a convulsing travesty on the famous old drama. Ben Turpin, Charles Lynn, Alice Lake and an all-star cast are featured."

Classified Ads on Page 898

VITAGRAPH PRESENTS WILLIAM DUNCAN IN "THE MAN OF MIGHT"

SUPPORTED BY AN ALL-STAR CAST INCLUDING
EDITH JOHNSON & JOE RYAN

A WONDERFUL MELODRAMATIC SERIAL BY ALBERT E. SMITH & CYRUS TOWNSEND BRADY
SEE IT AT YOUR FAVORITE PICTURE THEATRE



Twenty-four-sheet poster which Vitagraph is putting all over the country as part of its campaign on "The Man of Might," William Duncan serial

Mae Marsh Portrays a Porch Climber

In "The Bondage of Barbara," her recent Goldwyn, Mae Marsh is described as demonstrating that she is as agile as a professional porch climber.

The sight of the appealing star shortening the distance between herself and the roof with all the skill of a lively boy—or an experienced burglar—is declared to be one of the many interesting moments in her new play.

What is said to be genuinely amusing is that she did not have to practice the feat, but shinnied up the post like a veteran.

Lillian Walker Finishes "Fixing It"

The second Lillian Walker production for Hodkinson has been finished at the Robert Brunton Studio in Los Angeles and a print has been received and viewed by officials of the W. W. Hodkinson Corporation, distributors, and Lillian Walker Pictures, Inc., producers.

"Fixing It" is the title chosen for the picture, which is adapted from John Breckenridge Ellis' novel, "Fran." William P. S. Earle directed it from the scenario by himself and Arthur Edwin Krows. The release date has been set for February 24 through Pathe exchanges.

"The Wicked Darling" Is Priscilla Dean's Next

Universal announces that the latest Priscilla Dean special attraction has been given the title "The Wicked Darling." The film feature was produced under the tentative title of "The Rose of the Night" and adapted from the story "The Gutter Rose."

Tod Browning directed the filming of the story and the opinion of Universal is that it is Miss Dean's best screen work to date.

Williams Heads Vitagraph's February List

"THE HIGHEST TRUMP," starring Earle Williams, heads Vitagraph's list of February releases. Mr. Williams appears as a secret service agent.

His most popular characterizations have previously been given in this type of role, and this, together with the fact that he is co-author of the story, which is said to be of the most unusual ever brought to the screen, holding many moments of dramatic tensi and surprising climaxes, is perhaps responsible for the heavy pre-release write-up.

Mr. Williams himself classifies it as the most satisfactory photoplay in which he has ever appeared. His role in "The Highest Trump" presents him with the first opportunity he has ever had to interpret his own dramatic creation.

His collaborator in this story, H. H. Van Loan, is well known as a writer of scenarios and dramatic playlets, and he is also a frequent contributor to many leading American periodicals.

Mr. Williams has a dual role in this feature, said to be different than is generally seen in connection with this dramatic classification. He is first seen as Richard Paget, summoned from his work in Washington to the home of his twin brother, John, who has been lured along the path of dishonor, finally taking the only way out for one of his weak character—suicide.

Then follows the discovery of his brother's body by Richard, and it is in this scene that the only piece of double-exposure of the production appears. In a production handled with less finesse, it is stated that this bit of technical perfection could perhaps have been dispensed with and the continuity of the story would not have suffered.

But James Young, who is again directing Mr. Williams, decided that the insertion of these few feet of special camera-work would tighten up the story and make it triply convincing, and the double exposure was then made.

Stage Women War Relief Films Are Shown

First showings outside New York were made January 26 and 27 of the first five two-reel photoplays produced by the Stage Women's War Relief for distribution through Universal exchanges.

H. M. Berman, general manager of Universal exchanges, and Tarkington Baker, general director of publicity, staged special showings of the films at Pittsburgh on Sunday and at Chicago the day following.

At Chicago the first five films of the series of twelve to be made by the Stage Women, and known as the Stage Women's Green Room series, were displayed before several hundred exhibitors, editors, critics and city and state officials, and presented with special music.

Alice Joyce Makes Hit as Comedienne

Alice Joyce's latest Vitagraph release, "The Captain's Captain," presents the star in a light comedy role. Since the picture's release, Vitagraph reports that exhibitors have commented on the question whether Miss Joyce is more likeable as a comedienne or as an emotional actress. Tom Terriss who has handled the megaphone in the production of many of Miss Joyce's late successes, directed "The Captain's Captain."

In chief support of the star is seen Arthur Donaldson, one of the screen's best character actors. Others in the cast are Percy Standing, Eulalie Jensen, Julia Swayne Gordon and Maurice Costello. The screen version was made from James Cooper's "Capt'n Abe-Storekeeper."



Peggy Hyland, William Fox star, was interrupted by the photographer while reading her issue of **MOTION PICTURE NEWS**, the dominating trade paper of the industry

Bimberg Verifies Fox Re-Issue Contention

FOLLOWING investigations into experiences which exhibitors throughout the country have had with revised editions or reissues of pictures previously released, the William Fox Exhibitors Service Bureau reports that William Fox's contention that the revised editions of the Great Nine Fox reissues are affording exhibitors unusual opportunities for making profits.

A case in point is cited, in reports received from B. K. Bimberg, who operates five theatres in New York, among them being the Schuyler and the Broadway Photoplay, two of New York's West Side theatres in the upper Broadway section. In speaking on this point Mr. Bimberg said: "I think this condition will be true in the case of practically every exhibitor in every city.

"It is a fact that screen patrons have increased by many thousands during the past two years. A very great number of present regular attendants never had been in a big theatre two years ago. Why shouldn't they want to see these fine pictures?

"Price, of course, is a consideration, but it is obviously true that the producer can offer pictures like the Great Nine at a lower rental than he would have to charge if he were producing these same pictures now. Costs have mounted skyward in the past two or three years. So I, for one, am quite ready to accept Mr. Fox's contention that it would cost him a million dollars to bring out the Great Nine today. Reasonable price, of course, means nothing if box office value is not there; but in the Great Nine I have such stars as Theda Bara and William Farnum and two such plays as 'Regeneration' and 'The Soul of Broadway.' The Great Nine are more than meeting the exacting demand of my clientele.

"I booked the Great Nine because I know they are excellent photoplays that would be actually new to most of my patrons. I have already shown two of the releases, 'The Servant' with Theda Bara, and 'Fighting Blood' with William Farnum. My business has been big and my patrons are highly pleased.

"Faith" Is Released Starring Bert Lytell

RICHARD WASHBURN CHILD'S story "Faith" in screen adaption was released by Metro February 3 and has Bert Lytell in the stellar role.

The story is said to be no less thoroughly American, straightforward and effective than the young Metro star. It concerns the regeneration of a young man through the constant faith of two women: one the girl of his boyhood dreams, the other his former teacher, who in the absence of a mother to guide him, undertook the task herself.

Playing opposite Mr. Lytell in "Faith" is Rosemary Theby. Never before in any of the many parts whose impersonation has won for her the place she holds on the screen and in the hearts of the picture public has Miss Theby been more radiant or as entirely charming as in the role of Charity Garvice, it is declared.

So extraordinary were the possibilities of the original story that especial care has been taken with the scenario. This is the joint work of George D. Baker and A. G.

Kenyon, of the Metro scenario staff.

The part of the eccentric banker is played splendidly by Edwin Stevens, and that of his wife by Nancy Chase. Edythe Chapman has made the most of the sympathetic part of the loyal school teacher, Martha Owen.

Pearl White Will Battle Fifteen Rascals

Fifteen villains, one for every episode of her new Pathe serial, will clash with Pearl White, according to the fight news coming from Pathe's publicity department.

"In Secret" is the title of the Robert W. Chambers serial and the story has been so constructed that unlike the ordinary serial, one villain cannot harass the star throughout the entire thirty reels.

In each episode Miss White is scheduled to dispose of a villain. George B. Seitz, the director, has been confronted with the task of finding fifteen screen villains for his serial.

Novel Role Provided for Gladys Leslie

In the Vitagraph feature released February 10, a very novel role is said to have been enacted by the star, Gladys Leslie.

"Fortune's Child" is the name of the feature and the story pictures Miss Leslie beginning as a little drudge in a cheap boarding house but when circumstances force her out of her home, such as it is, she falls in with a prize-fighter who has run across a lost baby.

The story was written by Lawrence McCloskey and directed by Joseph Gleason, and the supporting cast includes Miriam Miles, Denton Vane, Kempton Greene, Stanley Walpole, Frances Mann, Jessie Stevens, Fred Smith, Shirley Brule and others.

Jewel Production Commended by Baker

Following the presentation of Jewel's production, "The Heart of Humanity," before members of the Press Club, Washington, D. C., the Washington Herald quoted Secretary of War Baker as making the following statement in praise of the picture:

"It is a valuable picture. It brings to us in a forceful manner the sacrifices which were made both at the front and at the fireside to free the world and place love in its rightful place. The picture has touched me deeply and as it speeds towards the end I hope that it will help in bringing about some sort of league of nations, binding together civilized men, which will chain the hyena, gone mad with lust and ambition."

"Made in America" Is Released Feb. 16

W. W. Hodkinson Corporation announces that "Made in America," produced by Ashley Miller and published and marketed by Hodkinson, will be released for distribution through Pathe exchange on Sunday, February 16.



Norma Talmadge, in "The Probation Wife." Select Pictures Star Series



Ralph Ince, director of the first S-L picture, starring E. K. Lincoln

Independent Books Heavily on 10-20-30 Series

According to reports received from all sections of the country where Independent Sales Corporation's 10-20-30 series have shown, by Lynn S. Card, general sales manager, the series is giving every satisfaction.

"Since the announcement of our first release, Evelyn Nesbit and her son, Russell Thaw, in 'Her Mistake,' on this fixed-price plan," said Mr. Card, "the exhibitors of the country began to get their contracts in, but since the release of our second picture, J. Stuart Blackton's production, 'Life's Greatest Problem,' in which Mitchell Lewis is starred, our branches throughout the country have gone way ahead of all expectations in the matter of securing contracts, the largest percentage of them coming from first-run houses.

"In launching this \$10.00-\$20.00-\$30.00 fixed price plan for this series Frank Hall, president of Independent, worked on the idea that an equitable contract and a fair price would induce a volume of business, giving double the number of playing days or the pictures sold under this plan, which would more than offset the difference between the uncertain elastic prices and the extremely reasonable fixed prices of the independent. That Mr. Hall's idea has proved practical and profitable beyond a doubt is evidenced by the contracts."

Two Billy West Comedies Under Production

Billy West has completed the first two of his comedies under the Bull's Eye banner and is working on the third and fourth. To make up for lost time owing to an attack of influenza, the comedian is working on two comedies simultaneously. Nat H. Spitzer, studio manager, discovered that with a sufficient number of settings, Billy could go from one to the other, since his "make-up" is almost the same. And Billy is doing so, with the result that two of them are being made at the same time in the Hollywood studio.

The Independent Field

Considers Canadian Exhibitors

Initial S-L Feature, Starring E. K. Lincoln, Is Made to Meet Requirements of Theatre Managers of Canada

CONSIDERABLE interest is being manifested by the leading exhibitors of Canada in the progress of the initial S-L Production shortly to be presented under the auspices of Arthur H. Sawyer and Herbert Lubin.

Prior to their recent advent in the field of picture making through the acquaintance of E. K. Lincoln as the star of a series of special S-L Pictures directed by Ralph Ince, Messrs. Sawyer and Lubin were recognized as successful distributors of special productions in the Dominion.

For several years they handled the entire feature output of the Metro program in Canadian territory, during which period they were responsible for many successful innovations in the matter of exhibitor co-operation and original film exploitation.

Due to methods of fair dealing during their control of the Canadian Metro Franchise, the organizers of S-L Pictures possess the confidence of the leading showmen in that territory.

In forming an organization for the production of a series of special vehicles pre-

sented E. K. Lincoln as star under the personal direction of Ralph Ince, Messrs. Sawyer and Lubin have borne in mind the peculiar requirements of the Canadian exhibitor.

Understanding the type of special picture best fitted to please motion picture audiences of the Dominion and with a thorough knowledge of the wants of the Canadian exhibitor, it is believed the first S-L Picture will carry an appeal to theatre audiences both in the United States and Canada.

It is understood that certain scenes have been especially filmed for incorporation in the prints which will go to Canada and particular care has been exerted in the matter of titling in this respect throughout the entire length of the film.

The producers of the first starring vehicle in which E. K. Lincoln will appear have endeavored at all times to capitalize their knowledge of the Canadian film situation and it is believed that the exhibitors and distributors of that country will find S-L Pictures admirably adapted to both their commercial and artistic requirements.

It is said to be probably the first time that this angle of picture-making has been given serious consideration by the various manufacturers.

Items in Gaumont Current News Weeklies

Gaumont News No. 44, released last Tuesday, presents as its feature "news" item how the different states of the Union have acted on the "bone-dry" amendment to the Constitution and what will become of the big distilleries.

It also illustrates some of the causes which have resulted in this absolute prohibition.

President Wilson's tour through England is also fully pictured. Many scenes are given showing his reception, not only in London, where he and Mrs. Wilson were personally entertained by King George and Queen Mary, but also in the other English cities he visited. This subject includes the first showing in this country of Mr. Wilson's visit to Manchester, England's great manufacturing center, and Carlisle, where he visited the birthplace of his mother.

Gaumont Graphic No. 444, released on Friday, January 24, contains interesting topics of current interest. In Boston, the emblems carried by the 301st Field Artillery in the European war are turned over to the custody of the State of Massachusetts through Governor Coolidge. In St. Louis the Salvation Army has outfitted a clubhouse for sailors and soldiers at a cost of many thousands of dollars. In Washington, D. C., Uncle Sam is selling his surplus stock of airplanes, 1,200 of which, with 2,000 extra motors, are offered to the highest bidders. On the Pacific Coast, Mexico's navy, consisting of one lone ves-

sel, the "Morelos," has been junked after many battles with the insurrectionists. Interesting views from Hoboken show the embarkation officers under whose supervision nearly two million soldiers were safely embarked for Europe.

One of the most interesting installment in Gaumont's popular series, "Flying for Uncle Sam," is covered in this number of the Graphic, showing how airplanes are used for bombing purposes.



Nonette Rio, featured in Superlative Films



Capt. Ugo D'Annunzio, Son of the Italian Poet; Dolores Cassinelli, the Star, and Leonce Perett, the Director

Robbins Reports on Fox Independent Plan

HERMAN ROBBINS, acting general manager, Fox Film Corporation, reports, in the following statement, the success attendant upon William Fox's releases on the independent market. He selects as an example, Fox's production of "Salome," starring Theda Bara.

"Never have I known a feature to jump into such immediate favor with exhibitors. We have received numerous wires and letters regarding 'Salome' bookings, yet we have hardly started a selling campaign. The mere announcement that 'Salome' was on the market as an independent attraction was, apparently, all that was necessary. If I may judge from the present demand, this feature is going to outrank the earlier Theda Bara super-production, 'Cleopatra,' as a box office attraction.

"Another matter of interest is the large number of week and two-week runs. Even one and two-day houses realize that they cannot meet the demands of their public on this photoplay with a short-time showing. Our New York City branch office,

where 'Salome' has been shown at a number of local houses, informs us that such a heavy business is being done that in many cases box offices have had to be closed because the theatres were packed to absolute capacity."

Big business has resulted from every showing of the film. From many letters reaching the Fox offices, one is from A. J. Mack, manager of the Hill theatre in Newark, which has a seating capacity of 1,800. "We played 'Salome' for the second time in this city January 9, 10 and 11," writes Mr. Mack, "and although we were handicapped by adverse weather conditions, we played to capacity at every performance."

In Bridgeport, where "Salome" originally had an extended run at the Park theatre at \$1 top prices, Manager P. F. Shea is going to show the feature for another run and charge the same \$1 top as before. Engagements of three and four days are so numerous as to include already over 100 leading picture houses, it is stated.

Screens Another Drury Lane Melodrama

THE screen version of another Drury Lane melodrama is now under production under the direction of Maurice Tourneur, who produced "Sporting Life." Mr. Tourneur is now engaged in rounding out the cast and "shooting" the initial scenes at Culver City, for the screen version of "The White Heather," written by Cecil Raleigh and Henry Hamilton. "The White Heather" will be the fourth independent production by Mr. Tourneur. "Sporting Life," "Woman" and the screen version of Jacques Futrelle. "My Lady's Garter" are the first three of Mr. Tourneur's productions, produced independently. "My Lady's Garter" has not yet been released, but Hiller and Wilk, selling agents for Mr. Tourneur's productions, announce that the production will have a Broadway showing soon.

"The White Heather" was first produced at the Drury Lane in London in 1897, and at the Academy of Music, in New York later. Amelia Bingham played

the heroine and Miller Kent had the leading masculine role. Richard Bennett had a small role. "The White Heather" is not a racing or sporting story, Hiller and Wilk announce, the title being the name of a yacht which is lost at sea. The plot revolves around an unscrupulous nobleman's marriage to a young woman and his subsequent efforts to repudiate the wedding.

Billy West Making Third for Bulls Eye

The third of the new series of comedies that Billy West is now making for Bulls Eye Film Corporation is slated for release on February 15. Work is progressing in the Billy West studios on this feature, and those who are familiar with the story say it will measure up to every standard Billy West has set for himself in this new series. The title will be announced later.

Frank Hall for Efficient Service

Believing that the exhibitor has not had the advertising accessories and copy that he deserves and needs in placing his run before the public, Frank Hall, president of Independent Sales Corporation, has issued orders to his advertising and publicity staffs that the old routine be abolished—that the advertising department of the Independent Sales Corporation must give careful study to every story and every piece of matter they issue, and that they must view the whole situation from the exhibitors' angle.

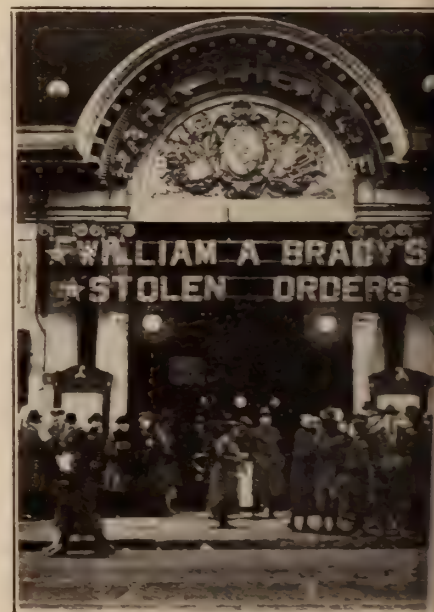
"To help accomplish my desire to give a service that will benefit the exhibitor," said Mr. Hall, "I have engaged men for the department who have had practical show experience. They know the conditions to be met, they know the weak points of the routine advertising matter, and they know the kind of stories the newspapers can best handle.

"Having taken everything into account and having viewed the matter entirely from the exhibitor's angle, I believe the advertising service that goes out with our specials and our 10-20-30 series will be found to be exactly what the exhibitor wants to help him sell seats at his theatre."

Major Thaw Not in Carlton Production

Owing to the impression gained in Boston during the extended run of "A Romance of the Air" that Major William Thaw himself appears with Lieut. Bert Hall and Edith Day in Carle K. Carlton's aerial production, Mr. Carlton makes the statement that Major Thaw is not in the picture, but that Herbert Standing, a supporting player of exceptional ability is the man who was mistaken for Major Thaw.

"The Romance of the Air" is being booked by the Independent Sales Corporation, of which Frank Hall is president and distributed by the Film Clearing House.



Record Receipts Poured Into the Park Theatre, Boston, for William A. Brady's "Stolen Orders" Exhibitor Soriero Booked It in Eight Hours



Mary Boland, in "A Woman's Experience," distributed by Independent Sales Corporation

Interiors Finished for "Thirteenth Chair"

Acme Film Corporation announces that Leonce Perret, who has adapted and is directing the motion picturization of Bayard Veiller's work, "The Thirteenth Chair," for them, has completed the filming of all of the interior scenes for that production, and accompanied by the star and staff Mr. Perret left for Saranac Lake, where the final "shooting" will be done.

There is from four to six feet of snow up near the lake and Creighton Hale, Yvonne Delva and Fraunie French, who went with the company, report that they are devoting their time between scenes to advantage by participating in the outdoor winter sport carnival which is now well under way.

As the photographing of the exterior scenes are said to be generally the last things to be done, it is asserted that announcement of the completion of the production will be forthcoming shortly.

Grace Darling Returns to the Screen

Grace Darling, internationally known to patrons of the movies through the trans-continental trip which she made some time ago for a motion picture weekly, has returned to the screen. The young lady, who numbers among her acquaintances the leading public figures of every town and hamlet in the United States, has been engaged to support E. K. Lincoln in his forthcoming special starring vehicle.

Miss Darling's latest efforts in the film world will be under the auspices of Arthur H. Sawyer and Herbert Lubin, who are at present producing the series of "S-L Pictures" directed by Ralph Ince.

She is a native of New York, has never appeared on the speaking stage and is said to be one of the first film players to appear in special gown creations exclusively designed by Lucile and other famous modistes, in order to properly dress the various roles she has essayed from time to time.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	Buyer	Territory
"Stolen Orders".....	Special Features Film Co., Knoxville, Tenn.....	Alabama, Florida, Georgia, Tennessee.
"Stolen Orders".....	Southwestern Film Corporation, Dallas, Texas.....	Arkansas, Oklahoma, Texas.
"Stolen Orders".....	Midwest Film Corp., Denver	Colorado, New Mexico, Utah, Wyoming.
"Stolen Orders".....	Paragon Film, Inc., Boston.	Connecticut, Maine, New Hampshire, Vermont, Rhode Island, Massachusetts.
"Wives of Men" (Pioneer Film Corp.).....	W. H. Burnside, Youngs- town, O.....	Ohio, Kentucky.

E. K. Lincoln's First S-L Picture Finished

THE final scenes for the special S-L Production starring E. K. Lincoln and directed by Ralph Ince was shot last week and the important work of assembling, cutting and titling will be begun at once.

Due to the importance of the theme, which forms the basis of the first special production to be issued under the banner of Sawyer and Lubin, extreme care is promised in the editing of the many thousands of feet of film which were exposed during the several weeks that the picture was in course of making.

A complete staff of expert assemblers and cutters have been engaged to do the preparatory work of breaking up the various scenes of the picture. In order to preserve the secrecy which has surrounded the entire details of the first S-L Picture as to the nature of the story, the title, etc.,

private quarters have been secured to which no one but the actual workers will have access.

Several of the highest class sub-title artists of the motion picture industry have been engaged to co-ordinate their various efforts in turning out a series of exclusive and beautiful pictorial back-grounds to accompany the sub-titles of the production. In order that this art may be in perfect harmony with the theme of the story throughout, preliminary sketches are being prepared to use temporarily while the first S-L Picture is in the course of assembling and cutting.

When the final editing of the production is begun, the artists will start work on the finished sketches, which will be used to enhance the beauty and pictorial dressing of the film.

New West Series Selling Rapidly

Milton L. Cohen, president of Bulls Eye Film Corporation, now producing Billy West comedies, reports that territory on the new series is selling rapidly and that the only remaining territory on this series includes that surrounded by Seattle, Denver, St. Louis, Minneapolis and eastern Canada.

McClure Syndicating Serial on Roosevelt's Life

A newspaper serial, founded on the dramatic episodes in the life of Colonel Roosevelt, and bearing the same title as the picture, "The Fighting Roosevelts," has been prepared by Charles Hanson Towne, managing editor of McClure's Magazine, and Daniel Henderson, a member of the McClure editorial staff and also in charge of McClure's motion picture advertising. The serial will run in the Atlantic Journal, Chicago Post, Louisville Herald, Denver Times, Springfield (Mass.) Republican, St. Louis Star, Pittsburgh Press, Seattle Times, Everett Herald, Buffalo Courier, Los Angeles Press, Indianapolis Star, Syracuse Herald, Lexington Herald, and contracts for it from scores of other newspapers are pending.



Muriel Ostriche, World film player who devotes time and efforts to re-employment of returning soldiers

Rogers' Snappy Sayings in Graphic

Gaumont's Graphic No. 44 begins a series of snappy sayings by Will Rogers, the cowboy comedian. Will's salutation in this Graphic number is in appreciation of our warm winter. "With prohibition coming on," he says, "people won't have any room in their cellars for their coal."



"A little bit of home in France"—grandmothers of this most heroic of our Allies have a warm spot in their hearts for the American doughboy—From "Under Four Flags"

C. Beecroft in Big Foreign Deal

Robertson-Cole Sells Rights of Entire Film Output for Continental Europe to Chester Beecroft

CHESTER BEECROFT, the American exporter, obtained the rights to the entire film output of the Robertson-Cole Company for France, Belgium, Holland, Switzerland, Spain, Portugal, Italy, and also Egypt, and the moneys involved is declared to be between \$800,000 and \$1,000,000.

Prior to the consummation of this new transaction, which is said to be the biggest involving an American, that has ever been recorded in the film world, Mr. Beecroft was in control of the Robertson-Cole attractions in Russia, Finland, Norway, Sweden and Denmark.

Mr. Beecroft is now on his way to Europe. He sailed for London, and on his arrival will start immediately for Paris, and will go to Copenhagen, Norway, where he will make his headquarters. Mr. Beecroft also has headquarters in Paris, but transacts most of his business from the Copenhagen office.

At the time of his departure he expected to remain abroad for about two months, making preparations to exploit the great list of stars that will come under his control in Europe through his arrangement with Robertson-Cole.

Nearly two hundred productions are involved in the contract just closed. In addition to thirty independent productions, fifty-two Billie Rhodes comedies and twenty-six Jester's. Beecroft will now have to exploit in continental Europe the following stars of the screen world:

H. B. Warner, Sessue Hayakawa, Bessie Barriscale, Henry B. Walthall, Billie Rhodes, William Desmond, Alma Rubens and Grace Darmond in the big special production now being made by Jesse D. Hampton, "What Every Woman Wants."

Each of these stars, with the exception of Miss Darmond, will be featured in eight productions under which the domestic dis-

tribution rights are held by Exhibitors Mutual and the world rights by Robertson-Cole.

Beecroft obtains the Continental rights, not only to the productions now handled by Robertson-Cole Company, but also to all the offerings that will be made for them during 1919.

European motion picture enthusiasts are declared to have already seen and admired most of the players who are featured in the Robertson-Cole pictures, and it was said to be this fact that led Mr. Beecroft to negotiate what is announced as one of the biggest motion picture deals of recent times.

The United Kingdom rights to the Robertson-Cole photoplays will be handled directly out of the London office of the big export concern.

Marcus Beeman, formerly of the Film Division of the Committee on Public Information, will have charge of this office, and will leave shortly for his post. All prints will be made in London and supplied to the London office of Robertson-Cole.

Ford's Character of Phil Kelly Explained

FRANCIS FORD, who has made his character of Phil Kelly in his serial production, "The Silent Mystery," famous, because of Kelly's one-hundred per cent. red-blooded Americanism, tells how he came to create the character. Mr. Ford said:

"Phil Kelly is really an evolution. When I was a boy, characters on his order always fired my imagination. 'The Three Musketeers' and 'Monte Cristo' were my favorite romances, and I think it was shortly after I read the latter famous novel that Kelly began to take shape in my consciousness. I had always wanted to act ever since I was old enough to remember anything at all, and about this time I was filled with an overwhelming desire to impersonate the role of a modern 'Monte

A. H. Sawyer Goes South to Recuperate

The latest prominent figure in the motion picture industry to undergo the ravages of the influenza germ is Arthur H. Sawyer. The Supervisor of Productions for the newly formed organization, S-L Pictures, has been confined to his bed for several weeks with the "fashionable" illness.

He was stricken with influenza following the completion of the initial Sawyer-Lubin production starring E. K. Lincoln. Mr. Sawyer left New York for a month's stay at Palm Beach, Florida, where he hopes to recuperate his strength.

During his absence from the studios of the S-L organization, Herbert Lubin will be in active charge of the various production details.

The work of cutting, assembling and titling the initial S-L offering will be carried out during Mr. Sawyer's absence at Palm Beach. Upon his return it is believed the picture directed by Ralph Ince will be practically ready for presentation to the public.

Exclusive's Tom Mix Series Please Jerseyites

Frank Gersten reports that he has three prints working in the northern New Jersey territory, on Exclusive Features, Inc., series of sixteen Tom Mix two-reel comedy dramas. Mr. Gersten has the exclusive right of distribution for this series in the northern New Jersey territory, and says that he has never handled subjects that have given more satisfaction to the exhibitor.

Recent advices from theatre managers say that these two-reel Tom Mix comedy-dramas released through Exclusive Features have filled a long felt want, that they have been used to great advantage in building up a program and have done excellent business where a more or less "weak" feature had been booked. Theatre patrons have been enthusiastic in the reception of these films. Many people have told the house managers that they have never seen short-reel subjects that contain so much genuine interest and are so full of thrills as these Tom Mix dramas.

Cristo.' Kelly began to embody the realization of that which I held in my mind's eye.

"I admire Kelly—that's why I like to play him, and that's why I've been able to make him appealing to the many thousands of my generous friends in all parts of the country. It has seemed to me that in 'The Silent Mystery' I have embodied him a little more solidly than in any of the other serials or productions."

"The Silent Mystery" is in fifteen episodes and is exploited on the independent market by Hiller and Wilk, selling agents

**MARY MAC
LAREN**
IN
**"CREAKING
STAIRS"**
A
**UNIVERSAL
SPECIAL
ATTRACTION**



Mary Mac Laren

in
RUPERT JULIAN'S
MASTER SUSPENSE DRAMA



"CREAKING STAIRS"

A Genuine Thriller!



You'll be right
there...in the
room with them!



**UNIVERSAL
SPECIAL
ATTRACTION**



Harry Carey
 "Roped" "Hell Bent"
 "Three Mounted Men"



Priscilla Dean
 "Kiss or Kill"
 "The Wildcat of Paris"



Dorothy Phillips
 "The Talk of the Town"



Mac Murray
 "Danger-Go Slow"



ERE is a thought for Exhibitors.
 This Company does not imitate.

The pictures that other people make do not interest us. The only producers we compete with are — ourselves. The only standards that we know are—

our own. And these standards step forward with each and every Universal Special Attraction that we make. The

UNIVERSAL SPECIAL ATTRACTIONS

that we are producing today are the best that anyone in the world can produce—today. Tomorrow, they will be better — because we are constantly making them better.

You—who want the best the market can produce—introduce this group of unusual productions to your people. They will never see anything more interesting while you will find few things more profitable.

Carl Laemmle

President

Universal Film Mfg. Company
The Largest Film Mfg. Concern in the Universe
 1600 BROADWAY NEW YORK CITY

Special Service Section on

Mary MacLaren in "Creaking Stairs"

WHEN you come to the exploitation of this story you want to take into consideration the value of the title of "Creaking Stairs." It suggests mystery all the way through and that is the chief point to impress upon your readers in your advertising—the suspense that is maintained.

We would build the greater part of the advertising on the title, the star, the director and a few other points and not talk very much about the story, for the word-of-mouth advertising that you are going to get on this picture is going to result from the very element of suspense that we have suggested.

Keep within the limits of the story in your selling talks. You do not need to make this production more suggestive than the story itself. There is something of the sex element brought in in the introduction, but anything that you say to make this harsh and to give the wrong impression is going to result in dissatisfied patrons. *We would build the selling points around the unexpected turnings of the plot.*

HERE is the story: "Dearie" Lane is employed in a flower store, and she is very much in love with Fred Millard, but she constantly keeps him from asking the final question. In the meantime during one of the visits of Fred to the flower shop there appears Mark Winfield, a rich roué, for whom "Dearie" shows a marked aversion. Just as another of the girl clerks is pinning a boutonniere on him he is seized with an attack of his heart, but is finally revived. A little later when "Dearie" and Fred are having a picnic for two he urges his point and the girl finally tells him that some time ago she yielded to the love for beautiful clothes and luxuries that she did not possess—and to Winfield.

But Fred's love is so great that he forgives this girl who is so evidently sorry for her mistakes and they marry and go to their little home to live. And even when the husband comes upon her closing a mysterious trunk he agrees to never look into it, but to regard it as "her secret."

In the meantime they have taken a boarder, a woman who is known in the cast as "The Buyer." And also the wife has gotten behind with the rent. The agent has called several times, the wife each time having the negro servant say that she is not in. Finally the owner himself comes and it proves to be none other than Mark Winfield. There is a scene which fades away as Winfield asks for a drink and next we see him stretched on the floor.



MARY MACLAREN
in "CREAKING STAIRS"

Star stock cut available at Universal Exchanges

DISCOVERY of the body is made by the woman buyer and also by the negro servant. The buyer is afraid to have her reputation ruined by what she thinks to be a murder and the negress is terrorized into the plan, so the body is carried to the attic. There is a series of tense moments here with flashes of the husband starting home on a trolley car, the scenes of the women carrying the body up the stairs, then forgetting the man's coat, which he had removed, and then the hat, which as a last resort is kicked under a couch just as the husband enters.

Then comes up a great storm, and incidentally, here are some of the finest rain scenes that have ever been put into a motion picture. At midnight the three women undertake to carry the body from the house, but the creaking stairs awaken the husband, but not in time to find out what is happening. But he finds the women are absent and when they come back with their garments dripping he accuses his wife.

But a policeman discovers the body at the place where the three have deposited it, and though they have escaped, the detectives call at the various houses he owns asking whether the roué has been there during the day. There come denials, but the husband is unconvinced. Then he finds the hat under the couch. All of his jealousy is awakened. He thinks of the trunk,

and while the girl seeks to hide herself in a closet he smashed into the trunk and finds there the finery that had been given her by Winfield when they were companions. Then he understands the fine clothing that she had been wearing and which she has told him she had been sold at a reduced price by the buyer.

JUST before that moment, and after dramatic scenes, the buyer and the negro servant had both deserted her and so she was now alone with the husband. Learning the content of the trunk his savagery is all the more accentuated and with the axe chops through the door of the closet and at a moment when the audience expects that the husband is about to slay her love triumphs with her pleadings and then she confesses that she has saved these clothes that Winfield had given her merely that she might be beautiful in her husband's eyes. And then it is revealed how Winfield has dropped dead with an attack of heart failure like the one that came to him in the florist's shop. There is forgiveness in the end with a promise that they shall start anew and that there shall not be for either of them again terror or suspicion in the "creaking stairs."

It is to be borne in mind in this story that the audience does not know to the very end of the picture what happened to Winfield. The entire scene is hidden until the story of the girl is told to her husband. One who had forgotten the incident in the flower store would have believed that the young wife had killed him because of his new advances. There is an Ibsen-esque element in handling the story and it keeps the heart grip mighty strong throughout.

IN brief, the name of the star and the title of the picture should be kept the most prominent things in the display, and the name of the director, Rupert Julian, who is responsible for "The Kaiser, the Beast of Berlin," and many other of the biggest Universal successes, should be mentioned.

But keep the story element strong—that is, the suspense part of it.

You might run at the bottom of your displays on picture that you show ahead of this one a few lines reading something like this:

"Search your mind for the tensest, most baffling serial story that you have ever read in magazines or newspapers. Then come to see "Creaking Stairs" and see for yourself whether the screen can present a drama that is more tense and more baffling until the final scenes."



At left, one of the love scenes in the opening portion of the picture, and scene in the florist's shop where Mark Winfield is stricken.

Mystery Should be Kept the Dominant Element Here

YOU should do one or two things before you start any of your advertising on "Creaking Stairs." Either see the picture for yourself or read very carefully the outline of it that is given in their pages.

In the first place it is not a love story, as such.

It is not a sex story. The fact of the relations of the girl and the roue are told in a single title. There are no flash-backs showing anything that happened. There are none of the offensive details brought out.

There is no case of the young wife being tempted. What has happened she has faithfully put behind her and the only things that might suggest the past are those brought in by the tenseness of the story. Therefore let your references to these points be a mere recital of fact as told in the story.

Suggestions of gruesomeness should be avoided. There are plenty of ways of telling the story without this being brought out. You see no act of violence committed, but until the very end most of the leading events are left to the imagination—and are likely to prove baffling.

MOST of you are familiar with the manner in which serials are handled by magazines and newspapers, and for that matter how they are arranged when they are made into motion pictures. There is always an effort to leave the characters at the end of the last line in a situation that will compel you to buy the next issue of the magazine or come to see the episode of the picture so that you may end your suspense.

We would suggest that this plan be followed in all of your advertising, not only in advance of the showing of the picture, but during its run.

Instead of the ordinary teaser campaign with this one, we would suggest printing cards just of the size to go into an ordinary envelope or to be enclosed with your weekly program:

"We would like to tell you the

FOR ALL ANGLES

Plenty of Material for All Campaigns You Make

NO matter whether you rely largely on newspaper work or on billboards or make your own designs, you will find ample material on "Creaking Stairs" at the various Universal exchanges. Elsewhere in these pages we have made a number of suggestions for use of the matter.

Most of the paper is illustrated here. It consists of two 1-sheets, two 3-sheets, a 6-sheet and a 24-sheet, the latter being well adapted for cut-outs for the lobby by using the face of the girl and the background of the stairs.

There are sets of 8 by 10 and 11 by 14 stills and also a special picture of the star.

For newspaper use there is ready prepared advertising in one, two and three column sizes, and also scene cuts of the same sizes for either advertising or text illustration. There is also a single column star cut.

Slides are also available. The press book is complete.

story of "Creaking Stairs," the new Mary MacLaren picture in which the American beauty of the screen will be seen at the Royal Theatre starting Monday, but we believe that it would be unfair. Its tenseness and baffling turns are the chief elements. You will get all the suspense of a serial, and the solution all in a single evening."

Then quit. We dislike to repeat warning theatre owners not to ask personal questions of their readers as to what "you" would do under certain circumstances, but with nearly every picture that we have seen this is in bad taste. It is certainly out of

place here and you will distinctly weaken your appeal.

You can maintain the suspense element much better by leaving the story an impersonal proposition. *This story should be kept so baffling that it should impress itself as the recital of a series of events, such as never happened before.*

WE would also keep away from the "preachment" in this. As we have said, the facts of the life of "Dearie" with Winfield are shown in a single line. There are none of the scenes of the girl as a mistress, none of the suggestive details, not a situation that is improper.

There is a strong moral in the picture but we would not point it out. It shows that "the easiest way" does not pay, but the girl has realized this from the start of the picture, but it does show that it is best that there shall be utter frankness between husband and wife and that many of the troubles would have been avoided.

If "Dearie" had revealed that her trunk contained the finery that Winfield had bought for her and had destroyed then content with the beauty of her character appealing to the man who really loved her instead of mortgaged finery, and instead she had told the story of Winfield's death without seeking to hide the body there would have been no trouble. But, of course, there would also have been no plot for the picture.

But the point is that this is not a "problem" picture, that the "eternal triangle" is wiped out so far as the audience is concerned at the very start and that you know every moment that there has been no swerving from the promise of faithfulness that the bride gave at the altar.

NOW let us look at a few of the sort of selling talks that you can give your public and that are apt to bring business to the theatre:

"'Dearie' Lane had wiped the past out of her life, and she told the youth who begged her to marry him



At left, scene between the husband and wife; in center, a typical pose of the star, and at right, scene when "the buyer" leaves the girl wife to her fate

everything, and he forgave. But she kept the finery not as the reminder of the past, but because she wanted to be ever charming for the man she really loved. And when the other man came back into her home she feared Suspicion, and hid what she should have told—aroused jealousy when there should have only been aith.

"And you will be just as wrought up as the husband has been. You will not know all that had happened, until the bride reveals it to you on the screen. And you will see, as he sees, that she had done no wrong."

Here is another one:

"He knew her story and had forgiven her and married her. And she was loyal in her love, but she feared the suspicions of her husband if she found that the other man had been in their home—and had died there. And the business woman who lived with the young couple feared that she could be compromised. And the negro servant feared on general principles. But they found that trying to hide something always brings the wrong conclusion.

"But 'Dearie' found, too, that love is the greatest thing in the world and that when Truth and Faith march with it there can be no resistance. You will find the 'eternal triangle' turning the other way in 'Creaking Stairs,' not in accusing her of unfaithfulness, but pointing to her innocence—if she had only let her husband know."

HERE is a particularly striking advertising cut furnished by Universal which shows the feet of Mary MacLaren as she is climbing the stairs with the title wrongly placed. This is shown here. We could suggest that this would make a good mystery advertisement if it is accompanied by the proper sort of selling lines. And we would offer:

"She was innocent, but she feared the suspicion in her husband's mind. And so she tried to hide the harmless truth from him. But the stairs creaked and awakened jealousy in his heart and terror in her breast. And you will thrill through the whole story until the very end of the picture."

"'Dearie' had never loved a man before until she found the one who had become her husband. But she had loved beautiful clothes and she could not give them up, though she has wiped the other man out of her life. And when he sought to come back into it her innocent little secret almost brought a tragedy. The stairs creaked, and she trembled. They creaked again, and she almost lost her husband's love. But Truth and Faith conquered and Love ruled triumphant."



TALK about gripping drama! Talk about **thrills**—and **suspense**—and everything exciting that makes a photodrama a **corker**—well, you'll get them all as you never had them before in "CREAKING STAIRS," made by the same man who produced "The KAISER, the Beast of Berlin," featuring Mary MacLaren, the American Beauty of the Screen. Be sure to see this great picture. You'll think of it—dream of it—weeks afterwards. Now playing. Don't miss it.

This two-column cut and others require only name of the theatre

"Better less charming attire than a secret from a husband. 'Dearie' learned this after the stairs creaked, accusing her of something of which she was innocent. This master suspense story will prove that nothing pays in the end but truth."

"Fear is a terrible thing—especially when one is innocent. But the stairs creaked and accused 'Dearie.' She feared to tell him the truth, because of the terror that was in her soul. But when Love came forward with the truth Fear stole out into the night before the light of Eternal Happiness."

WE believe that there should be a series of advertisements on this picture in advance. We have purposely made the selling lines that we have suggested incomplete, and we have with equal deliberation made it plain that there is none of the eternal triangle portrayed in the main body of the picture. We believe that in that way more patrons will be brought into the theatre and more satisfied patrons sent away.

Most exhibitors know from experience that they have two appeals to make with a picture that has anything of the sex element in it—to appeal to those who want to see something off color, and the other to keep it clean. But if you appeal to the sensuousness and then show none of the suggestive scenes the people who came to see them are disappointed—just as much so as if you offered an improper film under the guarantee that it has nothing in it to give offence.

We repeat for the second time that beyond the title that makes plain the former relations of "Dearie" and Mark Winfield there is nothing off-color in this. You may get a through impression at times that something is about to happen, but the point is that what you expect to happen does not occur, but the story is always taking an entirely different shift.

So keep up the reference to this all through your display. In all of its paper and ready prepared advertising Universal has called this a "Master Suspense Drama." It certainly is and you will make no mistake in featuring this point to the very limit.



At left, one of the one-sheets, in the center a six-sheet and at right one of the three-sheets. Note that the paper all plays up "thrilling suspense drama" and doesn't give the story away

Star, Director and Lead Should All be Played

WE would advise attention be given three persons in connection with this film. First there is the star, who is doubtless already mighty well known in your community; Rupert Julian, who occupies a position at the very top of directors, and Jack Mulhall, who is one of the most popular leading men and especially in your play the serial, "The Brass Bullet," in which he took an important part.

Miss MacLaren's last picture was "Vanity Pool," and according to the box office reports has been going over to big business. Before that she appeared in "Bread" and "The Model's Confession." She was discovered by Lois Weber and made her first big success in "Shoes," a picture which caused much comment. Some of her other pictures have been "The Mysterious Mrs. M," "Saving the Family Name," and "Money Madness."

You will find an interesting story about her in the Universal press sheet and most newspapers are willing to print these accounts of a star's career. It should be used in connection with a cut of Miss MacLaren, either one of the stock cuts that are available at the exchange or for a cut made from one of the stills from "Creaking Stairs."

WE would also suggest the use of pictures of her in your newspaper advertising if you have your own designs made. There are a number of striking stills furnished with these pictures, but most of them show her in very emotional scenes and we would therefore advise a straight picture that shows her in all of her beauty. We would advise you not to use the illustration that appears on the first page of the advertising section, for that might be misleading. It might cause the impression that this represents an attack upon her by some man, while as a matter of fact the hand is that of her husband.

BY ITSELF

Mere Use of the Title Will Furnish Teaser Campaign

YOU have no reason to go into any elaborate teaser campaign in connection with this picture. The mere title and the featuring of the suspense of the story is sufficient teaser without going into further detail.

Most audiences like mystery stories provided they are exploited right, but it is ridiculous to expect one to draw if you say to the public, "Here is a wonderful mystery drama," and then take the trouble to tell in the reading matter columns of the newspaper or your program just what the picture is about from start to finish.

Make them come to the theatre to find out about this.

There is a very attractive still which we have reproduced and which shows a love scene at the start of the story. There is another which shows her in the arms of her husband. If you can combine one of these striking cuts and at the same time have drawn in the effect of the stairs and keep the title strong you will have a most effective display.

No matter what suggestion be made to you, do not allow anything to tempt you to fail to take advantage of this striking title and its mystery possibilities.

THERE should be attention called to the fact that the director of this picture, Rupert Julian, also made and played the title role of "The Kaiser, the Beast of Berlin." Coming as one of the first of the war pictures and has been seen by thousands all over the country. That will be

a recommendation for this latest Julian offering.

He is an Englishman by birth and a veteran of the Boer war, with a long stage experience in the companies of the best known of English players. His career on the screen has been meteoric from the start, some of his other big successes having been "We Are French" and "Mother o' Mine."

Jack Mulhall has been in motion pictures since the Biograph days and he is one of the most popular of leading men. In university sections you can feature him as a college man, for he is a graduate of Columbia.

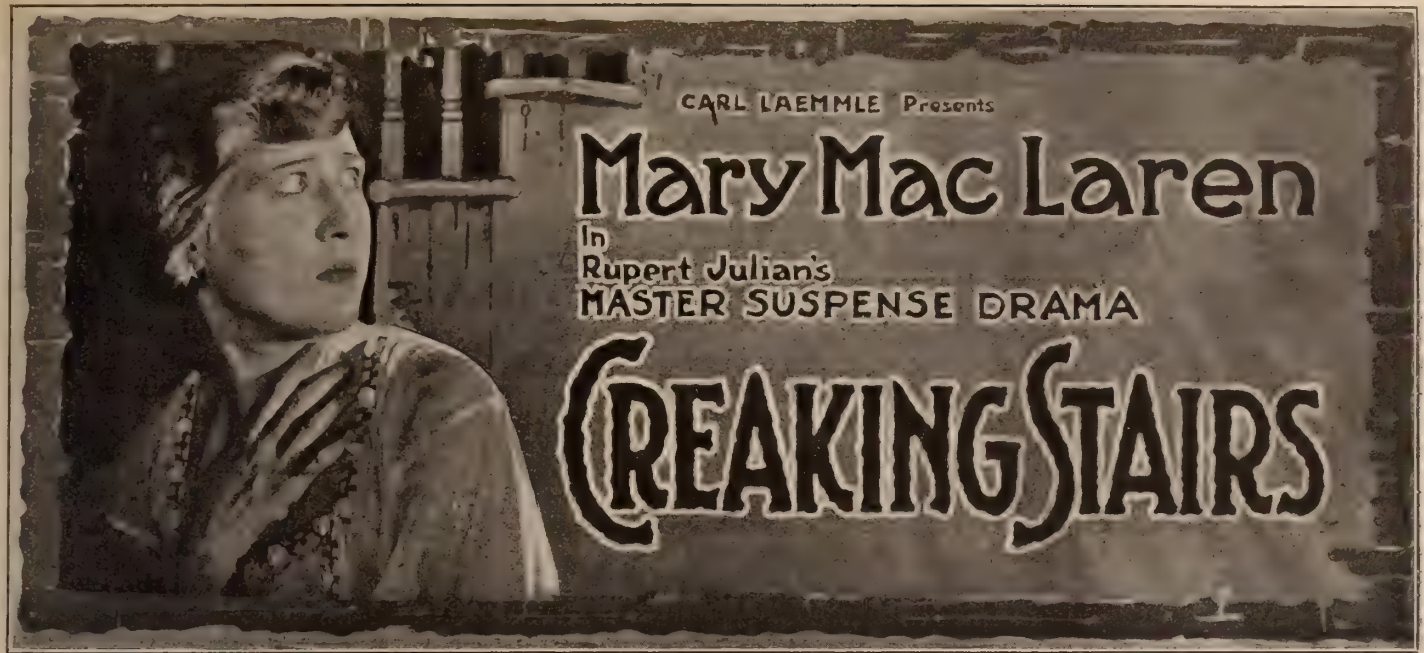
Clarissa Selwyn is also well known to photoplay followers, some of her appearances having been in "Smashing Through," "The Double Standard," "Come Through" and "The Bride's Awakening."

There is an interesting feature in the fact that Miss MacLaren's negro maid plays that part in the picture and so you have no question about a genuine negress here. It will make a neat little story for your newspaper.

Now in the Universal press sheet you will find most of the press matter devoted to stories about the various players and little incidents, avoiding telling the story. We strongly advise following that course.

THERE is striking paper for your outside and lobby exploitation, all of these different designs keeping the mystery element strong, except for one of the 3-sheets, which carries a particularly striking picture of Miss MacLaren and which will attract attention in the lobby.

You will find no reference to sex questions, in fact nothing about the character of the production except the fact that this is a suspense drama.



Striking 24-sheet supplies an excellent lobby cut-out

Simple Lobby Display Gets the Most Attention

THIS is another case where there should be utter simplicity in your lobby display. As a matter of fact you do not need to use anything more than the name of the picture in big letters, together with scenes from the productions and pictures of the star.

But there is a strikingly simple display that you can make, the position of it depending on the arrangement of your lobby. If you can build at one side the start of the stairs and then have them turning across the front of the house it will be the best. Have them leading up to a door bearing a huge question mark and on the stairs have the figure of a girl in bridal raiment. You can readily borrow this for the engagement from one of your other merchants.

If you haven't the room to start these with the floor level you can suspend the stairs above the heads of the crowds and get the same effect with possibly a smaller figure.

"SUSPENSE DRAMA" perfectly describes this one. There is not a laugh in it and so you want to surround the rest of the bill with comedy. We would not be afraid to use both a comedy and an animated cartoon, one preceding and one following the feature, if you follow such an arrangement.

Keep your overture light, and in fact all of the music of that character. Reference to the cue sheet published here will show you that "Dearie" is the theme. We would suggest that it would be a mighty

good idea to have a girl or a quartet sing this just before the star of the picture and then let the orchestra or organ continue the selection right in through the title.

Don't let your musician or stage employes suggest to you that you work in imitations of creaking stairs. Instead of effectiveness you are more apt to get a howl of laughter that will turn the drama into burlesque.

You will find that the music setting printed below gives you light selections for a considerable portion of the picture with dramatic movements to carry the more tense scenes. Put this picture on in your most dignified form and then letter the preludes that go before and the comedies that follow give it the necessary relief to have a well rounded presentation.

Music Cue Sheet on "Creaking Stairs"

: :

By James C. Bashford

No. Min. (T) Title or (D) Description.

1	2½	T.	At Screening.....
2	1½	T.	Jack.....
3	3	T.	Many a Romance.....
4	1½	T.	Jack in Office.....
5	2¼	T.	In the Spring.....
6	1½	T.	If I Sold.....
7	1¾	D.	Winfield Sees Them.....
8	2	T.	He Had Insisted.....
9	1½	T.	He was Good to Me.....
10	1¼	T.	It was a Beautiful Day.....
11	3	T.	And So They Were Married.....
12	2½	T.	It was Hottest Day of Summer.....
13	4½	D.	Winfield Close Up.....
14	2¼	D.	Doctor—Telephone—Quick.....
15	2½	T.	The Attack.....
16	1½	T.	Dinner's Ready.....
17	2½	T.	Conscience.....
18	1½	T.	We Will Go.....
19	3	D.	Storm Starts.....
20	3½	T.	Night in Bedroom.....
21	2¾	D.	Police Officer Appears.....
22	1½	T.	Where Have You Been?.....
23	1½	D.	Boy on Street.....
24	3	D.	Jack with Newspaper.....
25	2¾	D.	Colored Maid Leaves.....
26	3¼	D.	Jack Opens Trunk.....
27	1½	T.	I Want to Look Pretty.....

Tempo.	
REEL I.	
3-4	Tempo di Valse
6-8	Allegretto
2-4	Allegro Rubato
6-8	Allegretto
4-4	Allegretto
6-8	Allegretto
2-4	Moderato
REEL II.	
3-4	Tempo di Valse
4-4	Moderato
6-8	Allegretto
3-4	Valse-Intermezzo
4-4	Moderato
REEL III.	
4-4	Moderato
2-4	Presto
6-8	Agitato
4-4	Allegro
REEL IV.	
4-4	Tempo di March
2-4	Allegretto
4-4	Agitato
REEL V.	
4-4	Moderato Misterioso
4-4	Grave
3-4	Lamentoso
3-4	Allegretto
REEL VI	
3-4	Andante
4-4	Vivace
12-8	Andante
6-8	Allegretto

Description.

.....	Petite Bijouterie—Bohm
.....	Dearie—Kummer (Theme)
.....	Badinage — Herbert
.....	Dearie
.....	Midsummer — MacGuarre
.....	Dearie
.....	Romance — Karganoff
.....	Will You Remember?—Romberg
.....	Elegie — Massenet
.....	The Brook—Boisdeffre
.....	Springtime — Drumm
.....	Jealous Moon—Zamecnik (Fox-Trot)
.....	Dramatic Tension—Borch
.....	Intermezzo — Arensky
.....	Dramatic Finale—Smith
.....	Woodland Whispers—Von Blon
.....	Frisolous Patrol—Albi (Characteristic)
.....	Pizzicato Bluette—Lack
.....	The Tempest—Lake
.....	Mysterioso — Langey
.....	Dramatic Tension No. 9—Andino
.....	Indian Legend—Barron
.....	Air de Ballet—Herbert
.....	Prelude—Damrosch (Cyrano)
.....	Erl King—Schubert
.....	Andante—Tschaikowsky (5th Symphony)
.....	Dearie

In and Out of West Coast Studios

By J. C. Jessen

At the Ince Plant

Dorothy Dalton last week began work on a new picture at the Ince studios at Culver City. It is to be a comedy drama, in which Miss Dalton plays the part of a saleswoman, who, according to John Lynch, the author, "spends half her life in bum hotels and the other half in catching bum railroad trains." It is said that she will be surrounded by an excellent cast, in which will be included Douglas MacLean and Edwin Stevens.

Enid Bennett has concluded her new play called "Nemesis," made under the personal supervision of Thomas H. Ince. A novel feature of the picture is a courtroom scene with judges, lawyers and others in which it is said no flaws can be discovered. That is to say, the scene was photographed in a Los Angeles courtroom when the official clerk, bailiff and courtroom employees were used. Every movement, under the guidance of these officials, it is said, was in strict accordance with California rules of practice.

Charles Ray has begun a new picture for Thomas H. Ince in which he plays the character of Ulysses S. Grant Briggs. The character was assigned to him by Mr. Ince. The picture is being directed by Jerome Storm. Ray starts out as a volunteer who intends to whip the Kaiser single-handed. The war ends before he leaves the training camp, which is the greatest disappointment of his life.

In announcing last week the Thomas H. Ince release of "Extravagance" for February 9, the following facts are given: "Author, John Lynch; director, Victor L. Schertzinger; supervised by Thomas H. Ince. Members of the cast—Dorothy Dalton, Charles Clary, J. Barney Sherry, Donald McDonald and Philo McCullough." It is a story in which the author refers to as "the disease of the century—a craving on the part of the principals to seem something that one is not."

Paramount-Artcraft

There was some unusual activity last week at the Famous Players-Lasky Company when at least four companies that had hitherto been idle for a few weeks, resumed production work. They were the companies of Cecil B. DeMille, Wallace Reid, Lila Lee and Vivian Martin. Mr. DeMille is preparing a story for the screen that was written by Edgar Selwyn, the playwright and producer. What stories have been selected for Reid, Martin and Lee have not been announced.

STUDIOS ACTIVE

Dorothy Dalton Begins New Film as Hart Finishes

THE Metro studios continued to be a very busy place last week. Besides the Madame Nazimova production, "The Red Lantern," which is about finished, Hale Hamilton, Viola Dana, Anna Q. Nilsson, May Allison and Bert Lytell companies are producing. Hamilton and Miss Dana have begun the filming of new pictures.

It was announced from the Lasky studios that last week the Cecil B. DeMille, Wallace Reid, Vivian Martin and Lila Lee companies would resume production work. The Ethel Clayton company is now in the middle of a new filmplay.

Work on a new Dorothy Dalton picture was begun at the Ince studios, and at the Vitagraph plant it was announced that Earl Williams' newest screen vehicle has been titled "The Usurper." The Gladys Brockwell company of the Fox studios left this week for San Francisco.

William S. Hart has completed "The Poppy Husband," and Douglas Fairbanks is in the midst of production on a new play. At the Goldwyn studios Pauline Frederick, Mae Marsh, Mabel Normand, Tom Moore and other stars are busy at work on current productions. It is also announced that Owen Moore will soon begin work at the Goldwyn plant after an absence of nearly two years from the screen.

The Universal plant continued active last week, while production work continues unabated at the Brunton, Chaplin and other studios in Los Angeles and Hollywood.

Gloria Swanson, who has been ill with influenza, is able to go about in her car again. She was a visitor at the Lasky studios last week.

Ann Little, Paramount-Artcraft star, was ill last week, believed to have influenza. She contends that it is a bad cold, but her physician has forbidden any visitors to her sick room.

Edward Jose has finished scenes for his Salvation Army picture, an eight-reel Paramount-Artcraft special. More than 750 people, representing a number of winter visitors in Hollywood, took part in a wedding scene. There were more people on the Lasky lot on this day than has been the case in several months. When the final scenes of the picture were filmed in Los Angeles, Mr. Jose went to New York, where the picture will be completed.

Fox Studio Doings

The William Fox Film Corporation posted a notice at its plant that Henry Lehrman, who has been producing comedies for the Fox Corporation, is no longer with the company. Incidentally Lehrman's name was stricken from the fences and from every other place about the Fox studios where it appeared in connection with Fox productions. Mr. Lehrman issued a statement that he has left the company voluntarily, and that he intends to produce for his own organization, which is now being formed. He said under his contract he was not making enough money with the Fox corporation.

The Frank Lloyd Company, headed by Gladys Brockwell, left last week for San Francisco, where a number of scenes will be filmed in Miss Brockwell's new play. The company will also visit the San Quentin prison. Some of the members of the company making the trip were Jean Haller, business manager; Fred Granville, cameraman; Scotty Dunlap, Mr. Lloyd's assistant; Billy Sheer and Ben Scott, members of Miss Brockwell's supporting cast.

Winfield Sheehan, general manager for the Fix Film Corporation, left Los Angeles Wednesday, January 22, for New York, after a visit of several weeks on the Pacific Coast. Before departing for the East he announced the organization of a new comedy company under the joint direction of Fred Fishback and Jack Blythstone to continue the production of Sunshine comedies, Henry Lehrman having severed his connection with the corporation. The new comedies will be produced at the Fox studios on Western avenue. On his way East Mr. Sheehan will visit in New Orleans, Atlanta and Washington. He is accompanied by Arvid Gilstrom, who has been directing the Lee children.

Before departing Mr. Sheehan gave out a statement that Sunshine Comedies of the Fox organization during the next year would number twenty-six two-reel releases, and that at the present time these would be made under the direction of Fred Fishback and J. G. Blythstone, each producing separately.

Mr. Sheehan also announced that William Fox would shortly introduce a new star in the person of Elinor Field, who has played in D. W. Griffith, Mary Pickford, Artcraft, and other subjects for the past year. Al Ray has been selected as leading man for this new star's debut subject, and Arthur Rosson, late director of Douglas Fairbanks and Louise Glaum, will direct the filming of the first picture.



D. W. Griffith's Most Recent Artcraft Production, "A Romance of Happy Valley," Is Described as a Page from the Book of Life

About Metro Players

The final scenes in Madame Nazimova's super production, "The Red Lantern," were being filmed last week at the Metro studios. It is announced that the production will be finished this week. The production is made under the direction of Albert Capellani, and will be the most pretentious vehicle in which Nazimova has appeared in pictures, it is claimed. During last week much time was devoted to photographing a reproduction of street fighting in Pekin during the Boxer rebellion, or uprising. As a result hundreds of Chinese were circulating about the Metro plant, while valiant soldiers from the United States and Allied Nations were providing lively entertainment for their erstwhile Chinese enemies.

Rose Mullaney, formerly with the United Booking Offices in New York and Philadelphia, has been engaged by Metro as casting director, it was announced last week. She succeeds Horace Williams.

It was moving day at the Metro studios Friday, January 17. Every bit of furniture at the old plant was moved to the new studios, while new furniture made its appearance at the new studios, also. The day was also Director General Maxwell Karger's birthday, and a little ceremony in honor of the occasion was staged in his office by employees at the studios. The ceremony was conducted under the personal supervision of David Thompson, studio manager. The new studios are located at Sunset Boulevard and Caheungga avenue.

Here and There

Bessie Barriscale is now in the midst of her first production under her new Robertson and Cole contract calling for sixteen pictures at a price popularly referred to as \$1,000,000. The title of the play is "Hearts Asleep," and is being directed by Howard

Hickman. Henry Woodward is her leading man. Others in the supporting cast are Vola Vale, Frank Whitson, Thomas Guise and Mrs. George Hernandez. The story was provided by Maie B. Hazey and the continuity was written by Fred Myton.

Hollywood Hookum

FEB. 8, 1919

NEWS

MORE NEWS

J. A. Berst's, here. Milton Goldsmith's in town. Arvid Gilstrom has gone East. The First Nationals have went. Fay Tincer is vamping at U City.

Sammy Goldfish Goldwyn threatens to go to zero. John Jack Gilbert is sporting a new automobile.

We had a London fog this week. Maybe it was from San Francisco.

Jack Kerrigan has not returned to "work" since his interment—he had the flu.

Harry Carr is back in town after a diplomatic mission to New York for Mack Sennett.

Gilbert Warrenton has come back to Los Angeles after cranking at the American at Esbee.

There's a bright spot of green paint on the fence around the Sunshine Comedy studio.

Ed. Sloman is again to be a resident of our town after two years of sojourning at Esbee.

In "The Fall of Babylon," D. W. Griffith has gone back to his first love, Miss Happy Ending.

J. D. Williams aided in stopping rumors of the statement that First National had signed several stars.

Hotel de Rumor has been quiet for the past few days, and no one answers the page when he calls for Mr. Crook.

Harry Reichenbach is in town to make a million dollars, having come all the way from London for that purpose.

Claire DuBrey shooed the flu away when the Goldwyn director advised the company was ready to leave for location.

Madlaine Traversé made a trip to Monte Carlo this week via Mme. Rouge, special in charge of conductor Harry Beaumont.

Dave Morrissey has joined the "Itsalie" club, and states positively that there is no new paint on the Sunshine Comedy fence.

It has been suggested that HOOKUM delve into the mystery and learn what "R" stands for in front of the name of Cecil Smith.

Mr. Warmbath is the auditor of the Palmer Photoplay Corporation, and Fred Palmer says he's a half-brother to Mr. Coldshower.

LeRoy Stone called at our office by mail this week and subscribed for the greatest publication of the film industry. Come again, LeRoy.

The Alexandria Hotel pages have had a strenuous session in locating Mr. Paramount, Mr. Artcraft, Mr. World Film, Mr. Universal and Mr. Goldwyn.

The ten million admirers of Bill Duncan are asked to individually write Andy Carnegie to send Bill that medal he's entitled to for saving a human life.

Wireless from Truckee, California, brings the information that Anna Q. Nilsson fell into a snow drift, and liked the change so well that she remained there for hours.

Lynn Reynolds has insisted upon proper atmosphere for his Ozark mountain story and so, even at the protest of Peggy Hyland, still keeps the razor-backed pig in the parlor.

Since Winny Sheehan spent a few days at the Fox Studio, the stage crews are very economic. They even burned the short ends of carbons from the Winfield-Kerner lamps with the bricks.

B. Ziedman volunteers the information that he heard that Ralph Robinson said that HOOKUM was clever. As evidence, HOOKUM submits the facts that all rooms on the sixth floor of the W-C Building are now occupied.

Even though it is now a month since little Nineteen Nineteen was ushered in, we have evidence, submitted by Sy Snyder that

It is also announced that the screen rights to "Josselyn's Wife," a novel written by Kathleen Norris, have been purchased for an early vehicle for Miss Barriscale.

Alma Reubens, who is also working under a Robertson and Cole contract, has begun production of a new picture at the Brunton studios.

Owen Moore, who has been absent from the screen about two years, is to return in Goldwyn productions. He will play an important role in a new Rex Beach production now being prepared at the Goldwyn studios this week, it was announced.

W. Christy Cabanne, it has been definitely announced, will be Mabel Normand's director. Miss Normand is working in a new play, having just completed "Sis Hopkins," a pretentious production. Her new vehicle is a comedy drama.

Pauline Fredericks, who arrived in Los Angeles about two weeks ago, is now in the middle of her first production to get under way at the west coast Goldwyn studios. The story was provided by Cosmo Hamilton, and is being filmed under the direction of Hobart Henley. It is expected to be completed within about two weeks.

Ethel Gayton is in the middle of production of her new picture, which is yet unnamed. George Melford is her director. Supporting her are Lou Cody and Irving Cummings.

Bessie Barriscale took an afternoon ride and saw quackless ducks, non-intoxicating wine and pink chickens.

Leo White submitted to having a three-thousand-pound automobile run over his neck by the aid of blocks on both sides of said important portion of his anatomy. The blocks slipped, but he grinned and beared it, and thereby gave the Bull's Eye comedy a thrill, that at least raised the hair on Leo's head.

There is talk of the five Bills organizing a second artistic distributing corporation, the names including Billy Parsons, Billie Rhodes, Billy Desmond, Billy West and Billy Stowell. If the organization goes through, they will probably enjoin William Hart from using the familiar cognomen, "Bill." Broncho Billy may be inveigled into the combine. With the above report comes rumor number a million three that the little five are thinking of getting together. Just who is in this besides a certain P. A., HOOKUM don't know.

Bill Keefe is back from New York. When he departed on his long journey, he promised HOOKUM he would write us, telling the details of the trip, but now he gives it to us by the word of mouth. New York men are not as chivalrous as we of the West, Bill says, and they do not even take their hats off when there's a lady in the elevator. Equal suffrage has taken effect there with respect to cars in the subway, and after receiving several freezing glances from women who thought Bill was a flirt, he glued himself to the seat. We regret to report that Bill's in a bad way. He tried to dodge automobiles and look at the beauties on Fifth Avenue at the same time, and now he's a nervous wreck.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

PUBLICITY CONNECTION DESIRED

Press Sheet
and Ad-Man
Box Q,
M. P. News

Whole or part time

ACCOUNTANT—Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

SALES MANAGER—Just out of army wishes place as sales manager and executive. Eight years' practical experience in national film distribution, organization, branch management, sales promotion, house organs and publicity. Highest New York references. Interview desired to offer concrete evidence of ability and previous accomplishments. Address B. B., care MOTION PICTURE NEWS.

ADVERTISING—College graduate, honorably discharged from the service, experienced in publicity and advertising work, wishes to connect with motion picture concern in either department. Address I. M. Stern, 861 Manida Street, New York.

PHOTOGRAPHER—Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the start and chance to learn. Address MONTREAL, MOTION PICTURE NEWS.

WANTED—Will take any job open in the industry where there is chance to work up. Have been discharged from the navy. Address James E. Booth, 315 South Grant street, Fitzgerald, Ga.

THEY CAUGHT ON!

Classified Ads Just the Thing for the "Boys"

HERE they are—the Classified Ads.

On this page are the advertisements of experienced men in their line who are coming back from the great war, some with medals and all with keen desires to get back into the industry where they left off to aid Uncle Sam.

These small ads have struck the popular chord, stepping in as they do to bridge the gap between employer and employee while each is seeking the other. If you are an employer we are willing to bet two-bits to the hole in a doughnut that you are going to give that job to a soldier or sailor. You'll find him among the ads on this page. This is his introduction and his loyal service is one of his recommendations.

Get together in these columns and see how much cheerfulness we can mix with the business of bringing things down to normal.

SITUATIONS WANTED

CAMERAMAN—Just completed six months' work with Marines Aviation Corps in France and Belgium. Formerly connected with Pathe, Goldwyn, Metro. Over twenty years in photographic business. Address B. G. MITCHELL, MOTION PICTURE NEWS.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., MOTION PICTURE NEWS.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address STUDIO, MOTION PICTURE NEWS.

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care MOTION PICTURE NEWS.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address WISCONSIN, MOTION PICTURE NEWS. H. J. BRACKENDOR, 209 South Central Avenue, Marshfield, Wis.

SITUATIONS WANTED

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., MOTION PICTURE NEWS.

World Says Big Demand for "Better 'Ole"

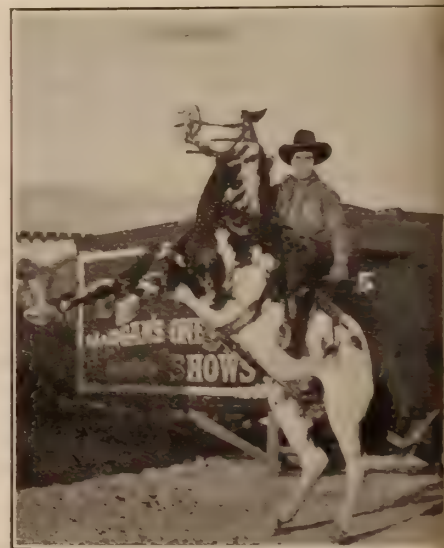
As a result of the success of the play in New York, World Pictures says that the exhibitors throughout the country have demanded the screen production of "The Better 'Ole" to such an extent that it may be necessary to issue at least 150 prints of this subject.

The manner in which the picture version of the play will be distributed is not to damage the play by running the picture simultaneously with the stage version, but to take advantage of the success attained by the play on the local stage and then release the picture in order to profit by the impression it created in the legitimate houses.

Ray Ahead of Schedule

In the completing of pictures scheduled, Charles Ray, the young Thomas H. Ince star in Paramount releases, is known as one of the most indefatigable workers in the screen profession.

For months he has been jumping from one production immediately into another at the Ince studio, with an intermission of not more than a day or two between pictures, and the result is that he is far ahead of his release schedule with four completed productions.



Antonio Moreno, on Sultan, in "The Iron Test," Vitagraph serial

Equipment Service

PROJECTION DEPARTMENT

MOTION PICTURE NEWS

729 7th Avenue
NEW YORK CITY

Dear Mr. Projectionist:

Since the death of Mr. Cory the Projection Department of Motion Picture News has continued to appear and has contained many valuable and instructive articles. More of the same nature are now under preparation.

All questions and inquiries will be taken care of pending the selection of a man worthy to take Mr. Cory's place. Therefore continue to send in any and all suggestions and questions. You may depend upon receiving authoritative replies as in the past.

We have now under consideration four men, one of whom will take over the Projection Department of the "News" and develop it beyond anything which has ever been attempted in the Motion Picture Industry in the past.

We hope to be able to make an announcement within the next three weeks as to who will have charge of the Technical Department of Motion Picture News.

MOTION PICTURE NEWS

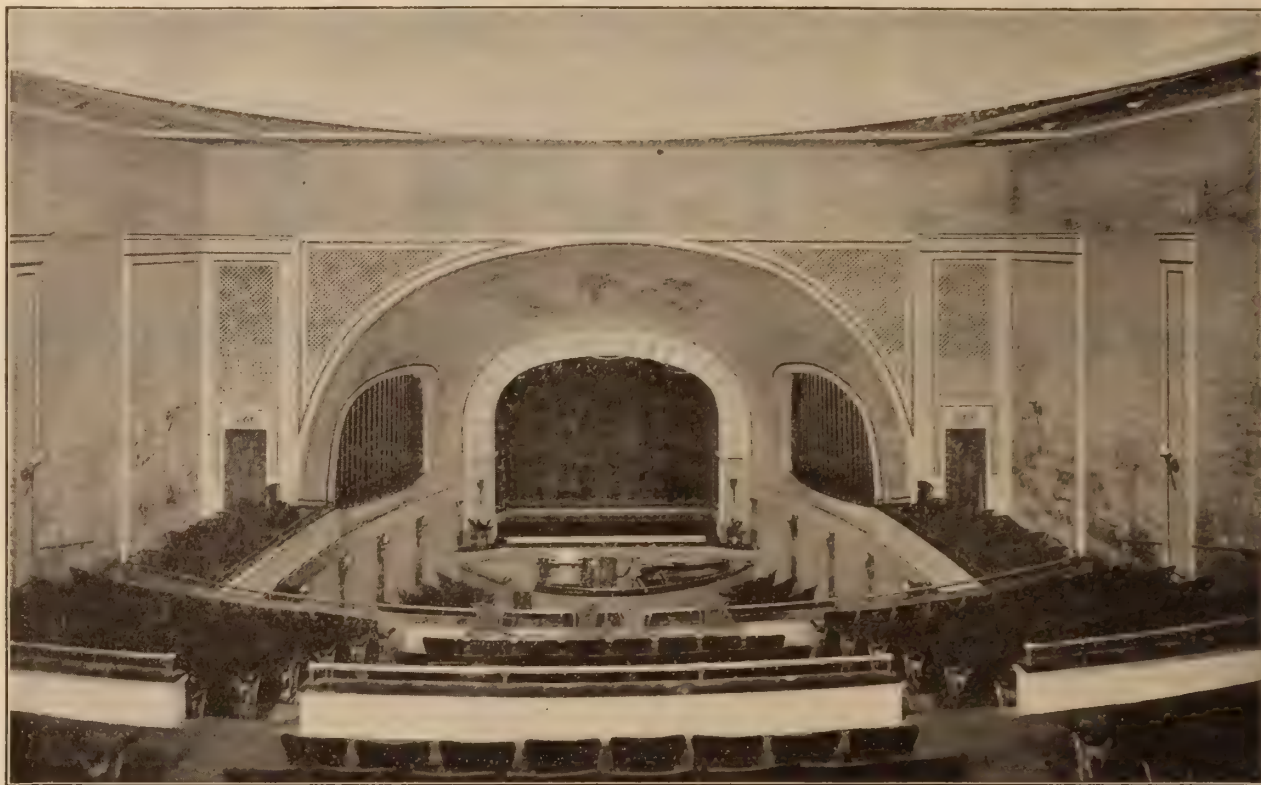
per

E. K. Gillett

Projection
Music

Laboratory

Studio
Theatre



THE CLEMMER THEATRE, SEATTLE, WASH., IS ANOTHER OF THOSE FINE WESTERN THEATRES THAT HAS INSTALLED THE ESTEY THEATRE ORGAN TO SATISFY THE CROWDS THAT COME EVERY DAY

Nothing Succeeds Like Success

We can give you the names of many high-class, successful motion picture theatres where the Estey Pipe Organ furnishes all the music and has played a prominent part in their success.

The Estey Theatre Organ

is the best music for the interpretation of photoplays and for a music program—for overtures, music between pictures and intermissions.

Why don't you visit some of the theatres that have installed the Estey Theatre Pipe Organ? They must have a reason for doing it. Find out for yourself.

We will be glad to give you the name of the theatre nearest you that has an Estey Organ. Without cost to you we will send an expert to look at your theatre, tell you what kind of an organ you could use best, and give you an estimate of the cost.

THE ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT

You can hear the Estey Pipe Organ at any of these branches:

Studios in New York, 11 West 49th Street; Philadelphia, 1701 Walnut Street;

Boston, 120 Boylston Street; Los Angeles, 633 South Hill Street.



Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLET.....Editor

Help Uncle Sam

COOPERATE with the Government in every possible way—This should be the watchword of every true American. Here are two ways:

First. The active promotion of the Thrift Stamp and War Saving Stamp campaign right now.

Second. The promotion of the Fifth Liberty Loan when it is ready to be floated early in the spring. Talk it up now and sell it when the time comes. Fill evrey one with enthusiasm, for the country will need every cent which the people can scrape together.

The theatre men of the country, which means owners, managers and projectionists, can all be of vital assistance. They can use the screen in a way which will help Uncle Sam as no one other agent can.

This can be best done through slides which the projectionist can make in a very few minutes and which if made in numbers can be repeated a few days apart to great advantage.

We are giving in the next column the text of twenty-two slide wordings, all of which should be used. They have been prepared by the Liberty Loan Committee of the Second Federal Reserve District. They are short, have the needed punch, and will turn the trick.

It is our hope that the thousand odd members of the National Anti-Misframe League will make complete sets of these slides as well as every other live projectionist in our great industry.

Remember it is your bit toward helping Uncle Sam.

BEN FRANKLIN'S THRIFTOGRAMS

The picture of Ben Franklin appears on the 1919 issue of War Savings Stamps.

Save and have.—Buy War Savings Stamps.

* * *

Every little makes a mickle.—Buy War Savings Stamps.

* * *

Little strokes fell great oaks.—Buy War Savings Stamps.

* * *

A rolling stone gathers no moss.—Buy War Savings Stamps.

* * *

God helps those that help themselves.—Buy War Savings Stamps.

* * *

Spend one penny less than thy clear gains.—Buy War Savings Stamps.

* * *

Look before, or you'll find yourself behind.—Buy War Savings Stamps.

* * *

The way to wealth is as short as the way to market.—Buy War Savings Stamps.

* * *

If you would be wealthy, think of saving as well as getting.—Buy War Savings Stamps.

* * *

Beware of small expenses; a small leak will sink a great ship.—Buy War Savings Stamps.

* * *

All things are cheap to the saving, dear to the wasteful.—Buy War Savings Stamps.

* * *

Learning is to the studios and riches to the careful.—Buy War Savings Stamps.

* * *

Waste neither time nor money, but make use of both.—Buy War Savings Stamps.

* * *

Remember that money is of the prolific, generating nature.—Buy War Savings Stamps.

* * *

He that waits upon fortune is never sure of a dinner.—Buy War Savings Stamps.

* * *

Money can beget money, and its offspring can beget more.—Buy War Savings Stamps.

* * *

It is foolish to lay out money in a purchase of repentance.—Buy War Savings Stamps.

* * *

Gain may be temporary and uncertain; but expense is constant and certain.—Buy War Savings Stamps.

* * *

A penny saved is a twopence clear. A pin a day is a groat a year.—Buy War Savings Stamps.

* * *

Buy what thou hast need of, and ere long thou shalt sell the necessities.—Buy War Savings Stamps.

* * *

He that murders a pound destroys all that it might have produced, even scores of pounds.—Buy War Savings Stamps.

* * *

It is easier to suppress the first desire than to satisfy all that follow it.—Buy War Savings Stamps.

How are your projection conditions? Can we help you Write me.

E. K. GILLET.

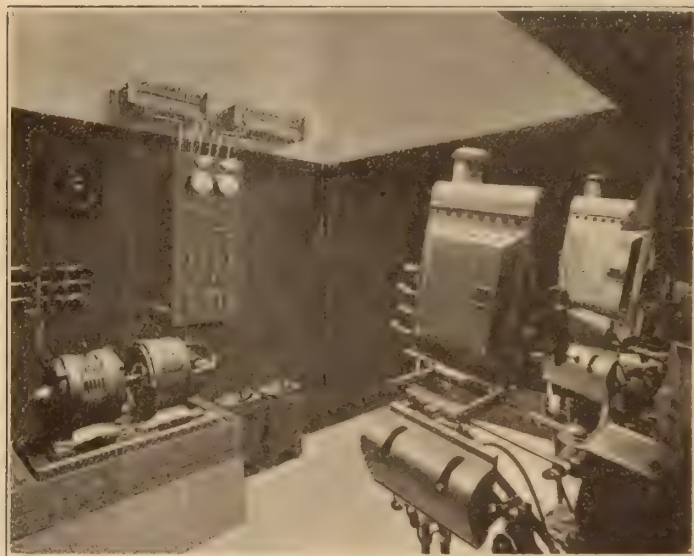
Equipment
Operating

Projection

Questions
Answered*Proper Care of a Westinghouse Motor Generator Equipment in a Motion Picture Booth*

THE following instructions for the care of a motor-generator set if carefully observed by the Projectionist will mean more efficient service immediately, and insure the motion picture equipment against failure to give the extended service for which it was intended.

1. *General*—Care should be exercised in unpacking to protect the various units from damage. In no case remove the blocking between the motor and generator until the set is anchored—otherwise the bearings may be thrown out of alignment.



Typical Illustration of a Westinghouse Motor-Generator Set in a Motion Picture Booth, showing Foundation for Motor-Generator

To keep installation charges at a minimum the equipment should be installed in or near the booth itself. Wherever installed the location must be *clean, dry, well ventilated* so that the air temperature will never exceed 104 deg. Fahrenheit, *so placed that inspection and cleaning is easy.*

2. *Oiling*—Use clean dynamo oil. Keep overflow plugs open. Withdraw old oil occasionally, substituting fresh oil—the old oil can be filtered and used again. After the motor-generator is started, raise the covers of all bearings and see that the oil rings are rotating properly and carrying oil up on the journals.

3. *Bearings*—Have spare bearings on hand to avoid delay in case of repair. Bearings will overheat if there is poor lubrication due to poor grade or insufficient quantity of lubricant or failure of oil rings to revolve. Poor alignment or leveling, causing excessive end thrust or binding, will overheat the bearing as will rough bearing surface or bent shaft. If a bearing becomes hot, feed a heavy lubricant copiously. If no relief is afforded, shut down the motor-generator, keeping the armature revolving slowly until the bearing is cool to prevent sticking or "freezing."

4. *Generator Excitation*—When a generator is started, it may fail to build up its voltage properly. This may occur even though the generator operated perfectly during the preceding run. This may be due to one or more of the following causes:

- (a) Slow speed.
- (b) Open shunt-field circuit, caused by faulty connections or defective field coil or field rheostat.
- (c) Open armature or commutating-field circuit.
- (d) Incorrect setting of brushes.
- (e) Reversed series or shunt coils.



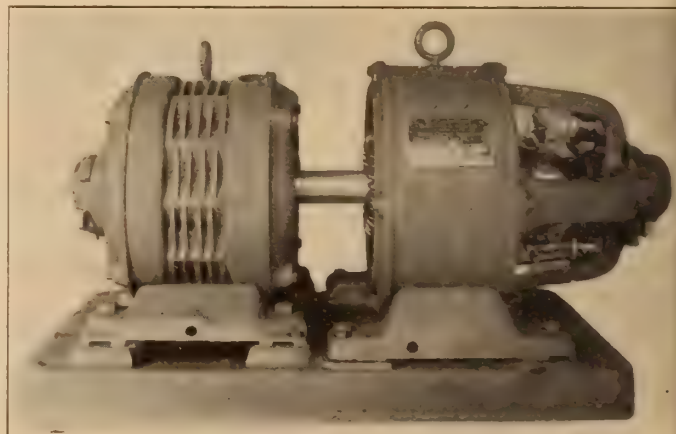
Grinding Brushes on a Westinghouse Motor-Generator Set

(f) Poor brush contact due to dirty commutator or brushes sticking in holders.

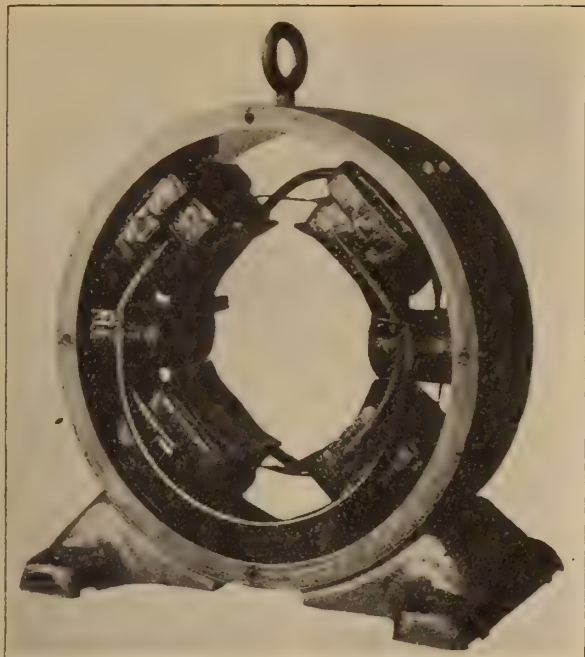
(g) Loss of residual magnetism.

Examine all connections; try a temporarily increased pressure on the brushes; look for a broken or burned out resistor coil in rheostat. An open circuit in the field winding may sometimes be traced with the aid of a magneto and bell; but this is not an infallible test as some magnetos will not ring through a circuit of such high resistance as some field windings here, even though the winding be intact. If no open circuit is found in the rheostat or in the field winding, the trouble is probably in the armature. But if it be found that nothing is wrong with the connections or the winding it may be necessary to excite the field from another generator or some other outside source. Calling the generator that we desire to excite, No. 1, and the other machine from which current is to be drawn, No. 2, the following procedure should be followed:

Open all switches and remove all brushes from generator No. 1; connect the positive brushholder of generator No. 1 with the



Westinghouse Motor-Generator Set

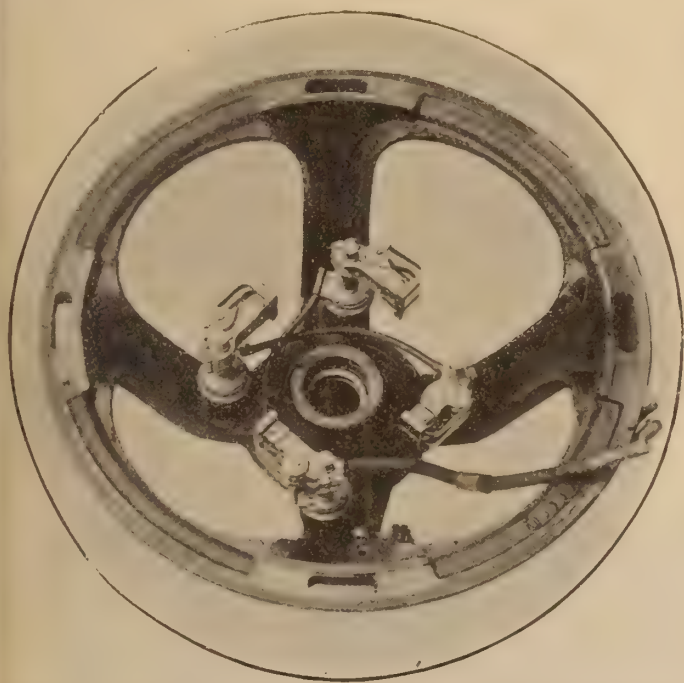


Westinghouse SK Generator Frame with Field Windings Complete

positive brushholder of generator No. 2; also connect the negative holders of the machines together (it is desirable to complete the circuit through a switch protected by a fuse of about 5 amperes). Close the switch. If the shunt winding of generator No. 1 is all right, its field will show considerable magnetism. If possible, reduce the voltage of generator No. 2 before opening the exciting circuit; then break the connections. If this cannot be done, set the field rheostat contact arm of generator No. 1 on button marked "IN," then open the switch very slowly and gradually lengthen the arc, which will be formed, until it breaks.

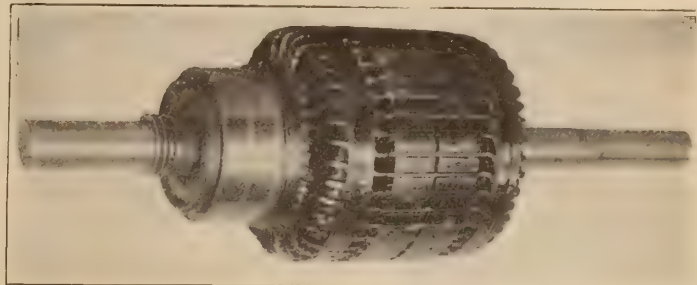
If a new machine refuses to build up voltage and the connections apparently are correct, reverse the field connections; i. e., interchange the field wires which are connected to the positive and negative terminals of the generator. If this interchange of connections does no good, re-establish the original connections and locate the fault as previously advised.

5. *Brushes*—All brush faces resting on the commutator should be fitted to the commutator so that they make good contact over



Bracket with Brush Holders in Place on Westinghouse Type SK Generator

the entire area. This can be most easily accomplished after the brushholders have been adjusted and the brushes inserted. Lift one set of brushes so that they will not be forced against the commutator. Place a piece of sandpaper against the commutator with the sanded side towards the brushes. Replace one brush in its holder and allow the spring to force it against the sandpaper. Draw the sandpaper in the direction of rotation under the brush, releasing the pressure as the paper is drawn back, being



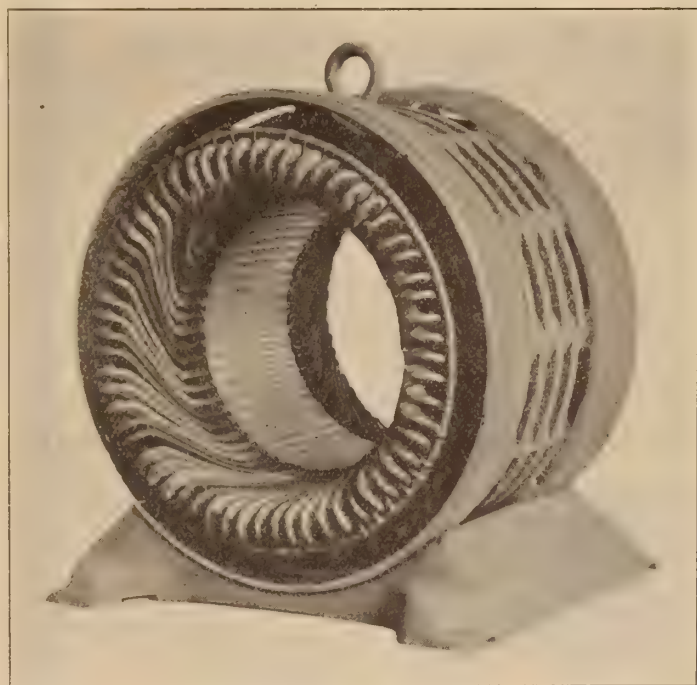
Westinghouse SK Armature

careful to keep the ends of the paper as close to the commutator surface as possible and thus avoid rounding the ends of the brush. After the first brush is properly ground, it should be lifted sufficiently to prevent it being forced against the commutator, after which the remaining brushes of the set may be similarly ground one at a time.

By this means a satisfactory contact is quickly secured, each set of brushes being similarly treated in turn. If the brushes are copper plated, their edges should be slightly beveled, so that the copper does not come in contact with the commutator.

Make frequent inspection to see that:

- (a) Brushes are not sticking in holders.
- (b) Pig-tail shunts are properly attached to brushes and holders.
- (c) Tension is readjusted as the brush wears.
- (d) Copper plating is cut back so it does not make contact with commutator.



Westinghouse Type CS Motor Frame, Showing Windings

(e) Worn-out brushes are replaced before they reach their wearing limit and break contact with the commutator.

(f) Any free copper picked up by the face of the brushes is removed.

6. *Commutator*—The commutator is perhaps the most important part of the machine in that it is most sensitive to abuse. Under normal conditions it should require little attention beyond

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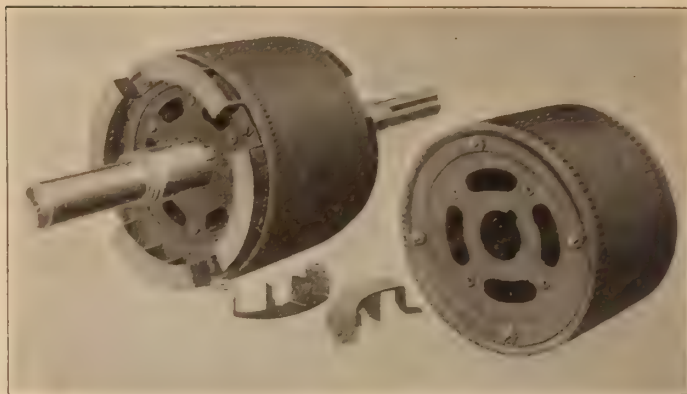
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frequent inspection. The surface should always be kept smooth, and if, through extreme carelessness, neglect or accident, it becomes badly roughened, the armature should be removed and the commutator turned down in an engine lathe.

Heating of Commutator may result from any of the following causes:

- (a) Overload.
- (b) Sparking.
- (c) Too great brush pressure.

Bucking is the very expressive term descriptive of the arcing between adjacent brush arms. In general, bucking is caused by excessive voltage between commutator bars, or by abnormally low surface resistance on the commutator between brushholders of opposite polarity. Any condition tending to produce poor commutation increases the danger of bucking. Among other causes are the following:

- (a) Rough or dirty commutator.
- (b) A drop of water on the commutator from the roof, leaky steam pipes or other source.
- (c) Short-circuits on the line producing excessive overloads.

Sparking at the brushes may be due to any one of the following causes:

- (a) The machine may be overloaded.
- (b) The brushes may not be set exactly on the neutral position. If so, the neutral should be determined by running the machine in both directions of rotation and obtaining the same voltage at full load current in both directions.
- (c) The brushes may be welded in the holders or have reached their limit of wear.
- (d) The brushes may not be fitted to the surface of the commutator.
- (e) The brushes may not bear on the commutator with sufficient pressure.
- (f) The brushes may be burned on the ends.
- (g) The commutator may be rough. If so, it should be smoothed.
- (h) A commutator bar may be loose or may project above the others.
- (i) The commutator may be dirty, oily or worn out.
- (j) The carbon brushes may be of an unsuitable grade.
- (k) The brushes may not be equally spaced around the periphery of the commutator.

(l) Some brushes may have extra pressure and may be taking more than their share of the current.

(m) The contact between some brush pigtails and brushholders may be poor, forcing the other brushes to carry too much current.

- (n) High mica.
- (o) Vibration or chattering of the brushes.

These are the more common causes, but sparking may be due

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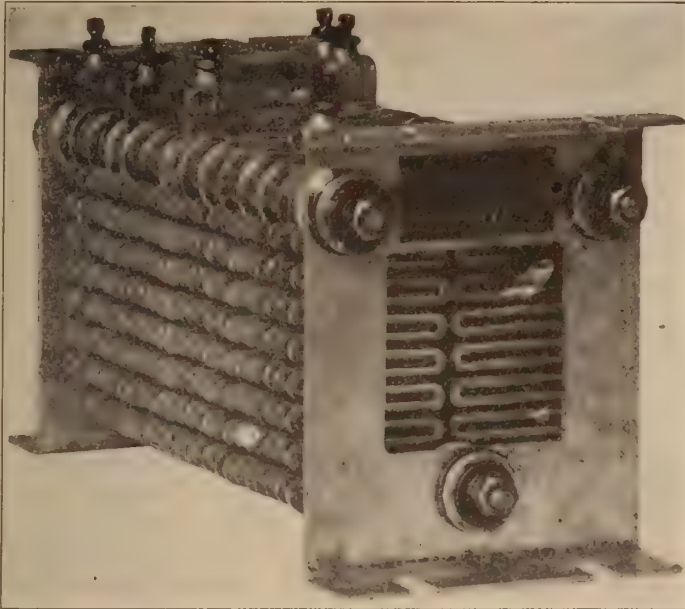
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to an open circuit or loose connection in the armature. This trouble is indicated by a bright spark which appears to pass completely around the commutator, and may be recognized by the scarring of the commutator at the point of open circuit. If a lead from the armature winding to the commutator becomes loose or broken it will draw a bright spark as the break passes the brush position. This trouble can be readily located, because the insulation on each side of the disconnected bar will be more or less pitted.



Ballast Resistor

The commutator should run smoothly and true, and have a dark glossy surface.

7. *Heating of Field Coils.*—Heating of field coils may result from any of the following causes:

- (a) Too low speed.
- (b) Too high voltage.
- (c) Too great forward or backward lead of brushes.
- (d) Partial short-circuit of one coil.
- (e) Overload.

8. *Heating of Armature.*—Heating of armature may result from any of the following causes:

- (a) Too great load.
- (b) A partial short-circuit of two coils heating the two particular coils affected.
- (c) Short-circuits or grounds in armature winding or commutator.
- (d) Bad commutation with consequent large circulating currents in armature coils undergoing commutation.

An Appreciation

of Alfred S. Cory, Late Technical Editor of Motion Picture News
Mr. E. K. Gillett,
Editor, Motion Picture News,
729 Seventh Ave., New York City.

Dear Sir:

It is with the deepest emotion that I heard of the death of Technical Editor, Alfred S. Cory, on Saturday last. I had been in correspondence with him while he was in the hospital suffering with pneumonia and the last letter I received was from his home a few days ago when he appeared to be well on the road of recovery. His over anxiety to renew his work however proved too much for him, a relapse followed, and the sad end.

As a reader of the News, I have followed Mr. Cory's writings from the very beginning in 1916, when he commenced his series of articles on color cinematography which stand as the most complete and systematic account of the subject to date. These articles were followed up by chapters on the theory of photography—sencitometry, resolving power, spectrophotometry, etc.—which likewise were the first up to

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date articles of the kind to be presented in a collected form to the American public. Although highly technical in their nature they had the effect of educating and stimulating those engaged in the industry to the fact that theory is the basis of practice.

Mr. Cory's previous college education and practical experience as a motion picture operator and later as a camera man made him particularly qualified to handle such subjects. His later articles on optics as applied to motion picture taking and projection reflected his personal enthusiasm for optics which was his hobby for the past two years.

I became personally acquainted with Mr. Cory at the meeting of the Society of Motion Picture Engineers in Rochester, 1917, and since that time he has been a very close and faithful friend.

Two of his qualities will always stand out pre-eminently in my mind, first his enthusiasm and love for his work, and secondly his industry and thoroughness. With such qualities anyone may hope to succeed. Whatever problem he attempted to solve he was not content to leave it until he had delved to the very depths and had a clear understanding of it.

In argument as well as in writing his masterly command of English stood him well, backed by his store of knowledge, much of it acquired by a study of books. His home was a veritable book store. In his last letter to me he was anticipating a large shipment of scientific books from Europe and if his health had been spared much midnight oil would have been burned before they were stored away on the shelves again. His knowledge was not merely theoretical. He was skeptical on most things until he had tried and proven them by experiment to his own satisfaction.

Although the nature of his work did not afford him much opportunity for original research, he was recently conducting numerous computations in optics, especially on the subject of aspheric condensers, which will no doubt play an important role in optical advance of the future.

Mr. Cory had a most pleasing and inspiring personality and his loss is not only a personal one, but a loss to the motion picture industry and to science.

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Technique*Selection of Electrical Equipment for Studio Lighting*

By H. F. O'Brien

PRACTICALLY all motion picture studios of any size at all illuminate their stages with any one or a combination of all of the three following sources of artificial light: the arc lamp, the Cooper Hewitt lamp, and the incandescent globe, the latter being very little used for this work.

When it comes to deciding what kind of electrical system will best serve the needs of a studio we find that we have really met quite a problem. So many different factors enter into the decision that it requires serious thought from many angles to select the proper system. Let us consider some of the lighting problems that have arisen in some of the large studios in and about Los Angeles, where as we all know we can find more square feet of stage than in any other section of the United States.

The most common combination employed in studio lighting is that of the arc lamp and the Cooper Hewitt lamp. This combination prevails in all the larger studios here with but a single exception.

It is not my intention to discuss the relative merits of the various types of lamps used. It seems to be largely a matter of personal opinion with the camera men and directors. I prefer to confine my remarks to the merits of the electrical equipment best suited to supply these various lighting systems. In doing so it will, however, be necessary to state that both the arc light and the Cooper Hewitt are very susceptible to fluctuations of voltage. To obtain perfect or nearly perfect results in the photography it is necessary to obtain constant or nearly constant voltage on the lighting circuits. Most any chief electrician at a studio will concede that this is one of his greatest objects in life.

Now, if an arc light is used on alternating current, we all know that the crater, which is the principal source of light, does not remain fixed but changes from one carbon to the other at each alternation, which on the ordinary frequency of 60 cycles would be 120 times per second. Using the same arc on a direct current system the crater, of course, remains fixed in the positive carbon. Strange as it may seem to the inexperienced, the differences in light intensity of an arc on an AC circuit are easily distinguished by an expert camera man or director and is commonly called "flicker." Many studios feel that they obtain satisfactory results with their AC lighting, but in double exposure or fade-outs where there is a possibility of the shutter of the camera synchronizing with this flicker it is obvious that it is impossible to obtain perfect or even good results.

While the Cooper Hewitt lamp gives practically the same results on alternating current that it does on direct, it is generally conceded that the control equipment of these lamps operate with less trouble on direct current. This brings us to the conclusion that considering matters only from the viewpoint of obtaining the best results in photography the direct current system is the best for studio lighting.

Considering other viewpoints we find it is generally somewhat difficult to obtain direct current on the stage, in fact the direct current distribution systems of ten or fifteen years ago are practically obsolete today. I know of only one small studio that could obtain DC directly from the power company's distribution system in this city, and we probably use more kilowatts per person in Southern California than in any other part of the country. The fact that DC cannot be purchased in large quantities makes it necessary for the studios to purchase alternating current power and either rectify it or generate direct current. Such installations are expensive from the standpoint of cost but the results obtained from them are valuable, so much so that all large studios in this vicinity with two exceptions have installed

some kind of a DC system. One of these exceptions is now contemplating such an installation, so I feel that such preponderance of facts and results of operation leave little room for argument between the two systems; and I might further add that I have never heard of a camera man or director who ever worked on DC that was ever satisfied with AC thereafter.

As alternating current power can generally be purchased for less money than direct current can be generated, a combination of the two systems is most generally employed and excellent results can be obtained in this manner.

We now come to what we consider the more vital part of this discussion; i.e., the relative merits of the different types of machines necessary to supply current to these two systems.

Where the two systems are used in combination, which as previously stated is the most general condition, it will be found that the AC is used primarily for the overhead lighting of a "set," while if possible, all the broadsides and shot lamps are on DC. Since there are fewer types of apparatus to be considered in an AC installation let us dispose of these first.

Ordinarily the AC power lines enter the studio on a three-wire three-phase 2,200-volt circuit, this circuit is carried to the powerhouse where it enters a bank of transformers, the voltage is reduced to either 110-220-volt three-wire circuit or 110-volt three-wire three-phase circuit. Protective apparatus in the nature of an oil circuit breaker or high tension fuse blocks are provided on the high voltage side of the transformers. All low tension distribution feeders should be fused or protected with circuit.

Although practically every studio here has a three-wire 110-220-volt distribution system on their stages, there are a few who advocate two-wire 110-volt systems, the only advantage being that it is not necessary to balance the load on a two-wire system; however the two-wire system is quite a little more expensive to install as it requires considerably more copper for the same load. This reason alone would practically prohibit such an installation at any studio where the distance from the powerhouse to the stage was much in excess of 100 feet.

Now, if we desire to get the best possible results from an AC system, we can install an automatic induction regulator in the 2,200-volt three-phase power circuit. The function of this regulator is to smooth out all the voltage fluctuations in the source of supply and to compensate for the ohmic drop in the line when the load is thrown on.

To those not familiar with such a regulator it is surprising to see what excellent results it will produce. Our regulator can be adjusted to maintain any desired voltage within three-quarters of a volt, and can be adjusted to regulate from a no-load to full load in five seconds time. So when the director called for "lights" and five seconds later "camera" the regulator would have performed its duty and the voltage in the line would remain practically constant while the lights were on.

These regulators are motor operated and entirely automatic, our primary and secondary relays controlling all operations require practically no attention. Such a regulator need only have a portion of the capacity of the transformers or circuits it controls; for example, a 60-KVA regulator will control a 300-KVA load.

Thus far we have considered practically all the AC equipment generally used in studio lighting. Let us now consider the more complex problems we find when direct current systems are employed. As previously stated it is generally cheaper in most localities to purchase AC power than it is to generate it in an isolated plant, hence all of the studios I know of purchase AC power to run motor generator sets which deliver direct current.

Since we have agreed that voltage regulation was a most important factor in obtaining good results in studio lighting, it might be well to define "voltage regulation" as being the percentage of normal line voltage that we find in the variation of voltage on that circuit; for example, on a 110-volt circuit we

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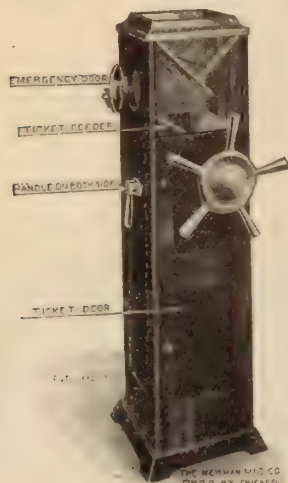


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find the voltmeter varies from 104 to 115 volts. This is eleven volts variation. This regulation would be 10 per cent.

Each different type of motor generator set has its own peculiar characteristics which make it more or less suited to some particular application. We will first consider the type most generally used.

This is a two-unit set consisting of an induction motor direct connected to, and mounted on the same base with, a compound wound 110-220-volt three-wire direct current generator.

The reason for using a compound wound generator is no doubt obvious, because it is the only type of generator tending to maintain a constant voltage under a wide range of loads, and the compounding can be adjusted so that different results can be obtained. For studio work it is desirable to have the generator slightly overcompounded to compensate for the line drop as the load increases.

Those of us who have had much experience around a studio know that the limiting factor of what a machine will carry is not what it reads on the nameplate, but what the copper in the circuit will stand, and bus bar copper makes very good fuses in most studios. Overloads as high as 150 per cent are not uncommon.

We might also use a synchronous instead of an induction motor. The synchronous has a higher power factor, which means the power bill will be a little less, and its speed is practically constant over a wide range of voltage fluctuation. On the other hand an induction motor is easier to start and will hang on and stay with a load better than a synchronous under most circumstances. As these machines are often operated by inexperienced men you can see why the induction motor is more generally used.

Another type of motor generator is finding favor, but before we discuss it, let us remember that in order to obtain a three-wire system from a direct current generator, one of the two means must be employed; i.e., balance coils must be inserted in the armature circuit to obtain the neutral point for the third wire, or a balancer set must be used for the same purpose. With either of these devices precaution must be used in balancing the load on both sides of the neutral, for if the load is so unbalanced that the current flowing in the neutral is in excess of the capacity of the balance coils on set then serious trouble will follow.

Bearing this fact in mind we have in our Los Angeles shop constructed two different three-unit sets and delivered both to the Robert Brunton Studios. These sets consist of two similar generators, each 110-volt machines, with an induction motor mounted between them, all three units being direct connected.

The first one of these was a small 50-KW set, but after a year's service another similar set of 120-KW was ordered as they were greatly pleased with the results. In such a set the generators are permanently connected in parallel, the neutral being obtained at this connection, no balance coils being required. In this manner it is not so necessary to exercise a great deal of care in balancing the load as each generator acts practically as a single unit.

Another somewhat novel equipment to be used in this work is under construction in our shop for Thos. Ince's new studios. This is a 250-KW rotary converter which will be equipped with balance coils to obtain three-wire distribution on the DC side. The application of a rotary for this service would not be practical unless very good voltage regulation could be obtained on the AC side, for as you know, the ratio of the DC voltage to the AC voltage of a rotary is absolutely fixed. In this particular

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instance, however, the rotary will be supplied from a three-phase 2,200-volt feeder circuit equipped with an induction regulator so the regulation will be within 2 or 3 per cent, which is very good.

We also have under construction a 300-KW two-unit set for Metro Pictures Corporation. This set will be equipped with a balancer set of 400-amperes capacity, and we are building switchboards that will provide for the parallel operation of this set with smaller units.

It might be well here to consider briefly some of the more important factors in the switchboard equipment. Let me state that out here in California we are pioneering in that our State has adopted and is enforcing some very strict industrial safety regulations which were approved by the Bureau of Standards some two years ago. These regulations safeguard human life much more than former methods, but we feel that the additional cost of installation is worth while when elements of danger are eliminated.

In laying out a power station to house the electrical equipment of a studio, endeavor if possible the allowance for future extensions; remember this in designing the switchboards and laying your conduits from the switchboard to the generators. It is possible to make a very neat and efficient installation of such equipment. Each generator, of course, will have its control panel equipped with plain overload trip carbon circuit breakers, ammeters, voltmeters, and field rheostat. It will be found advisable to furnish the same type circuit breakers in all feeder circuits having a capacity of more than 400 amperes. They afford positive protection and save many fuses in a year's time.

By using circuit breakers having individual closing arms, but a common trip attachment, it would not be necessary to provide switch in that circuit, this reduces first cost considerably and would be perfectly good switchboard practice.

Further than this I feel it would not be advisable to endeavor to cover all the details that enter into the proposition of laying out and deciding upon the electrical apparatus needed for studio work. I have endeavored in a general way to discuss the advantages of the various apparatus used, but it must be obvious to you that each case would have to be carefully considered and the selection of equipment determined after a careful review of the facts of the particular case. Allow me to suggest that these matters are important enough to deserve the consideration of men that are experienced along electrical lines, the wider the experience the better for all concerned as it costs money to endeavor to rectify errors later on.

It has been my hope in writing this article that it may help some studio solve its problems regarding equipment or at least to obtain better results along that line. I hope the article may be of service to someone in that respect.

Dentelbeck Elected in Toronto, Ontario

H. DENTELBECK, chief operator of the Strand theatre, Toronto, has been re-elected president of the Toronto Local, Moving Picture Projection Machine Operators' Union, for the current year. W. Couvert also continues as business agent of the active Toronto organization. The Toronto local is one of the longest on the map and local conditions are very satisfactory to both exhibitors and operators.



Wm. F. Libman



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MUSIC

Musical Equipment

The Demand for Hurries and Battle Agitatos

SEVERAL days ago we had the pleasure of meeting a gentleman who represents the biggest music publishing house in the United States, and after the usual bows of courtesy we began to discuss the subject of music and pictures.

"It is astonishing," said he, "how many letters we receive daily from musicians and orchestra leaders of reputable popularity, asking us why we are not publishing more hurries and battle agitatos. The majority of those inquiries are, if not similarly worded, nevertheless reveal one idea, and one purpose. All these epistles thrown together would result in the following. We cannot play the same hurries and battle agitatos every day. Besides we can play them backwards and our audiences are whistling them in their sleep. Give us something new." This statement, coming from such an authentic source, leads to the verdict that most musicians playing pictures are handling their business in an automatic manner, by simply dividing each day into two parts (in the theatre, and out of the theatre) or (while in we play, while out we rest).

No matter how beneficial such a system may be for the health of an individual, we don't believe it to be of any great value to the amusement enterprises in general. A musician playing for pictures must not forget that he is a connecting link between the screen and the audience, and that his music is representing the spoken word of the motion picture which has proven to be a subject of lasting popularity with our vast amusement-seeking audience.

Musicians of the open-air moving picture calibre must be a quantity of the past, and the automatic musician must wake up. They must realize that hurries and battle agitatos cannot be published as fast as they play them, and furthermore, could not be bought as quickly for lack of funds. It simply means work, and again more work in trying to find ready published music which can take the place of the hurries and battle agitatos in common use.

An innumerable amount of hurries and agitato movements can be extracted from the standard works, unknown to the general audience, and effectively employed for battle scenes and fights. If musicians would only take their time and search through standard works, such as those written by Massenet, Grieg, Weber, Gounod and many others, they would find a vast amount of material which is applicable for practical use, but such a process of musically portraying battle scenes and fights means, as formerly mentioned, work, patience and perseverance, and it takes a conscientious musician to produce such feats. It takes an up-to-date and modern classified library and it necessitates a perpetual expenditure of a certain sum of money (depending upon the size of the orchestra) to maintain such efficiency.

Such process needs money, and who should pay for it? In most cases the musician is underpaid or the allowance granted him for the purchase of music is too small or is not equivalent to his requirements. Experience has also demonstrated that managers in many instances are reducing their orchestras as soon as they notice a retrogression in box-office receipts. They do not seem to realize that it necessitates improvements to increase box-office receipts, and that the betterment of the musical equipment is, if not more, at least just as important as the rebuilding or redecorating of the lobby, or increasing the size of the posters.

In cases where the lone organist or pianist is presiding over the musical destinies of the house, ready published hurries and battle agitatos seem to be the strangest animals. I have witnessed performances where war pictures were exhibited, accompanied by the piano or organ, and I must confess that the improvising efforts of some of these gentlemen were the most unique contributions to musical composition. (What is a half-tone amongst friends?)

We admit that the lone pianist is confronted with a big problem in correctly fingering a hurry or battle agitato, but the organist should be able to do better, as at his command are the resources of the American organ, an instrument equipped with all the necessary effects and able to produce musical volume equivalent to an orchestra. I do not believe it is in every instance the fault or inability of the organ player where musical doggerel presides. It is probably caused, as I formerly mentioned, through insufficient funds or the manager of the one-reel days.

The editors of these columns are ready at any time to supply musicians with a list of standard compositions containing movements suitable for hurries and battle agitatos.—THE EDITORS.

"Heart of Humanity" Song Ready for Market

"THE HEART OF HUMANITY" is the title of a new ballad to be put on the market shortly by two young New York composers, Ray Perkins, former leader of the Columbia University Glee Club and a captain in the army, and Roy Turk, recently mustered out of naval service.

The new ballad was inspired by the Jewel production, "The Heart of Humanity," featuring Dorothy Phillips, and it was introduced to the public at the Broadway theatre, New York, the week beginning January 26 by Henry Berrman, a baritone. Mr. Perkins and Mr. Turk attended a showing of "The Heart of Humanity" film together about two weeks ago and were so impressed with the beauty of the film that they collaborated in the writing of the song, which promises to be one of the biggest ballad successes of the year.

The first verse and chorus of the song follow:

"World of tears—
Through long years
You have been torn by pain and sadness;
Greatest of love—mother's love,
Alone has saved you from your madness.

CHORUS

"God could not be everywhere,
So he made mothers to care
For his host of children
Safe in her cradle of love.
Though men seek glory and fame,
All creeds must worship her name;
Right is right, to Him above,
Heart of Humanity—that is a mother's love."

Manager M. Kashin of the Broadway presented the song with a special stage setting and has prepared other ideas which other exhibitors can follow in introducing the song in connection with the presentation of the film.

Waterson, Berlin and Snyder have secured the publication rights to the song and are co-operating with exhibitors showing the film by advertising the song and boosting the film that inspired it.

Song Dedicated to Norma Talmadge

THE "Heart of Wetona" is the title of a new song just published by Leo Feist, the well-known music publisher. The words are by Sidney D. Mitchell and music by Archie Gottler. The song is dedicated to Norma Talmadge and bears an autographed photograph of the Select star on the cover.

Miss Talmadge's splendid work in "The Heart of Wetona," the picture scenarioized from the popular play of the same name by George Scarborough, was the inspiration for Mr. Mitchell's charming Indian lyrics and likewise for Mr. Gottler's lovely music.

It seems to be getting the fashion to dedicate songs to Norma Talmadge. This is the third time she has been so honored. "San San," the song written by Danny Nirella, who has several highly successful songs to his credit, was dedicated to Miss Talmadge in recognition of her artistic portrayal of the role of "San San" in "The Forbidden City."

"Heart of Wetona" will be placed on sale the last week in January, and many professional singers will shortly introduce the song in vaudeville and restaurants and concerts. Exhibitors will probably want to take advantage of this tuneful little Indian song and use it as a part of their musical program during the showing of the picture.

Review of Latest Musical Compositions

- 1—"Till We Meet Again"—Waltz. A positive riot—played everywhere—the biggest song sensation in years. (J. H. Remick & Co., 220 W. Forty-sixth Street, New York.)
- 2—"Give a Little Credit to the Navy"—One-Step. A bright, snappy Jazz One-Step that they're all raving over. (Remick & Co.)
- 3—"I'll Say She Does"—Fox-Trot. Al Jolson's big hit in "Sinbad." A wonderful fox-trot. (Remick & Co.)
- 4—"The Passing Show of 1918—Selection." Containing the principal song hits from the Big Review of the Same Title. Just published—you should have this in your repertoire. (Remick & Co.)
- 5—"Peter Gink"—George L. Cobb's greatest novelty one-step. Adapted from the "Peer Gynt" Suite. Already a riot with the big orchestras in the big town. (Walter Jacobs, 8 Bosworth Street, Boston, Mass.)
- 6—"Summer Showers"—An exceptional concert number by Frederic Knight Logan. (Forster, Music Publisher, 736 S. Michigan Avenue, Chicago, Ill.)
- 7—"I Shall Meet You" (The Home-Coming)—March-Waltz. The psychological composition of the times. Wilfrid Sanderson's great successor to and incorporating the refrain of "God Be with Our Boys Tonight." These two melodies produce one of the finest marches and the most effective dancing waltz it has ever been your privilege to conduct—on a theme you cannot resist—"The Home-Coming of Our Boys"—and the rousing welcome it will be your pleasure to give them. (Boosey & Co., 9 E. Seventeenth Street, New York.)
- 8—"De Koven's American Wedding March"—Here's a number you can't afford to be without. Scrap the Hun Marches and play the American Wedding March the next chance you get. (Boston Music Co., 26 West Street, Boston.)
- 9—"Comedy Allegro"—It is oftentimes said that "a rose by any other name smells just as sweet," but a "Comedy Allegro" by any other name would not imply what is meant by this term. If our readers had been in the Strand theatre and seen the presentation of Charlie Chaplin's latest picture, "Shoulder Arms," in the scene where he was chasing the Huns, and had heard the Symphony Orchestra playing "Comedy Allegro," they would then have realized that correct music for the film can and does interpret the actions depicted on the screen. (Belwin, Inc., 701 Seventh Avenue, New York.)
- 10—"Birds and Butterflies"—by Paul Vely. An original concert composition of novelty and charm that suggests the joy of a cloudless summer's day. (Belwin, Inc.)

11—"The Navy Will Bring Them Back"—One-Step. The real home-coming hit. All the headliners are singing it. (Feist, 335 W. Fortieth Street, New York.)

12—"Mother, Here's Your Boy"—Another home-coming song that is being sung to big applause everywhere. (Feist edition.)

13—"I Want a Doll"—The biggest song sensation of the year, and one of the snappiest one-steps published. (Harry Von Tilzer, 222 W. Forty-sixth Street, New York.)

14—"Bleeding Hearts"—A beautifully pathetic tone poem of heart interest by Sol. P. Levy. Engraved and published in concert size. Has met with the approbation of all musicians, whether engaged in film or concert work. (Belwin, Inc.)

LATEST MUSIC CUES

"THE BONDAGE OF BARBARA"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Visions" (2/4 Moderato Expressivo), by Buse

1—Theme (1 minute and 5 seconds), until—T: Dawn in the little village.

2—"Tacet"—just produce effect of rooster crowing (10 seconds), until—S: Change of scene.

3—"Gavotte and Musette" (Allegro), by Raff (3 minutes and 40 seconds), until—T: The Newton Lumber Company.

4—"Lento Allegro" (from Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "I wonder how many times."

5—Continue pp. (40 seconds), until—T: Sunday afternoon.

6—"Serenade" (Moderato), by Czerwony (1 minute and 55 seconds), until—T: "Where the idle and."

7—Continue to action (2 minutes), until—T: "O-o-o-h—look—it's smoking!"

8—"Comedy Allegro," by Berg (2 minutes and 25 seconds), until—T: Friday night.

9—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—S: Interior of poolroom.

10—"Sidewalks of New York" (Song—popular oldtimer), (1 minute and 50 seconds), until—T: "You've just got time."

11—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—After the departure.

12—Theme (4 minutes), until—T: "Working pretty late."

13—Continue pp. (30 seconds), until—T: Morning and the whirl.

14—"Bleeding Hearts" (Andantino sentimentoso), by Levy (1 minute and 45 seconds), until—T: Held for trial.

15—Continue pp. (2 minutes and 50 seconds), until—T: Sentenced to the state.

16—"Melody" (Andante Moderato), by Cadman (2 minutes and 10 seconds), until—T: Arriving on the night express.

17—"Dramatic Agitato," by Hough (1 minute and 5 seconds), until—T: Two hours later.

18—Continue pp. (1 minute and 40 seconds), until—T: Meeting the morning train.

19—"One Fleeting Hour" (Melodious Andante), by Lee (2 minutes and 30 seconds), until—S: Jack arrives in automobile.

20—"Dramatic Suspense," by Winkler (1 minute), until—T: Midnight.

21—"Pizzicato Mysterioso," by Minot (2 minutes and 45 seconds), until—T: "A long, long night."

22—Theme (2 minutes and 30 seconds), until—T: Nightfall and a dangerous plan.

23—"Mysterioso Dramatico," by Borch (2 minutes and 10 seconds), until—T: Morning.

24—"Andante Dramatico, No. 62," by Borch (1 minute and 55 seconds), until—T: At the office of.

25—"Hurry, No. 26," by Minot (1 minute and 40 seconds), until—S. After the fight.

26—Theme ff (1 minute and 5 seconds), until END.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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Theatre.....

City.....

State.....

"SHADOWS"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adagio Cantabile" (Excerpts Beethoven Sonata Pathétique), by Ireneé Berge

- 1—"After Sunset" (4/4 Dramatic Moderato), by Pryor (1 minute and 5 seconds), until—T: "Muriel Barnes in the bright."
- 2—"Valse Moderne," by Rosey (3 minutes and 40 seconds), until—T: "The vague disquiet."
- 3—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—S: Close-up of ballroom.
- 4—"Sleeping Rose" (Waltz), by Borch (1 minute), until—T: "When the last motor load."
- 5—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 15 seconds), until—T: "Jack McGoff, the promoter's partner."
- 6—"Quietude" (Moderato), by Gregh (1 minute and 5 seconds), until—T: "Let me see the picture."
- 7—Theme (2 minutes and 45 seconds), until—T: "In the happy morning hour."
- 8—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (2 minutes and 40 seconds), until—T: "Hello, is this Mrs. Barnes?"
- 9—"Dramatic Tension," by Sol P. Levy (1 minute and 55 seconds), until—T: "Stunned and numbed."
- 10—"Broken Melody" (Dramatic), by von Biene (2 minutes and 30 seconds), until—T: "I am ashamed of my."
- 11—Theme (2 minutes and 55 seconds), until—T: "You say your partner."
- 12—"Adieu" (12/8 Dramatic), by Favarger (1 minute and 30 seconds), until—T: "Well, Cora, what are you going?"
- 13—Continue ff (2 minutes and 25 seconds), until—T: "Swiftly the vivid."
- 14—"Dramatic Suspense," by Winkler (3 minutes and 30 seconds), until—T: "Ten o'clock at the dance hall."
- Note—Play to action pp. or ff
- 15—"Hunkatin" (Half-Tone One Step), by Levy (1 minute and 15 seconds), until—T: "A hazardous game."
- 16—"Savannah" (One Step), by Rosey (3 minutes and 10 seconds), until—S: At gambling table.
- 17—"Dramatic Tension No. 9," by Andino (4 minutes and 5 seconds), until—T: "The horror of Red Hell."
- 18—"Noisy Bill" (Rag), by Losey (2 minutes and 35 seconds), until—T: "I've struck it rich."
- Note—Watch steam whistle (produce effect).
- 19—"A La Mode" (One Step), by Rosey (1 minute and 25 seconds), until—S: Close-up of steam boat.
- 20—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—T: "Give me that key."
- Note—Watch steam whistle (produce effect).
- 21—Continue ff (25 seconds), until—S: Flashback to bedroom.
- Note—Watch shot.
- 22—Theme (2 minutes and 25 seconds), until—T: "The day of the departure."
- 23—"Because You Say Good-bye" (Dramatic Concert Ballad), by Sol P. Levy (3 minutes and 35 seconds), until—T: "In the early afternoon."
- 24—"Cavatine (4/4 Dramatic), by Bohm (1 minute and 15 seconds), until—T: "The night shrouded."
- 25—Continue to action (2 minutes and 50 seconds), until—S: Jack McGoff arrives in automobile.
- 26—"Prelude" (Heavy Dramatic), by Rachmaninoff (3 minutes and 10 seconds), until—T: "Help, burglars, police."
- 27—"Hurry No. 33," by Minot (1 minute and 55 seconds), until—T: "We've got the fellow's picture."
- 28—Continue pp (15 seconds), until—T: "In the West."
- 29—Theme (1 minute and 25 seconds), until—S: Interior of Barnes' apartment.
- 30—Continue ff (45 seconds), until * * * * * END.

New Sousa Marches

IT seems that Old Master Sousa's ability to produce new works is indestructible. He has recently added two more marches to his already famous list and he again has proven that he is the "March King" of the world.

The first one is entitled "Sabre and Spurs," a march of the American Cavalry. It has a characteristic swinging rhythm and a stirring martial stride. This march unquestionably reveals again a flash of the old Sousa, the Sousa that gave the world "Stars and Stripes Forever" and many other hits.

The second one, "Sousa's Wedding March," is a composition that was written at the request of the American Defense Society, which desired to give the world a new and an American Wedding March to replace the old German marches now and forever under the ban. "Sousa's Wedding March" is a work of significance and will occupy a position of high importance in the musical world. It can safely be said that this is of such quality to surpass in a very short time the popularity of the old and banished German wedding marches.

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"SANDY BURKE OF THE U. BAR U."

(Louis Bennison Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Serenade), by Gaston Borch

- 1—"Dramatic Narrative," by Pement (2 minutes and 25 seconds), until—T: "The husband she was proud."
- 2—"Forest Whispers" (Characteristic), by Losey (1 minute and 50 seconds), until—T: Jim Dick, foreman.
- 3—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—S: At railroad station.
- Note—"Watch shots."
- 4—"Continue pp. (50 seconds), until—T: "Are you my daddy?"
- Note—"Railroad effects."
- 5—"Half Reel Hurry" (for general use), by Levy (4 minutes and 45 seconds), until—T: The Widow Mackey.
- Note—"Watch shots."
- 6—"Alita" (Characteristic Moderato), by Losey (2 minutes and 10 seconds), until—T: "Pie, we've got a family."
- 7—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: "What scared you?"
- Note—"Watch shot."
- 8—"Comedy Allegro," by Berg (3 minutes and 30 seconds), until—T: "I've caught him, Daddy."
- 9—"Hurricane No. 33," by Minot (1 minute and 15 seconds), until—T: "Daughter, it looks to me."
- 10—"Theme (2 minutes and 30 seconds), until—T: The honorable Cyril Harcourt.
- 11—"Eccentric Comedy Theme," by Roberts (1 minute and 45 seconds), until—S: Sandy with little girl.
- 12—"Baby Sweethearts" (6/8 Allegretto), by Corri (1 minute and 5 seconds), until—T: Hinton of Coe Ranch.
- 13—"Sinister Theme," by Vely (3 minutes and 30 seconds), until—T: "I'll be back to cut."
- Note—"Watch shot."
- 14—"Rustle of Spring" (Dramatic Agitato), by Sinding (1 minute and 45 seconds), until—T: Diggs is the cattle runner.
- 15—"Just a Song at Twilight" (English Love Ballad) (1 minute and 55 seconds), until—T: "Why this intrusion?"
- 16—"Continue to action (30 seconds), until—T: Sandy pays that sociable call."
- 17—"Dramatic Tension No. 64," by Borch (3 minutes and 50 seconds), until—T: "And there is where I live."
- 18—"Continue pp. (20 seconds), until—S: Interior of Widow Mackey's room."
- Note—"Watch shot."
- 19—"Theme (1 minute and 55 seconds), until—S: Exterior night scene in woods."
- 20—"Mysterioso No. 29," by Andino (1 minute and 55 seconds), until—S: Exterior of ranch.
- 21—"Continue pp. (1 minute and 20 seconds), until—S: Little girl playing with doll."
- 22—"Petite Ballet" (Characteristic Pizzicato Ballad), by Berge (1 minute and 20 seconds), until—S: Interior of Hinton's room.
- 23—"Half-Reel Furioso" (For general use), by Levy (6 minutes), until—T: The Sheriff's party has lost.
- 24—"Furioso No. 60," by Shepherd (2 minutes and 25 seconds), until—S: After the fight.
- 25—"Mysterioso Agitato, No. 66," by Smith (1 minute and 15 seconds), until—T: With the cattle branders.
- 26—"Theme (1 minute and 25 seconds), until * * * * * END.

Stanley Frame Co. Puts New Frame on the Market

WHAT will no doubt prove a boom to the exhibitors, not only in the way of improving the appearance and adding prestige to the motion picture theatres, but the enormous saving it will effect, is the patent frame made by the Stanley Frame Company, and known as the "Stanleygraph."

It is a changeable sign made any size in width or length (on the order of a banner display frame) with raised wooden letters, any size required, painted black on a gold or bronze background that can be seen and read at a great distance. It can be changed at any time and any employee of the theatre can do it by simply lifting out the letters. A set of 110 letters (a complete printer's font) is furnished, allowing a sufficient number of letters for words or names containing the same letters.

The Stanleygraph can be used in many ways, for announcing the day's feature with the name of the star as for instance: Pauline Frederick in "Out of the Shadow," also for program announcements, coming features or attractions and many other ways. The Stanleygraph can be installed over the front entrance of the theatre, also on the sides (frames being made any size to fit the spaces) or in the lobby.

It is a frame that pays for itself in a very short time, as the initial expense is overcome by the saving in the cost of new cloth signs which averages about \$10.00 a week or \$520.00 a year, some theatres using cloth signs three times a week and others daily.

Three of the biggest and best known motion picture men, Nicholas Schenk, General Manager for Marcus Loew; Charles Levine, General Manager for William Fox, and Mr. Saunders, General Manager of the Poli Circuit, after seeing the Stanleygraph at the offices of the Stanley Frame Company pronounced

is as the greatest boon to the exhibitors, and immediately placed an order for one.

The Stanley Frame Company has put out a very handsome catalogue, which gives the exhibitor a very good idea of frames of most every description that he can use, such as the Lobby Photo Display Case for displaying photos in the lobby, the Standard One-Sheet and Photo Combination, Louis the Fourteenth style Three-Sheet Combination Case, Standard One-Sheet Frame, Special Photo Case for displaying stills and announcement cards, Program Case for displaying weekly programs, Corner Display Case for three-sheet or double one-sheet and photos, Special Stanley Lobby Case for photos, cards or one-sheet posters for in front of theatre, lobby or sidewall and many other beautiful frames.

The Stanley Frame Company has just closed a contract with Marcus Loew to refurnish the lobby of the American Theatre with display frames of a particular design, these frames having the American eagle on the top of each one. The contract amounts to \$2,700.

Max Fisher Composes "The Monte Blues"

FROM the Famous Players-Lasky offices, it is reported that Max Fisher, who recently returned to the Paramount headquarters immediately upon his release from the army, had composed a special instrumental piece.

Mr. Fisher is said to be a very talented musician whose plaintive violin has drawn tears from many a star in Paramount pictures in the past, dedicated his composition to Monte Blue.

Mr. Blue is leading man for Ethel Clayton in "Pettigrew's Girl," and so impressed was Mr. Fisher by the forlorn appearance of the actor in portraying a lonesome soldier far from home that he named his composition "The Monte Blues," and dedicated it to the leading man and the picture.

It will probably be published in the near future.

"IN FOR THIRTY DAYS"

(May Allison Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

- 1—"Frills and Furbelows" (Rondo Rococ), by Crespi (2 minutes), until—At Screening.
- 2—"Liselotte" (Moderato Rubato), by Adam (2 minutes and 45 seconds), until—T: "The volumes are now musty."
- 3—"A la Mode" (Popular One-Step), by Rosey (2 minutes), until—T: The jail's employment agency.
- 4—"Impish Elves" (Winsome Intermezzo), theme, by Borch (1 minute 15 seconds), until—T: The bait.
- 5—"Comedy Allegro" (Characteristic), by Berg (2 minutes), until—T: "When I step on the gas" (auto effects).
- 6—"Savannah" (Popular One-Step), by Rosey (3 minutes and 45 seconds), until—T: "I am sorry I upset your."
- 7—"Serenade" (Allegretto Moderato), by Kautzenbach (1 minute and 45 seconds), until—T: "The men folks will please" (telephone bell).
- 8—"Petite Serenade" (Allegretto Serenade), by Horton (2 minutes and 30 seconds), until—T: "It don't do no good to fine."
- 9—"Theme (2 minutes), until—T: The morning after the speed."
- 10—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (2 minutes and 45 seconds), until—T: Hiram Jones, the leading."
- 11—"Hunkatin" (Half Tone One-Step), by Levy (3 minutes and 15 seconds), until—T: "The Judge gave her thirty" (watch for china crashes).
- 12—"Nymph and Satyr" (Allegretto Moderato), by Rollinson (3 minutes), until—T: "You brute."
- 13—"Theme (3 minutes and 30 seconds), until—T: "Now cook something."
- 14—"Florindo" (Allegretto Vivace), by Burgmein (2 minutes and 15 seconds), until—S: When Brett telephones (telephone-bell—china-crash).
- 15—"Hurricane No. 33," by Minot (2 minutes and 15 seconds), until—T: Near the end of the first (train and auto effects).
- 16—"Flirtation" (Characteristic Allegretto), by Cross (2 minutes and 45 seconds), until—T: "I hope the Judge gives you."
- 17—"Theme (1 minute and 45 seconds), until—T: "By heck, if the law can't."
- 18—"Flight of the Birds" (Allegretto Moderato), by Rice (3 minutes and 45 seconds), until—T: The end of a week in domestic.
- 19—"Sachem" (Popular One-Step), by Rosey (3 minutes and 45 seconds), until—T: "Why, it's simple, the state."
- 20—"Theme (3 minutes and 30 seconds), until—S: Helen at typewriter."
- 21—"Gruesome Mysterioso," by Borch (1 minute), until—T: When night came, the jail."
- 22—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "Chew this ivory soap."
- 23—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—S: When Helen is seized. (Town bell, auto and collision effects).
- 24—"Theme (1 minute and 45 seconds), until—T: "I have just escaped from."
- 25—"Galop No. 7," by Minot (2 minutes and 30 seconds), until—S: When Count escapes (auto effects).
- 26—"Theme (1 minute), until—T: "Too late, ma'am, I just."—until * * * * * END.



EDWARD H. BUTLER
EDITOR AND PUBLISHER

BUFFALO EVENING NEWS.



EDITORIAL ROOMS.

BUFFALO, N.Y. January 1, 1919

Mr. Wm. A. Johnston
Pres. and Editor
MOTION PICTURE NEWS
729 7th Avenue
New York, N.Y.

My dear Mr. Johnston:-

Over five years ago, I began receiving MOTION PICTURE NEWS, in fact I believe the first copy came to my desk. That first issue as I recall it was a very modest one. Today I am in receipt of the first issue for the new year. During the five year span, your publication has developed wonderfully until today, in my estimation, it is absolutely the best trade journal in the world.

In making up motion picture columns, in aiding press agents of theatres in preparing intelligent copy for the press, in helping exhibitors select their attractions, MOTION PICTURE NEWS is doing a real service for the industry. Especially do I want to commend the bright make up of the book and local exhibitors tell me that the "Exhibitor Service Bureau" gives them many excellent and business building ideas.

Wishing continued growth for the NEWS during the coming year, I beg to remain,

Yours admirably

Chas. B. Taylor
Photoplay Editor

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Wicked Darling," with Priscilla Dean (Universal—February 24—6 Reels—Directed by Tod Browning)

You had better keep an eye on pictures featuring Priscilla Dean. Every new release turns out to be better than the last one; and if the present rate of improvement keeps up, no reason why she should not become a great favorite among your patrons. It seems that the producers spare no expense in securing for her the right kind of stories, the sort that give her particular talents room to expand; and no little credit goes to the man who selects them for her—he knows what he is doing.

"The Wicked Darling" is a crook play, in which the heroine is given the role of a clever shop-lifter but not without a heart. Her heartstrings are hardened, due to her environment, but not destroyed. She shows it in a realistically developed love affair with the hero, a formerly wealthy man, but now poor. Her love for him causes her real self to awaken and bring her dormant nobleness to the forefront. The hero eventually discovers she is a thoroughbred, and they become united.

Thrills, suspense, human appeal, and many other elements of the better side of human nature abound in this picture. It should furnish your patrons with an evening's entertainment that is not easily forgotten.—P. S. Harrison.

"The Law of Nature"

(David G. Fischer Production—Seven Reels)

FROM a story written by David G. Fischer, in collaboration with Captain Richard Pearson Hobson, ex-Congressman from Alabama and one of the most ardent advocates of prohibition, the David G. Fischer Productions, Inc., has produced "The Law of Nature" under the direction of Mr. Fischer, with Vincent Coleman and Dixie Lee featured.

"The Law of Nature" is not an example of our best photo-dramatic productions, nor is it a convincing propaganda subject, but it is entertaining by virtue of its timely theme. The cast does not present a star or anyone approaching stellar popularity, for the chief aim of the production is propaganda and dramatic argumentation against alcohol. The subject matter and not the personnel of the cast is its predominating note, and this note has been struck with resounding effects in many of the story's episodes, but falls a bit flat in others due to the author's eagerness to place actionable drama above plausible incidents and logical sequence.

This is why the picture has lost its full strength as propaganda material and why it is not the best from a dramatic standpoint, because in attempting to stimulate dramatic action the real essence of any medium of teaching, known facts, has been neglected.

If these points can be overlooked and the picture is accepted for what it seeks to teach, there is satisfaction for all. With the proper exploitation it should go big, because just at this time the question of prohibition is of prime importance.

The picture presents some very good moments, some clever acting by members of the cast, chief among which is the work of Frances Nemeyer in a vampire role. An allegorical prologue opens the picture and runs for about four hundred feet. In the main the story shows an individual example of the effect of liquor on humanity. It will be released in seven reels.—Joseph L. Kelley.

"Wanted for Murder" with Elaine Hammerstein

(Harry Rapf Productions—Distributed Through Film
Clearing House, Inc.)

The story of this picture treats of a love affair between an American private and a young French girl, which is unfolded on the battlefields of France. It is of the fantastic sort, but so well developed, that it holds the interest tense all the way through. Several of the situations will thrill the spectator.

The hero, while repairing some telephone wires in No Man's Land which were cut, is wounded. He attempts to crawl back to his trench but loses his way and falls in the hands of the Germans. On the first opportunity he escapes and reaches a French house within the German lines, where he hides. The Americans charge and take the village, but the Germans countercharge and retake it. The hero is cut off again, but escapes with the orphaned heroine, the Germans having murdered her mother and sister, and reach safely the American lines. The American regiment adopts the heroine.

Angered by the German cruelties, the Americans determine to get the Kaiser and make him pay for all the atrocities. They print pamphlets with the Kaiser's picture and the words "Wanted for Murder." The hero is taken by an aviator over Berlin and drops a large number of them. On their way back, however, they are winged by an enemy aviator and fall. Right at that time truce is declared and the American troops are ordered to march on the Rhine. While following the regiment the heroine happens to spy the hero, who is injured by the destruction of the aeroplane, but not seriously. She summons help and they take him along. He shortly recovers, marries the heroine and they come to America.

There are no gruesome scenes in the picture. It will undoubtedly satisfy most of those who will be attracted by it. The picture also contains several patriotic situations that will arouse the enthusiasm of the spectator.—P. S. Harrison.

Additional Advance Reviews
on
Page 930

"COMMON CLAY"—PATHE

Audiences Will Likely Praise This Fannie Ward Feature

YOU may safely class "Common Clay" among the big productions of the year; not on account of its length, but on account of the powerful influence it exerts upon the deeper emotions. It is full of human interest; it digs beneath the skin. Those who will be attracted in your theatre by it will undoubtedly go out of their way to praise it to every friend they meet.

The plot is based on the stage success of the same name. It deals with a poor but innocent working girl, who loves the better things in life. This desire leads her into the underworld from which she barely escapes uninjured; but the true meaning of those places reveal themselves to her in all their ugliness.

Thinking she went to the bad, her father throws her out of the house; so she obtains a position as maid with a wealthy family with a young son. Youth attracts youth, however, and a love union results. The lover enlists and is sent away. In time, a child is born to her.

In the course of the story she finds out that the good woman who had raised her is not her mother, her real mother having drowned herself rather than disgrace her love-father, whom she loved dearly; she is happily reunited to her real father; her sweetheart returns and marries her, thus making her happy.

The court-room scene, in which her supposed mother reveals the truth of her parentage, is very pathetic; so is the revelation of the real father's identity to the heroine. It will bring the tears.

Although the picture deals with a delicate question, it at no time is offensive; whatever offense might be conveyed by such story in an ordinary picture is thrown in the background in this one by the intense human appeal, and unless you have made it an iron rule to avoid all pictures treating on such themes, you can't afford to overlook this one.—Released March 2.—Length, 7 reels.—P. S. Harrison.

THE CAST

Ellen Neal.....Fannie Ward
Jennie Peters.....Easter Walters
Arthur Coakley.....Fred Goodwins
Mr. Fullerton.....John Cossar
Mrs. Fullerton.....Helen Dunbar
Hugh Fullerton.....E. W. Lawrence
Judge Filson.....John Barrows
Mrs. Neal.....Mary Alden
Mr. Neal.....Andrew Arbuckle
Play by Cleves Kinkead.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Produced by Astra.

AD TALK

Fannie Ward in "Common Clay," a Pathe picture in seven parts, will be the feature attraction at the _____ theatre on _____ of _____ week. Special interest is attached to this presentation inasmuch as the original play scored one of the phenomenal hits of the stage when it was presented by A. H. Woods, two or three years ago. Not only did it play for long runs in all the big cities of the country but the smaller towns as well have witnessed the production. To say that the picture is a worthy successor to the stage production will seem an inadequate remark indeed, after patrons have seen it. From every standpoint it is one of the most dramatic, well produced and lavish pictures of the year.

Miss Ward carries the role of the girl, Ellen Neal, who, as maid in the home of the wealthy Fullertons, gives herself to Hugh, the son of the house, previous to his departure for the war. Then follows her desperate fight for her baby's rights and the astounding revelation regarding Ellen's parentage when the case is brought to a preliminary hearing in court. The photoplay is too powerful and too varied to be related in all its details here but it is enough to say that "Common Clay" presents a story of the greatest dramatic power, originally treated and acted by a capable cast.

The star appears to excellent advantage, while the support she receives from E. W. Lawrence, Fred Goodwins, John Barrows and others is of a remarkably superior order. Ouida Bergere wrote the scenario from the play by Cleves Kinkead, while the direction was in charge of George Fitzmaurice.

THE STORY

Contrasting her surroundings of sordidness and poverty with the constant spectacle of affluence she sees all around her, Ellen Neal, a department store worker, becomes dissatisfied. Jennie Peters, once a co-worker in the store and now a cabaret singer, induces her to visit a cabaret with other of her friends. Arthur Coakley, a young waster, attacks her but before harm is done the police raid the place. Subsequently, Ellen decides to quit the gay life and secures a position as maid in the Fullerton household. Coakley is well received in this family but his advances toward Ellen are regularly repulsed.

Before long, Ellen finds herself very much in love with young Hugh Fullerton and before he departs for war she gives herself to him. His

haughty mother intercepts all his letters to her and after a time Ellen is obliged to leave her position to care for her child. Mrs. Neal eventually persuades her to go to the Fullertons and demand her rights. Fullerton will not believe her story so she hires an attorney. Judge Filson, an old friend of the Fullertons, takes their case. During the preliminary and private hearing, it develops that Mrs. Neal is not Ellen's mother; that she had brought her up after her own mother had committed suicide over a case similar to Ellen's. When Mrs. Neal mentions the woman's name Judge Filson realizes that he is the man; Ellen's father.

He takes charge of the girl and by the time that Hugh returns has made her his daughter in manner as well as in name. Hugh is disconsolate over the absence of the girl and vows to find her, despite his parents' protests. And when at last Judge Filson arranges a meeting between his daughter and Hugh, happiness comes for both of the young people.

CATCH LINES

A great version of the celebrated stage success of the same name—the story of a girl's struggle to gain that which is rightfully her's—Miss Ward shines in the stellar role.

Judge Filson heard the plea of Ellen Neal with mingled pity and cynicism. He had heard her story before—she had loved a man—he had gone away—left her and the baby to struggle alone. Then Judge Filson started, his throat went dry and he struggled to keep his composure. He had heard a name—the name of Ellen's mother—the name of a woman who had made the supreme sacrifice for him!

Ellen Neal wanted to lead an honest life but somehow Fate willed that she should be made the toy of circumstance. She was tossed hither and thither on the waves of Life and only after untold suffering did she find the harbor of refuge—true love.

Mrs. Fullerton thought that sincerity was not a part of Ellen Neal's love. Because she was a servant she tried to think that the love of those who serve is never deep. An amazing series of situations convinces her of the folly of her idea in the great photoplay, "Common Clay."

ADVERTISING AIDS

PAPER:—One twenty-four-sheet; one six-sheet; two three-sheets; one one-sheet. All this paper serves to bring out the dramatic and emotional character of the photoplay with title and name of star prominent in display.

LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scenes; one 22 x 28 of star.

CUTS:—One one-column; one two-column; one three-column. As is the case with the paper, these cuts serve to bring out the dramatic highlights of the picture in no uncertain terms. They are designed expressly for advertising uses and, used as the center of copy, will make a most desirable display.

A two-column scene cut is also supplied for

use in the text columns of newspapers or house organs. In addition to this list of advertising material there are also the one and two-column star cuts available on all Fannie Ward productions.

SLIDE AND MUSIC CUE SHEET also obtainable at all Pathe exchanges.

SUGGESTIONS

First of all you have a corking title to display in connection with this picture. It decorated a real stage success, not one which only ran on Broadway for a full season but one which has been seen in any city of any size during the last three years. Get that point. "Common Clay" has three years of advertising back of it already! That's before you even touch it. So make the most of this title. Display it as much as you can, make use of the paper. And when you add that it is an adaptation of the stage success of the same name there aren't going to be any doubters.

The title is fifty per cent of the box office value of this picture—maybe more. And this fifty per cent of the value of this feature is the equivalent of the whole hundred per cent of the average feature. You have done the most when you have displayed this title. In addition to it in your advertising copy, use the name of the author, the director (for George Fitzmaurice has a good number of successes to his credit), and a line or so designating the character of the play or relating one of its highlights. "Ellen Neal was regarded as Common Clay by the elder Fullertons, but she proved herself of as fine a mold as they—of a finer mold, in fact, when it came to the supreme test," might be a good line to use.

And after the title of the play you have a star to play up who has done big things on the screen. Fannie Ward is an accomplished actress, experience shows in her work and she is able to take roles calling for heavy emotional acting. She has admirers and her name is known wherever pictures are shown.



Fannie Ward—Star cut

"WOMAN, WOMAN!"—FOX

Deals Boldly with Sex Question; Morals of Heroine Lax

YOU ought to know by this time the type of stories Evelyn Nesbit is furnished with; and if you have played any of them, you should know how they take with your patrons. The story in "Woman! Woman!" is of no different class, except that it is bolder, dealing with the sex problem more openly. The first part of the picture is an argument of free love against lawful marriage.

The foundation, upon which the story has been built, is the heroine's sacrifice of her good name to a wealthy jeweler, who is infatuated with her, in order to obtain enough to help cure her dying husband. She saves his life, but when he later discovers that his baby son is not his own child, orders the heroine from the house, refusing to forgive her. The wealthy man, now really in love with her, is conscience stricken, and when he learns she is free begs her to marry him. As she is assured of her sincerity, she consents to become his wife, so that her child may have a name.—Released Jan. 26.—Length, 5 reels.—P. S. Harrison.

THE CAST

Alice Lindsay.....Evelyn Nesbit
Samson Rathbone.....Clifford Bruce
Gwenne Stevens.....Gareth Hughes
Roy Mackay.....William H. Tooker
Bud Hickson.....William R. Dunn
Dr. Langdorf.....Frank Goldsmith
Mme. Cecile Langdorf.....Anna Luther
Mrs. Lindsay.....Nora Cecil
Mr. Lindsay.....Henry Hallam
Marie.....Florence Flinn
Story by Norman Lorimer.
Scenario and Direction by Kenean Buel.

SUGGESTIONS

It would seem that the title is the strongest thing about this production. It is startling to a degree and lends itself well to all sorts of advertising. If you plan playing the picture for any length of time, inaugurate a teaser campaign. Carry some space in the newspapers, use postal cards to your patrons, or use your screen, just to carry the title of the picture and nothing more. If you follow this up for one or two weeks before the showing of the production you will create an interest of some size. Previous to your regular announcements of the feature add a little information regarding the picture to the plain "Woman, Woman" announcement. In this way you will create an accumulative interest that will help considerably.

The production itself also gives you a number of sensational advertising possibilities, such as the Free Love business and the sacrifice of the wife to save her husband's life. These events of the plot can be built up if you desire this type of advertising. If you have played the other Nesbit pictures, go to it with respect to her name on this one, for she improves. And for that matter, if you have not played them, there is, as everyone knows, considerable note attached to her name.

AD TALK

"Woman, Woman!" is the unique title of the William Fox photoplay starring Evelyn Nesbit, which will be presented at the theatre on _____ of _____ week. It was expressly written for the star by Norman Lorimer and has as its central figure Alice Lindsay, a girl from a fair-sized town lying near New York City. Alice believes that destiny calls her from the metropolis and so she grasps the first opportunity that presents itself to go there. Her experiences with three of its men form the basis of the photoplay and, rest assured, that they are experiences that keep the spectator ever on the alert. To say the least, Mr. Lorimer has contrived a story of originality, unusual interest and high suspense.

Miss Nesbit has proven in her other screen vehicles that she is a capable actress. "Woman, Woman!" gives her even further opportunity to demonstrate this ability of hers and the opportunity is utilized to its fullest extent. Her work is polished and has an appeal that is undeniable. Miss Nesbit receives support from a large cast, most prominent in which are Clifford Bruce, Gareth Hughes and William H. Tooker. This trio forms the other angles of the quadrangle of the story—for "Woman, Woman!" adds one more point to the usual story of the eternal three—and their individual work is most commendable.

Keenan Buel, one of the foremost of Mr. Fox's directors, shaped the scenario and took active charge of the production of the picture.

THE STORY

Alice Lindsay is bored with her routine life in a small town and decides that she will make New York City her goal. She finds her opportunity there as governess in the household of Mme. Cecile Langdorf, a woman of the world. The sunny disposition and unsophistication of Alice appeal to Mme. Langdorf and she makes a companion of her. She takes her with her to Greenwich village where Alice meets a varied assortment of people. Samson Rathbone, a young civil engineer, appeals to her strongly as does Gwenne Stevens, a young English writer, who preaches the gospel of Free Love. As time passes, Gwenne invites Alice to go West with him. She bides her time and turns to Rathbone for advice. He tells her to return to her home where she may view the situation from the proper perspective and have time to think.

But life in her home town is now almost unbearable and Alice wearies for New York. And Rathbone knows this, or divines it, for the next time she reaches the city it is as his wife. He enters upon a big engineering project in the South but the fever attacks him and he is sent home, an invalid. Alice finds it hard to make ends meet and finally, in desperation, sells herself to Roy Mackay, a millionaire, to secure funds to permit her husband's recovery. His life is saved, but when Alice bears a child he finds out that it is not his and divorces her. Not knowing which way to turn, Alice goes to Gwenne Stevens and with him, leads a life of misery.

At length Mackay again finds her. He had been searching and his love for the child had caused a great change in him. He asks Alice to marry him and she consents.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8x10 black and white photographs; ten 11x14 black and white; three 22x28 colored.

CUTS AND MATS ON PRODUCTION:—Seven two-column; four one-column. The scenes selected from which to make these cuts don't convey a very definite idea of the character of the production, although they show the star and her support in a variety of scenes that will create interest because of the attitude of the characters therein.

One and two-column cuts of the star are also furnished. These are in stock and may be used in advertising any production in which Miss Nesbit appears.

ADVERTISING CUTS AND MATS:—Five two-column; four one-column. These cuts are dressed in various styles and each one contains a good selling argument based on one of the central situations in the story.

SLIDE AND MUSIC CUE SHEET procurable with other accessories at all Fox exchanges.

CATCH LINES

All sorts of temptations beset Alice Lindsay, who struggled to attain success in New York. Not the least of these was a proposal of a Free Love union from Gwenne Stevens, a radical writer. Marriage belonged to the dark ages of the past, he told her. What was she to do?

Evelyn Nesbit in the third of her series of Fox photoplays—a story filled with all the sensations of life in New York City!

The tale of a woman and three men. One loved and married her but divorced her because he couldn't understand. One loved and would not marry her because it was not according to his creed. And one loved and, though his past was none too stainless, married her because he had lived to learn.

"Woman, Woman!" adds another point to the eternal triangle. It is a story of a quadrangle—of one woman and three men and it is just that much more dramatic than the picture of the usual trio.

IF YOU DARE

SHE WILL
LEAP OUT OF THE WINDOW
TO ESCAPE FROM THIS MAN
IF HE DARES TOUCH HER.
THIS TERRIBLE ORDEAL IS
ONLY ONE OF THE MANY
ADVENTURES WHICH BEFALL

**EVELYN
NESBIT
IN
WOMAN,
WOMAN!**

A WILLIAM FOX PRODUCTION
DIRECTED BY KENEAN BUEL

Fox provides a variety of one and two-column advertising cuts on this feature, all of them containing catchy arguments and presenting the picture to the patron in generally attractive style

"A ROMANCE OF HAPPY VALLEY"—ARTCRAFT

New Griffith Picture Seems a Sure-Fire Winner

ONE of the famous indoor motion picture sports is to joke about THE "great American motion picture." With "A Romance of Happy Valley," D. W. Griffith has at least created A "great American motion picture." It is a beautiful, heart-gripping and genuine story of a little Kentucky town in the days before any one thought of a great world war.

In many of his productions Griffith has pictured various phases of American character, but he knows Kentucky a little better than any other place, for that is the place of his birth, and others that know the same country will appreciate how perfectly he has pictured its people. It is to that section what the stage production, "Way Down East," was to New England—and it is just as sure to have as wide an appeal to every section. We saw it in the crowded Strand theatre, crowded with New Yorkers, and we believe that many of these did not quite "get" the full spirit when the master craftsman really "kids" New York. It is going over with great enthusiasm at the Strand; it will go even better in other sections.

It is a simple little story—a story of a boy and a girl of the Kentucky village and their love: of the boy's desire to go to New York and win a fortune, but of the church-going people being afraid of his fate in the wickedness of the great city. He "backslides" and goes, promising the girl that he will be back within a year; but other years, till seven, pass without his coming. The father now faces losing his home and is desperate, and when the son returns, so changed that he is not recognized, the father is tempted to try to rob him. Then Griffith has laid a plot that grips and amazes. We wouldn't try to tell patrons the full story of the picture. They need to see it portrayed in the Griffith way.

Robert Harron and Lillian Gish do the very best work of their careers, and there is a notable supporting cast. Griffith has pictured the negro characters better than in any production that we have seen. The settings are the simple ones of the country town, with most of them exteriors. The photography is of the highest order, the close-ups being unusually convincing.

We believe that most of your patrons will laugh a lot and cry a little and that they will leave your theatre the best advertisers for this picture that you ever had. Its appeal is universal, and you needn't be afraid to put your personal guarantee behind it.—R. E. Prichard.

THE CAST

Jennie Timberlake.....Lillian Gish
John L. Logan, Jr.....Robert Harron
John L. Logan.....George Fawcett
Mrs. Logan.....Kate Bruce
William Timberlake (the father).....George Nicholls
The City Man.....Bertram Grassby
The Funny Waiter.....Porter Strong
Jim Darkly.....Adolphe Lestina
Auntie Smiles.....Lydia Yeamans Titus
The Minister.....Andrew Arbuckle
Topsy.....Frances Sparks
D. W. Griffith Production.

screen as only Griffith could tell it. His pictures live, others may entertain, but his live. See "A Romance of Happy Valley" with Lillian Gish and Robert Harron in the roles of the lovers.

Maybe you think there isn't much drama in a dreamy, little southern town with only a toll-gate and a church as points of interest. In "A Romance of Happy Valley," Griffith takes such a town and makes it a setting for one of the prettiest dramas ever told on the screen.

will bring out the character of the production accurately.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia; one 22x28 sepia; 8x10 photographs of stars and producer.

CUTS AND MATS ON PRODUCTION:—Five (Continued on page 926)

AD TALK

Next week the management of the — theatre will present for the first time in this city "A Romance of Happy Valley," the latest work of D. W. Griffith. In this picture Griffith departs from the war which has held his attention for his last three productions and tells the simple little story of small town folk of the South. It's a romance of a young boy and girl, in which the boy goes to the city to seek a fortune, but finds the going hard. His long years of effort, however, are finally rewarded and he returns to claim the little girl who has awaited him for seven years. The climax with which Griffith caps his tale is one of the most surprising that the screen has ever shown and we will not relate it here inasmuch as it comes as such a total surprise.

The value of a Griffith production can never be set down in cold type. The myriad human touches that he instils into his work stamp each of his pictures as the creation of a master mind. These human touches are what made his war pictures so far ahead of all the others in the field and it is these touches that make "A Romance of Happy Valley" one of the most delightfully pleasing pictures ever cast on the screen.

Robert Harron and Lillian Gish are again the lovers of the story and their work is of the same realistic order as it has been in past productions. Among others who appear are George Fawcett, Kate Bruce, George Nicholls, Andrew Arbuckle, Lydia Yeamans Titus and Bertram Grassby.

CATCH LINES

In which Mr. Griffith departs from the battlefield and tells a wonderful romance of a place called Happy Valley—done in this master's best style with all the infinite little touches that make each one of his works a human document.

That home which lies so far away. Have you forgotten it? Are you like John Logan who stubbornly refused to write back home for seven years? Don't make his mistake. See "A Romance of Happy Valley."

The love of a boy and a girl told on the

THE STORY

In the little southern town of Happy Valley live the Logans and the Timberlakes. There is a romance between John Logan, Jr., and Jennie Timberlake. The boy, his ambitions to go to New York, ambitions crushed by his father, and the girl strives to keep him home by dressing up in all the finery that her needle can create. It is his mother's religious faith that most influences John, but even after he has been taken into the fold of the local church he feels the call of adventure and he leaves for the city, promising to come back successful or not at all.

The days pass, Jennie counts them for a year and John does not return. In the city he labors to make perfect a mechanical toy, but is unsuccessful—unsuccessful for seven long years and then at last one day he sees his invention—a toy frog that swims—work! Back in Happy Valley Jennie has dedicated herself to the life of an old maid. Things have gone hard with the Logans. John, Sr., goes to the neighboring town in an attempt to borrow money, but fails. He sees a city man and a girl lavish with a newly acquired bank roll and he resolved to get a piece of it! The religion that he preached to his boy, that led him to turn from him in anger is not strong enough to stay his temptation.

Logan follows the stranger to his own home—or thinks he does. In reality he follows his own son. Creeping up to the dark room he attacks the man lying on the bed, then in a paroxysm of fear carries his body out to the fields. The mother discovers that the occupant of the room must have been her boy. Realization dawns on Logan! And then John walks into the room. The man on the bed had been an escaped bank robber after all! That is what John said at least, but was he telling the truth? But no matter, John makes all haste to Jennie and tells her emphatically that she is not to be an old maid.

ADVERTISING AIDS

PAPER:—Two one-sheet; two three-sheet; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. Aside from one of the three's which shows Lillian Gish in comedy pose, the paper contains homely, interesting scenes that



The old, old story

D.W. Griffith's
"A ROMANCE
of HAPPY VALLEY"

A page from the book of life

An ARTCRAFT Picture

One-column ad cut

"BONDS OF HONOR"—EXHIBITORS MUTUAL

Hayakawa Picture Should Not Fail to Please Wholly

WHETHER they like pictures with Japanese atmosphere in your town or not, they will like this one—yes, some people will even rave over it. I have seen every one of Mr. Hayakawa's features since "The Typhoon," but I cannot point to one that is more pleasing, more interesting or more entertaining.

The story deals with twin Japanese brothers; the one is a thoroughbred, loyal to his father, while the other, a dissolute, has stained the family name by a treasonable act.

The dual role scenes have been handled so cleverly that they create a perfect illusion. In two different scenes, one character holds the other in his arms as if they were two different persons. The artistic effects, on the other hand, will stand comparison with the best that can be seen in any picture. The outdoor scenes are so beautiful they make you think you are spending some leisure hours in a garden, instead of looking at a picture.

Every foot of the picture radiates with Mr. Hayakawa's sincerity and speaks aloud of his determination to produce clean attractions, and the kind that appeal to the nobler instincts. If you are a believer in good pictures, you should back these efforts. Besides, you need them, as they are different. They offer that real variety of entertainment that is so desirable.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Yamashiro } Twin Brothers....Sessue Hayakawa
Sadao }
Toku-Ko Tsuru Aoki
Olga Orczy.....Marin Sais
Elva Petrovitch.....Dagmar Godowsky
Paul Berkowitz.....Herschell Mayall
Count Sakurai.....Toyo Fugita
Baron Saito.....M. Foshida
By Clara Whipple.
Directed by William Worthington.

CATCH LINES

In which the celebrated Japanese actor portrays dual role, representing on the one hand, the forces of virtue, and on the other, the forces of wickedness. One of the strongest and most surprising of photoplays.

A tale of twin brothers of Japan. How one proved a traitor to his country and how the other saved the family name from disgrace. One of the most absorbing photoplays in which the Japanese star has appeared.

Sessue Hayakawa has been called the screen's greatest actor. At least he is up among the five greatest and his performance in the dual role awarded him in this picture, gives ample proof of this.

AD TALK

Sessue Hayakawa, the renowned Japanese star, will be seen at the _____ theatre on _____ week in "Bonds of Honor," a dramatic offering in which he plays the role of twin brothers. Hayakawa has done many fine things for the screen but it may safely be said that in "Bonds of Honor" he attains a mark of excellence seldom, if ever before, achieved by a screen actor in the portrayal of a dual role. On the one hand he is Yamashiro, the very soul of honor, engaged in helping his father draw up plans for important fortifications of Japan. On the other he is the twin brother and wastrel of the family, Sadao, who runs into debt to a German spy and attempts to steal the plans in order to free himself from obligation to this sinister man.

It may readily be seen from this brief introductory of the picture that Hayakawa is called upon to exercise his versatility to a marked degree. That he succeeds is only further proof that he is one of the screen's greatest actors; "the screen's greatest actor," as one well-known professional of the speaking stage once called him. The dramatic situation resulting from the resemblance of the two men and the manner in which Yamashiro atones for the crimes of his brother form a remarkable photoplay, the full worth of which can only be appreciated after its exhibition.

Special interest is attached to "Bonds of Honor," inasmuch as Clara Whipple, one of the popular screen "vampires," wrote the story on which it is based. It was produced under the direction of William Worthington with a cast including Tsuru Aoki, Marin Sais, Herschell Mayall and Dagmar Godowsky, besides the star.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. All paper designates dramatic character of the production

and has star prominent in various scenes.
LOBBY DISPLAY:—Five 11 x 14 photographs and title card; six 8 x 10 photographs and title card; two 22 x 28 "flats."
CUTS AND MATS:—One half-column of star; two one-column scenes; one two-column (scene from production); one program cover cut.
ADVERTISING MATS:—One one-column; one two-column; one three-column.
Other accessories provided on this production include slide, music cue sheet and window card.

THE STORY

In Japan Count Sakurai lives with his twin

sons, Yamashiro and Sadao. The two young men are extremely unlike in temperament, Yamashiro being sober and industrious and helping his father in the preparation of important fortification plans while Sadao spends his time in riotous living. Paul Berkowitz frequents the gambling dens of Tokio and meets Sadao. He learns who he is and immediately contrives to urge him on in his gambling. Sadao becomes in debt to Berkowitz and when he is unable to pay his notes, Berkowitz demands that he secure copies of the fortification plans. The fact that

(Continued on page 924)



Six-sheet poster

"FAITH"—METRO

Picture with Deep Appeal and Excellent Star

METRO again selected wisely in "Faith," a story by Richard Washburn Child, in which Bert Lytell appears. Coming after the delightful picture "The Spender," this latest of the star's pictures should attract patronage and please it. It offers a human, really gripping little story of the manner in which a young man proved that his employer's faith in him had not been in vain. It is told originally and the suspense is well maintained until the end, owing to the judicious manner in which the plot was handled.

It is our opinion that "Faith" is a superlative picture. While it may not possess the sensational qualities or possibilities of certain features, it is one of those human narratives that digs under the skin with the persistence of a cootie, but with exactly opposite effect. As for the star, here, indeed, is an actor who casts aside posing, mock heroics, long hair, wierd clothes, et al. He is one of the few natural actors of the screen, and yet he is always living, feeling his part.

"Faith" has been given a good production, the vault scenes being the real thing. The supporting cast, which is small and which is headed by Rosemary Theby, Edythe Chapman and Edwin Stevens, is excellent.—Length, 5 reels.—Released Feb. 3.—*Peter Milne.*

THE CAST

George Farrelly.....Bert Lytell
 Charity Garvice.....Rosemary Theby
 Martha Owen.....Edythe Chapman
 Abner Harrington.....Edwin Stevens
 Mrs. Harrington.....Nancy Chase
 By Richard Washburn Child.
 Scenario by George D. Baker and A. G. Kenyon.
 Directed by Charles Swickard.
 Photographed by Robert Kurlle.
 Supervision of George D. Baker.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and production scenes. Title and synopsis cards are also provided to complete the display.

CUTS AND MATS:—Star cuts of Bert Lytell are provided in one-half, one and two-column sizes and will be found suitable for dressing advertisements or for use in the text columns of newspapers.

A silhouette cut of star is also available at Metro exchanges. These are out-of-the-ordinary and will attract considerable attention in whatever manner they are used.

SLIDE AND MUSIC CUE SHEET are among accessories provided on this production.

AD TALK

"Faith," a five-part Metro feature, written by Richard Washburn Child and starring Bert Lytell, will be the featured attraction at the theatre on _____ of _____ week. When a feature such as this comes along it is a time for general rejoicing, throwing up of hats and smiles. We can not advertise it to you as the most sensational drama ever screened or as containing moments of staggering dramatic intensity. Neither can we say that it is an hilarious comedy or a picture that is all laughs from beginning to end. "Faith" is none of these.

It is a picture that can best be described as human. From characters to situations it is human. If there is a false note in it we missed it. As the scenes of "Faith" start to unfold on the screen, a calm spreads over the beholder. He forgets the theatre, his neighbor, he forgets the walls and the screen. As it runs on, calmly, really, truthfully depicting the story of a young man who was afraid to face the truth until the faith of two women turned him to it with a new light in his eyes, he is transported from a theatrical world into one of reality, beautiful because of its very reality. And when "Faith" has run its course across the silversheet he knows that he has seen a PICTURE.

Bert Lytell in the principal role, fits into the general atmosphere with an ease and grace that is admirable. He is our best natural actor and he puts every point over with a surety that can not be missed. His support is of a high order with Rosemary Theby appearing as the girl. Don't forget "Faith." It will renew your faith in yourself.

THE STORY

George Farrelly, custodian of the safe deposit vaults in the Avenue Bank, has become a thing of facts and figures—just that and nothing more.

The future holds nothing for him except more facts and more figures. One day his childhood sweetheart, Charity Garvice, comes to him with a request. It seems that their old school teacher, Martha Owen, who had loved George's father before him, has grown blind with age and entertains the idea that he is in some sort of trouble. If George will but go to her, asks Charity, and tell some story—any old story—that she may be satisfied, the old lady will recover some of her exuberance, she believes.

So George goes and spins a long story regarding a necklace that Mrs. Harrington, the bank president's wife, left out of her strong box. He had taken it with the idea of returning it to Mr. Harrington. He had gone to the office and found his employer gone. Then he had been tempted to turn it into its cash value—he had resisted this and other temptations but finally believed it too late to return it. Martha Owen tells him to return it now, that it is never too late to mend. And she is happy that she has done the boy she loves a service.

Then Charity learns that the story is all true—that George had not invented it! And so with the faith of the two women he loves, George goes to Harrington to return the jewels. Harrington is a stern man and it is all that George can do to receive an hour's grace from him before he goes to jail. George returns to him with Charity as his wife and it is not until then that Harrington confesses the whole thing was a frameup to test him. The faith of the two women has been justified. George takes a new lease on life and enters on his position as assistant manager, with enthusiasm.

CATCH LINES

Bert Lytell, who scored such a pronounced success in the recent Metro feature, "The Spender," in another wonderful photoplay.

The story of the faith of two women and the courage of one man—"Faith" is one of the few HUMAN DOCUMENTS of the screen.

Here is a picture of life—life unvarnished with anything bordering the melodramatic—life so simple and sweet and pure that you find yourself wrapped up in the story before the first reel is half run.

The story of women's faith in one man—and how he rose to the situation and justified that faith.

A slice right out of the heart of humanity by Richard Washburn Child—a man who writes with a pen dipped in the ink of Truth.

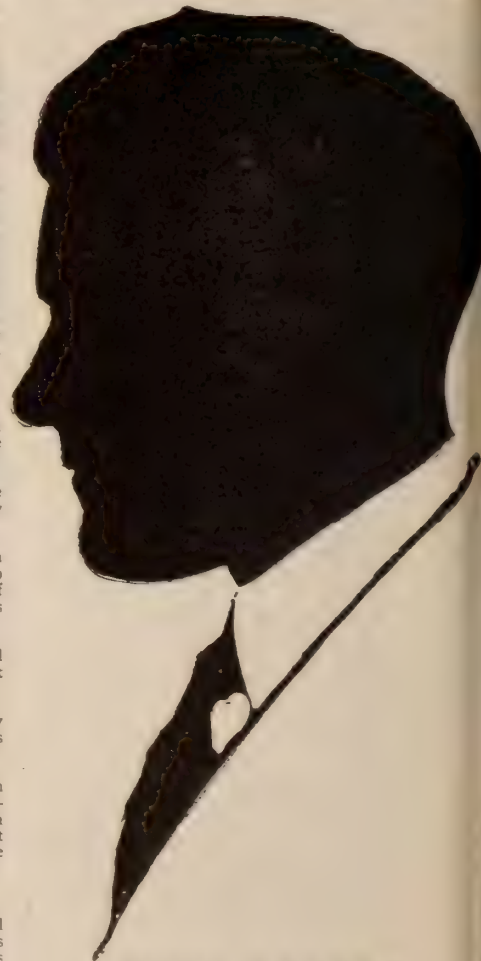
Metro gave us "The Spender"—that human comedy of a man who found happiness by making others happy—now it gives us "Faith"—a human story of a man who found the Light because of a simple faith placed in him by those he loved.

SUGGESTIONS

The story presented in "Faith" is dominated by an unusually strong human note from its beginning to its end. In advertising, it strives to gain this effect. You have nothing sensational to build any advertising upon, that is, if you strive to present the truth in your copy. The fact that the action centers around a young man

who stole a necklace from a strong-box in a bank, would, of course, give you some slight excuse for going into sensational types of advertising but, in our opinion, this would be out of tune with the picture.

Get the human touch into all copy, mention the name of the author, for he is well known, and then follow up with some simple line akin to one of the catch lines printed in connection with the picture. In this way you should attract the higher type of patron to your theatre. It would be a good plan to take extra space to emphasize this character of the picture to your patrons.



BERT LYTELL

Star cut

"DON'T CHANGE YOUR HUSBAND"—ARTCRAFT

Points a Moral to Married Folk, or Those to Be Married

THIS picture possesses all the earmarks of success. The story is clean and interesting and, as it has been handled with the usual care that marks all De Mille contributions, it should give universal satisfaction.

The story is simple. The heroine is loved by the hero, her wealthy husband; but as he is too absorbed by his business cares, fails to show the affection due a wife. She meets a young man who tells her of his undying love. She believes him, and as she thinks she can be happier with him, asks her husband to give her her freedom. Because her husband loves her too much to see her unhappy, he grants her a divorce. The young man and the heroine marry, but she soon finds out the sort of man he is. He gambles and drinks and makes love to other women, thus neglecting his wife. She eventually secures a divorce and marries the first husband again, who receives her with open arms.

The cast includes a number of artists, such as Gloria Swanson, Lewis Cody, Theodore Roberts, and many others.

The title is catchy and should help to draw the crowds.—Released Jan. 28.—Length, 5 reels.—P. S. Harrison.

THE CAST

James Denby Porter, "the Glue King" Elliott Dexter
Leila Porter, his Wife..... Gloria Swanson
Schuyler Van Sutphen, a Globe Trotter... Lew Cody
Mrs. Huckney..... Sylvia Ashton
The Bishop..... Theodore Roberts
Toodles Thomas..... Julia Faye
Butler..... James Neill
By Jeanie Macpherson.
Directed by Cecil B. De Mille.
Photographed by Alvin Wyckoff.
Art Director, Wilfred Buckland.

AD TALK

Cecil B. De Mille's latest Artcraft photoplay, entitled "Don't Change Your Husband," will be the featured attraction at the theatre on _____ of _____ week. This startling title designates a photoplay that contains a scathing arraignment of the neglectful and slovenly husband, even as did Mr. De Mille's former Artcraft success, "Old Wives for New," attack the wife who forgot to keep up appearances after marriage. Patrons of the theatre who remember this previous picture and the great success it was, have every reason to expect a similar achievement in "Don't Change Your Husband," for the producer has put all his art and bended all his creative effort into this latest work. It stands as one of the biggest screen sensations as a result.

As usual, Mr. De Mille has assembled a cast of all-star calibre to interpret the various roles of the play. Elliott Dexter is to be seen as the "glue king," a business man before whom all others tremble but in his own home a mental pigmy. Gloria Swanson, one of the prettiest young actresses of the screen, takes the role of the wife, who finally breaks with her husband because she can not stand his slovenly ways. Lew Cody, as the third angle of the eternal trio, Sylvia Ashton, Theodore Roberts, Julia Faye and James Neill complete the cast.

How the destinies of the three principal characters are worked to an end on the screen forms a photoplay of the greatest interest. The production has been lavishly staged and includes a variety of handsome interior and exterior scenes.

THE STORY

Leila Porter, married seven years to James Denby Porter, the "glue king," is highly displeased. Her husband is a master of finance but also a master of bad manners—he is careless. He goes to sleep with a cigar in his mouth, eats raw onions and doesn't bother much about his clothes. Furthermore, he forgets. Forgets even their seventh anniversary dinner and the guests that he has invited. One of these is Sutphen, a globe trotter and a fascinating fellow. Mutual admiration between Sutphen and Leila follows their first meeting and Leila can not help but think what a fine-appearing husband he would make.

At a costume ball Sutphen learns that Leila is to go as Juliet. So he dons the costume of the great lover—Romeo. He cuts a magnificent figure and makes Porter's Romeo look ridiculous. The upshot of it finally is that Leila divorces Porter and marries the gallant Sutphen. For a time things go well but fortune turns against Sutphen, he grows irritable and loses his love for Leila. In the meantime Porter has blossomed forth in sartorial splendor, having undergone a complete reformation. He has undergone a com-

plete change, for now he realizes that Leila meant everything to him.

At a gambling house Porter meets Sutphen and a chorus girl. Sutphen is attempting to sell a diamond ring Porter had given Leila and Porter offers to buy it. This precipitates a quarrel. Sutphen shoots at Porter but misses him. Leila, just then arriving on the scene, rushes into Porter's arms. And shortly afterwards Leila's second divorce and third marriage takes place.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. All paper shows Gloria Swanson in magnificent clothes and serves to convey to the spectator the lavish character of the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of producer and stars.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These too designate the extravagant character of the production while there are some which bring out the slovenly appearance of the husband in interesting style.

STOCK CUTS AND MATS OF PRODUCER:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column. All these cuts, in their arguments, tie up the present production with the former De Mille picture, "Old Wives for New," in a very interesting style. The three-column shows a sketch from the former picture and carries the comparison even further.

SLIDE AND MUSIC CUE SHEET among accessories obtainable at all Paramount-Artcraft exchanges.

CATCH LINES

Because James Denby Porter consumed raw onions, went to sleep with a cigar in his mouth, refused to have his clothes pressed and forgot their wedding anniversary, Leila divorced him. It was not until then that James Denby awoke to the fact that he had been living like a bum! He reformed, but Leila had married another man.

Do clothes make the man? James Denby Porter, the "glue king," didn't think so, but his wife hated slovenliness and divorced him. This shocked him into a realization of what a rotter he'd been and he began over again. But how was he to win back the woman he loved when she had married another man?

SUGGESTIONS

Here is a picture that you can play as a special and with good cause. There is the title which has great advertising possibilities and which carries a lot of meaning in its four words. There is the producer who is known as having turned out some of the best works ever contributed to the screen. There is the production, lavish in every respect. There is the story, unusual, daring, intelligently handled, amusing, highly dramatic. And there is the cast, a group of people well known to screen followers.

Certainly Artcraft is handing the exhibitor something real in this picture and one which he can clean up on if he handles it with proper

regard to its value. The producers suggest that you tie up this picture with the previous De Mille work, "Old Wives for New," for there is a certain similarity in point of view. Whereas the former picture attacked the slovenly wife, this one goes after the husband. If you have played the other picture, this certainly is a good idea to follow out.

Last week's issue of MOTION PICTURE NEWS carried a special service section on "Don't Change Your Husband," which is well worth the reading if the exhibitor plans to get the most from the picture.

This man is a matrimonial "flivver"



Jesse L. Lasky presents

CECIL B. DeMILLE'S
Production
"Don't Change Your Husband"

An ARTCRAFT Picture

One-column ad cut

"WHO WILL MARRY ME?"—BLUEBIRD

Comedy and Pathos Blended in This Universal Film

CLEAN and wholesome comedy is blended with strong pathos in this attraction, pathos that reaches the most deeply buried heartstrings. Pictures of this type raise the level of the Motion Picture art. They are the strongest argument in favor of the possibilities of the screen.

As this picture has been reviewed extensively in last week's issue, on page 755, there is hardly any need to say much more, except to add that the title "Who Will Marry Me?" sounds catchy, and offers splendid opportunities for advertising that would arouse the curiosity and interest of the public.—Released Jan. 27.—Length, 5 reels.—P. S. Harrison.

THE CAST

Rosie Sanguinetti.....Carmel Myers
Jerome Van Oesten.....Thurston Hall
Karl Kremer.....William Dyer
Sylvia Stone.....Betty Schade
Richard Carr.....Kingsley Benedict
Rosie's Mother.....Marian Skinner
Charlotte Van Oesten.....Adelaide Elliott
Antonio Mosconi (Tony the Barber).....Burton Law
Story by Sonya Levien.
Scenario by Fred Myton.
Directed by Paul Powell.

THE STORY

Rosie Sanguinetti, a beautiful young Italian girl, doesn't wish to marry the barber that her mother has selected as a future husband, and runs away to a settlement house, where she appeals to Robert Carr, in charge, to produce another man for her so that she will be safe from the tonsorial artist. It so happens that at that moment Jerome Van Oesten, a wealthy young fellow, who has been jilted by a chorus girl, Sylvia, comes along. Jerry has taken to drink to drown his sorrows and slightly under the influence of it, he agrees to come to the rescue of Rosie by marrying her. The ceremony is performed and he takes her home to his rooms, puts her to bed and then finds quarters for himself in another part of the house.

The next morning, Jerry's aunt, aristocratic and haughty, calls and is more than shocked at the situation she discovers. Rosie, in the short time that she has known Jerry, has grown to admire and love him, but she readily realizes that she is not his equal, and when persuaded by the aunt to return to her home she sorrowfully agrees to do so.

Later when Jerry returns to his apartment he finds Sylvia there. She has married since Jerry has seen her last and has discovered too late that her husband is cruel. Soon afterwards he invades Jerry's place in search of his wife. Seeing her with Jerry he attacks him viciously and Sylvia, to protect him, pulls a gun from her husband's pocket and kills the brute. Jerry gives himself up as the murderer to save Sylvia from jail. Rosie hears of this and going to the lawyers tells a lie to the effect that she welcomed advances from the dead man, believing that her husband still loved Sylvia. Her story is so convincing that Jerry is freed and then he realizes the true worth of the strange girl he made his wife.

AD TALK

"Who Will Marry Me?" This is the question that the pretty Carmel Myers pops in her next Bluebird picture, which will be shown at the theatre on of week. As Rosie Sanguinetti, a beautiful Italian girl, she finds herself being forced by her parents into a marriage with a barber. This doesn't appeal to her romantic nature in the least, so she flees to the nearest settlement house and frantically asks the superintendent in charge, "Who Will Marry Me?" It so happens that at the moment Jerry Van Oesten, a wealthy gentleman, deep in sorrow and slightly so in his cups, comes along and volunteers. This strange romance so unusually begun develops interestingly throughout the picture and the little Italian girl finally proves her worth when Jerry goes on the stand on a charge of murder to protect a woman's name. She tells a lie to release him and though the lie puts her in a compromising position it saves the man she loves—and he understands.

"Who Will Marry Me?" is well up to the Bluebird standard in offering surprises and unusual incidents. From its very outset it is stamped with the delightful mark of originality nor does it once lapse into a rut during its length. Written by Sonya Levien, scenarioized by Fred Myton and produced under the direction of Paul Powell, it sums up as one of the most enjoyable Bluebird subjects ever cast on the screen of the theatre.

CATCH LINES

A pretty girl fairly threw herself at him and pleaded with him to marry her. He had never even seen her before and furthermore he had just been jilted by a chorus girl with whom he imagined himself very much in love. But the idea appealed to him and he married her! See the various turns in this strange romance now at the theatre.

In which a girl from the Ghetto marries a New York millionaire "at first sight."

His wife, whom he had permitted to return to her home, because he believed her beneath him, took the stand and told a lie that smirched his name to save him from a prison sentence! This is but one of the startling moments in "Who Will Marry Me?" now showing at the theatre.

The star of "My Unmarried Wife," "All Night" and "A Society Sensation" in one of the most unusual photoplays ever produced—an Italian girl from the east side and a millionaire marry ten minutes after they have met!

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A variety of stills from the production and star photographs in various sizes are furnished on this production as on all Bluebirds. Title and synopsis cards are provided with each set to complete the display.

CUTS AND MATS:—Stock one and two-column cuts of Carmel Myers are available at all

Bluebird exchanges. One and two-column scene cuts (special for this production) are also procurable while, in mat form, a two-column advertising cut is obtainable.

SLIDE AND MUSIC CUE SHEET included in list of accessories.

SUGGESTIONS

Certainly the Bluebird Company is maintaining a high standard as regards the selection of box-office titles for its productions. "Who Will Marry Me?" will set people guessing the minute they lay eyes on it. What does it mean? What is the situation that causes the question, this question that is almost a plea? These thoughts will run through the spectator's mind as soon as this title flashes across his vision. So make the most of it, display it in as many ways as you possibly can.

If you book the show for a week's run use a teaser ad campaign. There are some titles which this sort of advertising just fits. "Who Will Marry Me?" is one. Can you imagine the interest that the mere repetition of this title alone would create if repeated in the newspapers and on your screen for a few days with no explanatory wording? Try it and watch for big results.

When you come to shaping your regular announcement there are any number of angles from which you can regard the story. A glance at the synopsis will explain from whence the title is derived. Use this situation, or part of it, as a catchline beneath the title. A picture of the star in an appealing attitude might be secured to dress the advertisement or as a background to it. But never neglect the title. It has twice as much interest-awakening power as the ordinary caption.



Carmel Myers in "Who Will Marry Me?"

Two-column scene cut

"GO WEST, YOUNG MAN"—GOLDWYN

Situations Are Unreal, But It's a Tom Moore Production Anyway

THIS picture doesn't come up to "Thirty a Week" in entertaining value. Several of its situations are weak; they couldn't have happened that way in real life.

The hero, an idler, is reproached by his millionaire father; so he leaves home just to show that he can make his way in the world without the help of his money. He beats his way West, and lands in a mining town. Having no money to pay for his meal, he is forced to wash dishes. The town boss takes him for a boob, and seeing in him a chance to further his aims, appoints him sheriff. In a short time the hero succeeds in putting the lid tight on the town: He closes the saloons, tames the tough elements, and makes everybody go to church. Incidentally, he saves the mining property of an old miner from the hands of the scheming town boss, in the end marrying his daughter.

Although the hero sets out to make his own way in the world, he does nothing extraordinary to win the title of self-made man. Everything comes by chance to him. The overheard conversation figures in no little measure. Further, no man could have acted in a mining town as the hero of this picture does without having his body riddled with bullets.

Perhaps spectators will accept this as an evening's entertainment, but they will hardly praise it to their friends.—Released Dec. 29.—Length, 5 reels.—P. S. Harrison.

THE CAST

Dick Latham.....Tom Moore
Rosa Crimmins.....Ora Carew
Amos Latham.....Melbourne MacDowell
Mrs. Latham.....Mollie McConnell
Hugh Godson.....Jack Richardson
Dandy Jim.....Edward Coxen
Crimmins.....Robert Chandler
Joe.....Hector V. Sarno
By Willard Mack.
Directed by Harry Beaumont.
Photographed by George Webber.

CATCH LINES

In which Tom Moore heeds Horace Greeley's advice and takes to the western plains. A fast, breezy, comedy-drama with any number of thrills. Ora Carew is a charming heroine. Willard Mack wrote it—that's one of the reasons why it is so good.

He was a tenderfoot from the East but they made him sheriff, expecting to get away with all sorts of crooked games. But the tenderfoot came to and before they knew it he was ruling the town of Twin Bridges with an iron hand.

The lively, brisk romance of a tenderfoot and a western girl—he proved himself every inch as much of a man as the natives and cleaned up a pair of plotters besides.

There is something about the work of Willard Mack that gives it distinction when compared with the product of other screen writers. He showed us this skill in "The Hell Cat" and now in "Go West, Young Man," a picture of a totally different character, he shows it again—see it and enjoy yourself.

AD TALK

Tom Moore makes his third appearance as a star in Goldwyn Pictures at the theatre, beginning in "Go West, Young Man" by Willard Mack. Chosen carefully to present him to his admirers in a new guise, there seems little doubt that he will surprise and please them in the story of a scion of wealth who quarrels with his father and starts out to see the world. It is not from the window of a parlor car that Dick Latham does this, but from the "blind baggage" of a freight train in company with a crowd of hoboes.

In a far Western town his real adventures begin, however, the first of which is when the office of sheriff is thrust upon him by a scheming politician who plans to use Dick as a tool to mask his own nefarious doings. The actions of the tenderfoot sheriff constitute the most amusing moments of "Go West, Young Man."

But Dick is as true to himself as he is to the responsibilities of his new job and when the time comes he refuses to heed the warning sent him by one of the men associated with his supposed patron. Instead, Dick becomes a real reformer, cleaning up the town, seeing to it that a certain girl, whom he wins for his own, is not done out of her property.

SUGGESTIONS

You have a good title to advertise in connection with this picture and one which is such a

popular phrase that it is bound to attract attention when displayed prominently. The start of the story, too, will bear relation in your advertising copy and will be found of interest; that is, the young man from the East going West and being thrust into the job of sheriff. Any catch lines you use should be based on this idea.

You have a good star to boost in Tom Moore. The exhibitors made him when he appeared in support of various Goldwyn female stars. Don't neglect him now that he has landed in electric lights. Play him up and also the type of production in which he appears—lively, brisk comedy-drama. If you advertise him to your people in the right way they will get to know that a Tom Moore picture means a comedy-drama of the higher type. Popularize him and his pictures. You will find that each one goes better than its predecessor as time goes on.

ADVERTISING AIDS

PAPER:—One, three and six-sheets are provided on this production, as well as a rotogravure one-sheet.

LOBBY DISPLAY:—Photographs are furnished in 8 x 10, 11 x 14 and 22 x 28 sizes, all colored.

PRODUCTION CUTS:—Two two-column; two one-column. Two of the singles and one of the twos bring out the comedy of the picture. The other double is a romantic scene while the remaining single is pose of star.

Cuts of Tom Moore are also provided in two-column size.

ADVERTISING CUTS:—Two two-column; two one-column. These are gotten up in the usual attractive Goldwyn style.

COLOR SLIDE AND MUSIC CUE SHEET available with other accessories at all Goldwyn exchanges.

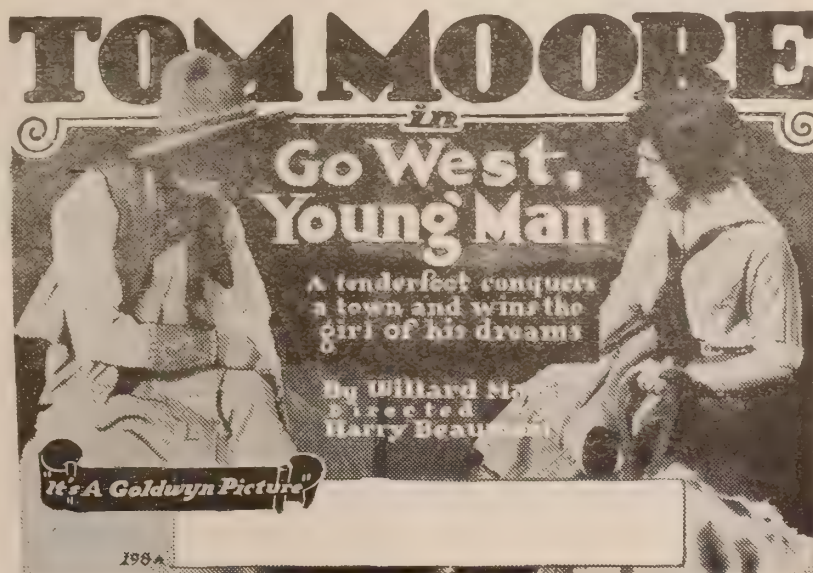
THE STORY

Dick Latham, after a quarrel with his wealthy father, insists that he can make his own living and sets out in a side door pullman for the western country. He happens to arrive in the town of Twin Bridges at the time that the bad man who rules the town, Hugh Godson, is deposing the sheriff for being too straight. Godson, in casting about for a "worthy" successor, hits upon Dick, a man that will do anything he says, so he believes. Godson is negotiating with Rosa Crimmins to buy her father's ranch. Crimmins lies ill and Rosa is tempted by the large sum offered by Godson but refuses, realizing that he must have a motive for making the offer.

Dick makes Rosa his deputy and proceeds to clean up the town of Twin Bridges. The saloon is closed and gambling prohibited. The tenderfoot from the East proves the master of the bad men. All this doesn't please Godson in the least but he makes no kick as long as Dick is ignorant regarding his plot against Rosa and her

(Continued on page 929)

SAMUEL GOLDWYN presents:



Two-column ad cut

"THE GIRL WITH NO REGRETS"—FOX

Clean Crook Play That Should Give Complete Satisfaction

THERE isn't the least doubt in my mind but that this picture will give excellent satisfaction. It is a clean crook play, with the plot action rapid, and the situations logically developed.

The parents of the heroine die, so she goes to her elder sister, living in a big city; but she is shocked to find that she belongs to a gang of shoplifters and general crooks. She denounces and leaves her, obtaining a position with a jeweler, a wealthy bachelor. The gang decides to rob the jeweler's house, but are caught by the police in the act. The heroine is accused as being one of the gang and as having helped them to locate the jewels, but her sister's confession of the truth exonerates her. In the end the wealthy bachelor marries the heroine.

There are several exciting situations in the picture: they arouse the interest and retain it all the way through.

Miss Hyland's work is good, but that of Betty Shade also deserves special mention.—Released Jan. 26.—Length, 5 reels.—P. S. Harrison.

THE CAST

Signa Herrick.....Peggy Hyland
Olney French.....Charles Clary
Jim Durling.....Gene Burr
Janet Durling.....Betty Shade
Dale Morgan.....Jack Nelson
Detective Haggard.....Al Fremont
Gerald Marbury.....Harry Von Meter
Mrs. Marbury.....Beverly Travers
Banker Osborne.....William Ellingford
Story by Evelyn Campbell.
Scenario by Raymond L. Schrock.
Photography by Billy Foster and Harry Gersted.

CATCH LINES

She came to the city on a lark to visit her married sister but discovered, with a shock, that both she and her husband were crooks!

In which an innocent girl rises above her sordid surroundings and proves a real heroine.

How a young woman from the country proved the equal of a band of crooks and schemers in a fast game of wits.

Pretty hard for a young lady fresh from the country to be thrown in with a gang of tough and hardened New York crooks! How she broke away from them and gained true happiness is interestingly told in "The Girl with No Regrets," now showing at the _____ theatre.

Peggy Hyland in her latest and most entertaining Fox picture—the story of how a country girl won out over a band of city crooks.

AD TALK

An unusual story of romance and plotters in the shape of crooks, is the basis of "The Girl with No Regrets," the Fox picture which will hold prior place on the screen of the _____ theatre on _____ of _____ week. Peggy Hyland is the star of this picture and is seen in the role of a small town stenographer who comes to New York to live with her married sister. It doesn't take her long to discover that both her sister and her husband are crooks and she leaves them in disgust, securing employment as secretary to a millionaire who has a valuable collection of jewels.

How the romance between the girl and the millionaire proceeds and how it is menaced for a time by her relatives, as well as his, makes entertainment of an unusually high order. The story was written for Miss Hyland by Evelyn Campbell, who has contrived a series of situations of a highly sustaining order and which make the reels of "The Girl with No Regrets" pass quickly indeed. Miss Hyland has never been seen to such good advantage as in this picture. While the body of it is dramatic to a marked degree there are innumerable light scenes in which the star's work is guaranteed to produce smiles.

She receives support that is truly adequate from a cast including Charles Clary, Gene Burr, Betty Shade, Jack Nelson, Al Fremont, Harry Von Meter, Beverly Travers and William Ellingford. Other features on the bill of the _____ theatre for the same dates will include _____.

THE STORY

Signa Herrick, stenographer in a small-town bank, grows tired of her life and goes to New

York to visit her married sister, Janet Durling. Janet and her husband, Jim, are crooks, which fact it doesn't take Signa very long to discover. She leaves their home and goes to a mission, through which she secures employment as secretary to Olney French, a man of wealth who happens to be a woman hater and a hard drinker besides. Signa's business is to transcribe French's dictation on his rare collection of Oriental jewels. These notes he plans publishing in book form.

In French's house live Gerald Marbury and his wife, near relatives of the millionaire's, who plot to get his fortune. It is Gerald who has made him such a drinker. The Marburys are instantly opposed to Signa, as they see that she sets right out to make a man of her employer. Because of this antagonism they employ a detective to watch her and discover that she is related to the Durlings. Gerald tells French that Signa is probably a crook, inasmuch as her sister is of the light fingered society, but French won't believe a word of it.

At a reception given by the Marburys, French and Signa enter the library just after Jim and his pals have entered to rob the safe. They hide behind the curtains. French proposes to Signa and she accepts. He gets the jewels from the safe and is showing them to her when he sees the crooks. A fight ensues and when the invaders are subdued, French learns the truth about Signa's relations. At that moment, however, Janet enters and exonerates her of any part in the attempted robbery. French takes Signa in his arms and orders the Marburys from his house.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white photographs; ten 11 x 14 black and white photographs; three 22 x 28 colored.

CUTS AND MATS ON PRODUCTION:—Four two-column; two one-column. The one-columns are poses of star in character, the others reproductions of scenes illustrative of the story in acceptable style.

STAR CUTS:—One and two-column stock cuts of star are obtainable at all Fox exchanges.

ADVERTISING CUTS:—One two-column; two one-column. As is the case with the advertising cuts on all Fox pictures, these are well gotten up, containing arguments regarding the most interesting points in the picture and presenting them in such a manner as to make them good selling arguments.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Careful consideration of the story of this production indicates that the best angle for the exhibitor to look to in his advertising is incorporated in the fact that a country girl proves the better of crooks and schemers in the city. On this line you can build interesting advertising copy, stressing the girl's innocence and enlarging on the dangers that await her when she goes to live with her sister (a crook) in the city. If you play up this situation you will get a good bit of suspense in your advertisements that will result in your offering getting a good deal of attention. If you operate in a small town it might be particularly good to convey the fact that the girl from the little town put it over the wise ones in the big town. You're catering to your patrons' vanity then, which is one good way to attract business.

"BONDS OF HONOR"

(Continued from page 919)

Berkowitz is an agent of the German government influences Sadao not in the least. Fear of exposure prompts him to go through with the nefarious scheme but after he has copied the plans and is replacing them his father and brother apprehend him.

Honorable Japanese that they are they expect him to commit hara-kari but he flees the house, joins Berkowitz and his female companion, Olga, and departs for Vladivostok. Here they attempt to get more information from him but are unsuccessful. Yamashiro vows to find his brother and bring him to his senses. It is Toku-Ko who first hears from him. She is loved by both brothers but has always preferred Sadao. She goes to him, and finding him in a drunken condition, sends for Yamashiro. He journeys to Vladivostok, changes places with his brother, apprehends and captures the spies as they are about to kill him and prevents any more secrets from leaking out. Sadao's sense of honor at last asserts itself and he takes his life in the prescribed Japanese fashion while Toku-Ko learns to love Yamashiro.



PEGGY HYLAND
DIRECTION WILLIAM FOX

Star cut

"HIS PARISIAN WIFE"—ARTCRAFT

Elsie Ferguson at Her Best in This, Says Reviewer

YOUR patrons, especially if they happen to be of the more cultured type, should get their money's worth out of this offering, because it is based on a story that is human. In fact, it is more human and closer to life than any of the stories furnished this star up to this day. The production end of the picture, on the other hand, should draw real comments; it is truly artistic.

The plot treats of a simple love affair between the hero, an American lawyer, and the heroine, a Parisian writer, who sells a story now and then for a living.

There is no villain in the story; though the hero's friend recognizes the injustice done to the heroine, and although he loves her, does not forget he is a gentleman.

Miss Ferguson has never appeared to a better advantage.—Released Jan. 19.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Fauvette, a Reporter.....Elsie Ferguson
Martin Wesley, a Lawyer.....David Powell
Tony Rye.....Courtney Foote
Thompson Wesley.....Frank Losee
Mrs. Wesley.....Cora Williams
Minister.....Capt. Charles
Lawyer.....Louis Grizel
By Eve Unsell.
Scenario by Miss Unsell.
Directed by Emile Chautard.

CATCH LINES

He was a Bostonian from one of the staidest families on the River Charles. She was a Parisian, a woman used to leading her own life. When he introduced her into his home as his wife, his father and mother regarded her as something evil, something to be shunned! One of the best dramas of the year arises from this contrast of character. Don't fail to see Elsie Ferguson in "His Parisian Wife."

In which a young Bostonian lawyer weds a young woman, reporter on a Paris newspaper. Then comes the clash of ideals—of temperament. Boston frigidity vs. the warmth of the Latin! How this photoplay develops is only to be seen at the theatre.

He married a Parisian girl and was surprised to find her unadaptable to the frigid atmosphere of Boston!

Elsie Ferguson's greatest screen success—an original story by Eve Unsell in which the star receives support from David Powell and Courtney Foote, two of the most accomplished actors in the profession.

AD TALK

One of the most unusual and, at the same time, highly dramatic offerings of the year will be presented at the theatre on week when the Artcraft photoplay, "His Parisian Wife," featuring Elsie Ferguson, is shown for the first time in this city. Miss Ferguson has achieved many successes during her career of somewhat over a year before the motion picture camera, but it may safely be said that "His Parisian Wife" is the brilliant achievement of her remarkable career. The story, original with Eve Unsell, one of the most skillful scenarioists of the day and a leading authority on screen technique, offers Miss Ferguson the title role, that of a Parisian woman of letters who marries a Boston lawyer.

It doesn't take a great amount of perspicacity to foretell the character of the events which follow, although it would take more than a modicum to conjure up dramatic situations of the undeniable strength and force of those provided by Miss Unsell. The Bostonian returns to his native land with his brilliant wife and straightway his parents take a marked dislike toward her. Anything from Paris must be wicked, is their belief. And their foolish attitude toward the woman precipitates a breach between husband and wife that is only narrowed again after a highly sustained series of situations.

Miss Ferguson appears resplendent in the title part. David Powell, one of the most polished of actors, appears as her husband. Another exceptional performance is contributed by Courtney Foote while the supporting cast is, in every case, well up to the high standard maintained in all Artcraft productions.

THE STORY

In Paris, Martin Wesley, a young American lawyer, meets Fauvette, a reporter on one of the city's newspapers. After a brief courtship he

marries her and then takes her home with him to his people in Boston. Wesley's parents treat his wife coldly. They look upon anything from the French city with a degree of horror, and though Fauvette has beauty, breeding and refinement, they instantly brand her as unfit company for the ancient New England stock that they are. This attitude of his parents toward Fauvette begins to take root in Wesley, finally, and he asks himself, "Might she not have a past, after all?" He shortly begins to treat her cruelly by sometimes ignoring her and sometimes asserting what he believes to be his rights as a husband.

On the night that Tony Rye, Wesley's friend, comes for dinner, Fauvette appears in a rather low-cut gown and this causes the cloud-burst. Wesley upbraids her. Afterwards Wesley leaves her to enable her to divorce him. Fauvette goes to New York and soon makes a success of writing. Her books bear the name of "Marie Trieste," as authoress, and she soon becomes widely known under this name. Wesley, who at first turned to drink to forget his wife, reforms and makes a name, winning an important law case. He decides to go to New York and lays a plan. He is well aware that Tony admires—even loves—his wife and his plan is to win her back for himself and then tell her that she can go to Tony!

But when he again comes in contact with her, Wesley realizes more than ever that he really loves his wife. And instead of carrying out his ironical revenge he begs her forgiveness and offers himself to her. So, each realizing their shortcomings, they arrive at a happy understanding at last.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. Paper shows poses of star and scenes between star and leading man that bring out the clash of character, the keynote of the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Here again is the clash of character brought out.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column. These, in both pictures and arguments, bring out the contrast between the man and the woman, on which the picture is based.

SLIDE AND MUSIC CUE SHEET also provided at all Paramount-Artcraft exchanges.

SUGGESTIONS

It is hardly necessary to state that the great point to bring out regarding this picture is the contrast in the two principal characters. "The Parisian Wife of a Bostonian." In that line lies the whole power and strength of the photodrama. There are any number of interesting and compelling arguments you can get up, using this as a basis for your advertising. And if you follow along this line you are bound to get people interested. The comparison hasn't been drawn to any extent on the films and at present, when we are in such constant touch with France, it is bound to be of more than passing interest. So follow up this angle and go the limit on it.

Then of course there is Miss Ferguson, a star of the first magnitude. It would not be fair to neglect David Powell either—that is, fair to

yourself. He has done great work on the screen in support of many of the foremost stars. Courtney Foote is another. His ability and his past record, together with his fine performance in this feature, should earn him a place on the billing.

ADOLPH ZUKOR
presents

ELSIE FERGUSON



"His Parisian Wife"

An ARTCRAFT Picture

By Eve Unsell
Directed by Emile Chautard

Here is one of Elsie Ferguson's most dramatic pictures. In the latest French gowns, she startles a puritan New England town. And through all the big, tense scenes, flashes brilliantly like the great star she is! Excitement enough for any one!

One-column ad cut

"THE AMAZING IMPOSTER"—AMERICAN

Lots of Ginger in This One; Star's Features Better

THE last few pictures released with Mary Miles Minter as the star seem to possess more vigor and to offer more genuine entertainment than the ones produced of old. The cause for this change to the better is very plain; instead of depending on the star alone to put the picture over, stories with "pep" are supplied her.

"An Amazing Impostor" should entertain any audience. Excitement and suspense are the principal elements. Exchanged identities furnish the foundation of the plot; and as it has been handled skillfully, it is convincing. A longer review was published in last week's issue, on page 755.—Released Feb. 2.—Length, 5 reels.—P. S. Harrison.

THE CAST

Joan Hope.....Mary Miles Minter
Plinius Plumm.....Edward Johnson
"Countess of Crex".....Margaret Shelby
Robert La Rue.....Carl Stockdale
Kent Standish.....Alan Forrest
Herbert Thornton.....Henry Barrows
By Joseph Franklin Poland.
Directed by Lloyd Ingraham.
Produced by American.

THE STORY

Joan Hope, daughter of a chewing gum king, longs for a romantic life which is not hers. When her father departs on a business trip she determines to have her fling and makes her way to the railroad station. It so happens that Kent Standish, amateur detective, is on the trail of the "Countess of Crex," a Russian lady known to have a stolen necklace in her keeping. Kent, at the station, believes he has found the woman in Joan. And then Joan goes ahead and firmly establishes this idea in Kent's brain. For on the train, who should sit next to her but the bogus Countess herself! The Countess being rather fearful of detectives, suggests to Joan that they change identities for the period of a week and to Joan's romantic nature this appeals strongly. So card cases, check books, pocket books and the like are exchanged—and accidentally—the Countess' box containing the jewels and Joan's box containing chewing gum!

At the hotel Joan registers as the Countess and creates a mild sensation. When other crooks, agents of Robert La Rue, the head of the gang, arrive and make queer noises at Joan, meaning that they want the jewels, she laughs at them and they go away to report to the chief that they have been double crossed. Kent finds himself falling in love with the young lady, knowing that she is wicked and that she has a husband who wants to divorce her and what not. Joan's father returns to his home and discovers her gone. He arrives at the hotel in search of her just as the bogus Countess has returned to exchange the gum for the jewels and then the mystery begins to clear. It clears completely when, at the police station, Joan explains the whole thing and proves herself quite innocent and without a husband, for Kent's special benefit.

AD TALK

Mary Miles Minter will be seen at the theatre on _____ of _____ week in her latest American comedy, "The Amazing Imposter," by name. Miss Minter has been seen in a number of unusually delightful comedies and comedy-dramas of late, but it may safely be said that as far as the number of laughs are concerned "The Amazing Imposter" puts all her previous pictures well in the shade. Joseph Franklin Poland, who prepared the story for her, is a writer of skill. In this case he has contrived a number of situations that for sheer comedy value are excellence themselves. The complications increase as the picture goes along working somewhat after the manner of a lie; one leads to another and that quickly to another. At any rate, before "The Amazing Imposter" is done the spectator finds himself rapt in a paroxysm of mirth at the whole aspect of the heroine's predicament.

Joan Hope is the daughter of a chewing gum king, a little lady who wants to have a romance but who can't find it in papa's gum. When he goes away on a business trip her big chance comes. What could be sweeter than to have a Countess offer to change identities with her for the period of seven days! Joan leaps at the idea and shortly afterwards installs herself in a hotel under the name of the Countess of Crex. Of course Joan didn't know that the Countess was a lady crook and that a handsome detective was trailing her—otherwise she might not have done it—but on the other hand, she might have anyway. Joan was game, to say the least, as this picture well proves and the handsome detective, of course, becomes the son-in-law of the chewing gum king before the tale is done.

CATCH LINES

Papa's chewing gum factory didn't offer anything romantic to Joan. She wanted romance and wanted it spelt with a capital R. How she found it and pursued and pursued and pursued it forms the basis of this delightful comedy.

To Joan's romantic soul the idea appealed strongly. Here was a Countess with a foreign accent and everything, offering to change places and identities with her for a week! She jumped at the chance. The only trouble was that the "Countess" happened to be a crook. But it wasn't so much trouble, after all, for there was a handsome detective on the trail of the case. See other developments in this lively comedy at the theatre.

Sort of tough—just as you've told the man you love that you are lovely and innocent and unmarried and all that—sort of tough to have a rough specimen step up and serve you with divorce papers! This is what happened to Joan in "The Amazing Imposter"—see how she climbed out of the situation.

Joseph Franklin Poland has provided Miss Minter with a swift moving farce, filled with the funniest complications ever. It is a perfect riot of comedy, this "The Amazing Imposter" and the star proves that she is one by shining every scene of the way.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card; 22 x 28 of scene and 22 x 28 of star.

CUTS:—There are one-column and thumb-nail cuts of star provided on this production as on all Americans. These are suitable for use either for dressing advertisements or for text columns of newspapers or for program announcements.

SLIDE AND MUSIC CUE SHEET also procurable at all Pathe exchanges.

SUGGESTIONS

If you have been playing the previous Mary Miles Minter American comedies your way is all paved for you on this one, for the star has gained more admirers owing to the new type of picture she has been doing the past few months. The exhibitor should take advantage of this fact and so publicize the star and the brand name that when a patron reads them he knows instinctively the type of entertainment that is to be offered on the screen. Indications are that Miss Minter will remain in this type of production, so it is not too late to begin now.

"The Amazing Imposter" is a farce of mistaken identities and any way that you can bring out the tangle of situations in your advertising copy will be appropriate. Treat the subject lightly of course and try to relate some of the funniest situations of the picture.

"ROMANCE OF HAPPY VALLEY"

(Continued from page 918)

one-column; three two-column; two three-column. Like the paper these cuts generally contain homely scenes and poses of various of the characters.

STOCK CUTS AND MATS OF PRODUCER:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column. The arguments printed are hardly in character with the production. They are slangy, smart and, read-

ing them, one would get the idea that the picture was the same old stuff of yours-heres-away-in-the-city-while-villain-pursues-girl. SLIDE AND MUSIC CUE SHEET also provided at all Paramount-Artcraft exchanges.

SUGGESTIONS

The wise showman need not be told how to advertise a Griffith production. All that is needed is a simple announcement of picture, producer, theatre and dates and the trick is usually turned. As Griffith has produced a number of war pictures, however, it would be wise to employ a line to the effect that "A Romance of Happy Valley" is remote from all thought of the war, merely to distinguish it from his other productions.

In advertising the production don't fail to bring out the human quality of the picture. It is in injecting this into his productions that Griffith wins out over the heads of other directors. So be sure to emphasize this quality in all advertising. Try to depart from the beaten path of picture announcements. Use simple direct language and get an appeal into it. In any arguments you print follow out the same line. Don't get "funny" with the picture.

The leads, Robert Harron and Lillian Gish, have done such good work in all the recent Griffith productions that you can use their names to advantage. George Fawcett also appears in a good character part.



Three-sheet poster

"FORTUNE'S CHILD"—VITAGRAPH

Heart Appeal Is There; Photography and Sets Are Good

THIS picture should furnish fairly good entertainment to your patrons. The element of heart appeal, as well as that of suspense, have been embodied into the situations. The interest, on the other hand, is well held all the way through.

A stolen baby boy forms the foundation of the story, in which the heroine, by mere chance, restores him to his distracted mother, bringing happiness to the household. In gratitude, the mother furnishes the heroine with fine clothes and finds her lost hero, bringing them happily together.

The photography and interior settings are up to the standard.—Released Feb. 10.—Length, 5 reels.
—P. S. Harrison.

THE CAST

Beth.....Gladys Leslie
Jimmie Vernon.....Kempton Greene
Bob Wynne.....Stanley Walpole
Mrs. Wynne.....Frances Mann
Carter Demarest.....Fred Smith
Mrs. Gamp.....Jessie Stevens
"Superstitious" Louie.....Denton Vane
Gallagher.....Frank Norcross
Clarice.....Miriam Miles
By Lawrence McCloskey.
Directed by Joseph Gleason.

THE STORY

Beth is drudge in a cheap boarding-house until one day a petty theft occurs and everyone points to her as the culprit. The housekeeper locks her in a room, threatening to send her to a house of correction, but Beth makes her escape and flees in terror. It so happens that she lands on the doorstep of Jimmie Vernon's little attic room after she has tramped the city all day until exhausted. Jimmie is an artist by intent, but a prizefighter by necessity. That night he returns from a pool-room bearing a small baby. Louis, a crook, had stolen it from the wealthy Wynnes in the hope of securing a ransom, had taken it to the gambling place which had subsequently been raided, so Jimmie had snatched the infant and brought it safely home.

He takes both Beth and the child into his place and manages to eke out a living for them. One night while Jimmie is away in the ring, Louis enters and again takes the baby despite Beth's resistance. Later when Jimmie doesn't turn up Beth again becomes a wanderer and is taken in by the Wynnes. Mrs. Wynne lies seriously ill over the loss of her child. Not knowing that the baby she cared for and the Wynne baby are one and the same, she again goes to Louis and succeeds in "borrowing" the infant for a time. Mrs. Wynne regains her health rapidly when the child is restored.

Later When Jimmie comes out of the hospital where his last fight had laid him, explanations are in order and any suspicion that rested on Beth is put to rout. Beth is given a home with the Wynnes while money is advanced to Jimmie to enable him to continue his art lessons and promises between him and Beth are exchanged.

AD TALK

Gladys Leslie, the little actress with a "million-dollar smile," will be seen at the theatre on _____ of _____ week in her latest Vitagraph picture, entitled "Fortune's Child." This was written for her by Lawrence McCloskey and provides her with the role of Beth, the drudge in a boarding house. Her only happiness in this dull position is gleaned from a book of fairy-tales. But no kind fairy comes into her life—not at the boarding house. In fact, one day she is accused of stealing and threatened with arrest and confinement in the House of Correction. So Beth makes her escape from the unhappy place and becomes a wanderer.

From here on, the film takes on a romantic interest of an unusual and pretty variety. How Beth wins the love of a struggling artist and restores happiness (happiness in the shape of a baby) to the home of the rich Wynnes, forms a fanciful and charming little tale in which Miss Leslie appears to her best advantage. It is just the sort of picture in which you expect and want to see this charming little star and while it is light and happy it contains a degree of wholesome philosophy that makes it of more than passing interest.

Miss Leslie is supported by such well known Vitagraphers as Kempton Greene, Stanley Wal-

pole, Frances Mann, Fred Smith and Denton Vane, while the picture was made under the direction of Joseph Gleason.

CATCH LINES

Another modern Cinderella—Beth was drudge in a boarding house and her Prince Charming came to her in the guise of a prize fighter! One of the most wholesome and delightful little stories that Vitagraph has presented.

He was a painter by choice but a prize-fighter by necessity! Beth came into his life and managed to fix it so that he could go back to painting canvases instead of black-eyes. How she did it forms the charming content of Gladys Leslie's latest Vitagraph picture, "Fortune's Child."

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 black and white photo-

graphs and title card; 8 x 10 photographs of star. The star photographs are provided for use in the making of special cuts or for additional lobby display. A selection of 5 x 7 black and white scene stills are also provided for this purpose.

CUTS:—One two-column (scene); one one-column (scene); one two-column (star); one one-column (star). Cuts are fashioned that they may be of use in either advertising or text columns of newspapers or for program use. SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Make the most of this light and cheerful story in which a girl who had every reason to be down in the dumps proved the means of making three people very happy. Gladys Leslie is your star and she has a winning personality. Display her photographs in the lobby and use them in any advertising you do. In the supporting cast you will find a number of players who have appeared in numerous Vitagraph subjects and who are doubtless well known where these pictures are shown.



GLADYS LESLIE
in Vitagraph Star Series Release
"FORTUNE'S CHILD"

Two-column scene cut

"VENUS IN THE EAST"—PARAMOUNT

If You Get By with This Picture You Should Be Satisfied

ALL you should expect to do with this picture is to get by; you shouldn't hope to create a riot. It isn't in it.

The story is weak and inconsistent: and as there are no strong points in it whatever to detract the spectator's attention, the inconsistencies become much more noticeable. For instance, it doesn't seem probable that a man would put eleven hundred dollars in his coat pocket, and then leave the coat on a bench at the railroad station. Such instances may have happened in real life, but being only isolated cases, they don't convince in pictures.

Again, that the hero would donate to the woman he is crazy to meet a pearl necklace worth \$250,000 is beyond credulity. There are a number of other doubtful points in the picture which all do their bit to destroy the illusion.

If this star is of any value to you, I would suggest you refrain from advertising this picture strong. Let a simple announcement bring in the Washburn fans. Thus, the disappointment will correspondingly be less.—Released Jan. 26.—Length, 5 reels.—P. S. Harrison.

THE CAST

Buddy McNair.....Bryant Washburn
Martha.....Margery Wilson
Mrs. Pat Dyvenot.....Anna Q. Nilsson
Doc Naylor.....Guy Oliver
Pontius Blint.....Clarence Burton
Doris Blint.....Julia Faye
Mrs. Blint.....Helen Dunbar
Middy Knox.....Arthur Carewe
Terrill Overbeck.....M. A. Barrows
Jass.....Clarence Geldart
By Wallace Irwin.
Scenario by Gardner Hunting.
Directed by Donald Crisp.
Photographed by C. Edward Schoenbaum.

CATCH LINES

Adapted from the Saturday Evening Post serial of the same name by Wallace Irwin.

He saw a Venus in the East and pursued her! He found her every bit as delightful in appearance as her pictures indicated and he immediately proposed and was accepted. Then he discovered that she was cold and grasping and without love for him. How he found the real Venus makes a delightful tale delightfully told in this Paramount picture.

A story of two kinds of beauty. Beauty that is only skin-deep and the other kind that penetrates deeper. How Buddy McNair got entangled by the former and freed by the latter forms a comedy-drama that is altogether irresistible.

The kind of picture that just fits Bryant Washburn. Something like the Skinner series, just as human. Something like "The Gypsy Trail," just as romantic.

AD TALK

A Saturday Evening Post serial, "Venus in the East" by name, which ran in this magazine last year, is the foundation for the photoplay which Bryant Washburn will appear in at the theatre on _____ of _____ week. Wallace Irwin, one of the popular writers of modern times, is author of this story and throughout it is so well suited to the talents of Washburn that one might easily believe that Mr. Irwin had written it with that star in mind as Buddy McNair.

Buddy is the son of a western millionaire and inherits his vast fortune. Somewhat uncouth, Buddy departs for the East in pursuit of an illusive Venus, whose picture he saw in the papers. This Venus is none other than Mrs. Pat Dyvenot, society leader who struggles along and finds it rather hard to make both ends meet. So when Buddy gains an introduction and almost immediately proposes marriage she accepts. Before long, however, the Westerner discovers that he has made a mistake. Mrs. Dyvenot is a Venus to look at all right, but Buddy wants companionship and doesn't like the idea of placing Mrs. Pat in a frame and gazing at her for the rest of his life.

How he manages to break his engagement with the cold and haughty society lady and how he finds a girl that is a Venus in mind as well as in face, concludes this spirited story in delightful style. Mr. Washburn has the benefit of an excellent supporting cast, which includes Anna Q. Nilsson, Margery Wilson, Guy Oliver and Clarence Burton.

THE STORY

Buddy McNair, having inherited a vast fortune from his father who discovered some new ore-reducing process, doesn't know exactly how to spend it until he sees a picture of Mrs. Pat Dyvenot in the paper. Mrs. Dyvenot is a beautiful society woman of New York and without a husband. Buddy straightway terms her his Venus in the East and decides to go to New York and win her. On the train he makes the acquaintance of a young woman with several gamblers. They proceed to cheat him of a good portion of his wealth at cards and circumstance convince Buddy that the girl is an accomplice.

Arriving in New York, Buddy soon makes the acquaintance of Mrs. Dyvenot and because of his fabulous wealth she readily accepts his proposal of marriage. It is not long, however, before Buddy discovers that his fiancée fails to possess a beauty of mind equal to that of her face. She is bankrupt besides. One day she announces the loss of a valuable necklace and Buddy buys another one for her. Mrs. Dyvenot's disgruntled suitor tells him that he is a fool and that the real necklace lies in pawn.

Buddy goes to look the matter up and—comes face to face with Martha, the girl of the train. She surprises him by handing back his money and explaining the whole matter much to his liking. And Martha, Buddy now realizes, is his true Venus in the East. How to break his engagement with Mrs. Dyvenot puzzles him, but he makes short work of the job when he announces that his fortune has been swept away. There isn't even a parting kiss between them. And so Buddy and his new Venus depart again for the West.

ADVERTISING AIDS

PAPER:—Two one-sheet; two three-sheet; one six-sheet; one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia photographs; one 22x28 sepia; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. All scenes and poses of star being out the comedy element of the picture.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One one-column; one two-column; one three-column. All of these cuts illustrate the title after a fashion similar to the one-column which is shown on this page. The arguments are snappy and appealing.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Not a very good title for a male star at first glance, is it? "Venus in the East." But don't dismiss it without careful consideration. Will it lend itself to advertising? It will and you can get more original copy out of it than you can with the average title. In the Paramount advertising (the one-column cut is shown elsewhere on this page), a statue of the Venus de Milo is shown, decorated with a hat and a rope of jewels. This, with the figure of Bryant Washburn along-

side, will create a display that will command attention instantly.

This same idea can be carried out in any special lobby decorations that you employ yourself. You might also go as far as to obtain a copy of this famous statue and place it in your lobby or near the box office dressed with similar articles of feminine wearing apparel. With an announcement round about the lady's feet you would have a display that would be unusual, amusing and interesting.

Washburn's popularity is increasing, due to the fine pictures that Paramount has given him. He is doing light comedy-dramas. Let your people know that each Washburn picture stands for just such a brand of entertainment. You will be cashing in on a personality and a series of productions that stand by themselves in the field of motion pictures.



Jesse L. Lasky presents

**BRYANT
WASHBURN**
in
"Venus in the East"

by WALLACE IRWIN

A Paramount Picture

One-column ad cut

"MANDARIN'S GOLD"—WORLD

Well Cast Drama Sustained by Expert Handling and Unusual Atmosphere

UNDER the new World regime Kitty Gordon was awarded vehicles that suited her. "Mandarin's Gold" is one of these. Miss Gordon never should have played a college girl or a maid of the mountains, parts that she once had thrust upon her. Here she is awarded the role of a society woman who contracts debts by poor bridge playing and who has a dream about selling an innocent little Chinese girl to a wicked old Mandarin for a bag of gold. The dream is highly sustained and woven in with the picture proper, with the result that the spectator is taken quite by surprise when the lady awakes.

"Mandarin's Gold" is a well knit picture from start to finish and in addition to the entertainment derived from the finished construction of the plot, a goodly portion of interest is created in the Chinese atmosphere of the picture. Warner Oland as the silken clad Mandarin, with finger nails long and encased in jeweled tips, creates more than a modicum of interest on his own account and his playing of his important part is excellent.

It was Phil Lonergan who contrived this somewhat original story by combining the lady-in-debt theme with the Chinese atmosphere, and he has handled his work well. When it is added that Oscar Apfel directed its realism is safely vouched for.—Length, 5 reels.—Released Feb. 10.—*Peter Milne.*

THE CAST

Betty Cardon.....Kitty Gordon
Blair Cardon.....Irving Cummings
Geoffrey North.....George MacQuarrie
Susan Pettigrew.....Marguerite Gale
Cherry Blossoms.....Veronica Lee
Li Hsun.....Warner Oland
Wu Sing.....Joseph Lee
Mrs. Stone.....Marion Barney
Bertie Standish.....Tony Merlo
Directed by Oscar Apfel.
Photographed by Lucien Tainguy.
Story by Philip Lonergan.
Scenario by Lucien Hubbard.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored; eight 8 x 10 black and white.
CUTS AND MATS:—Advertising cuts are two one-column and one two-column, these prepared in the usual World style.
Scene cuts are two three-column and one two-column, containing big moments from the production.

AD TALK

"Mandarin's Gold," starring Kitty Gordon, will be the featured attraction at the — theatre on — of — week. This is probably the best picture in which Miss Gordon has been seen, inasmuch as it offers her a role that is well suited to her appearance and talents, while the dramatic fare presented it strong and unusual. Philip Lonergan, the author of the story, contrived an original series of situations centering about a married woman who plunged at cards and lost heavily. He introduced a counterplot in which a Chinese Mandarin figured prominently and brought these two threads together, forming a climax of real dramatic force.

Oscar Apfel, a director who is always sure on detail and atmosphere and who combines a keen insight into dramatic construction with an ability to bring out the best in his players, had charge of the production of "Mandarin's Gold" and it is one of his best works. Miss Gordon, under his direction, appears to splendid advantage and plays her role of the wife who stoops to a crime to free herself from debt, in admirable fashion. Warner Oland, as the Mandarin, creates a character long to be remembered. Mr. Oland is particularly adept at playing Orientals. He is a master of makeup and an actor of long standing and ability. Some patrons doubtless have seen him in the new serial, "The Lightning Raider," in which he again appears as a Chinaman. Irving Cummings, George MacQuarrie, Tony Merlo and a number of Chinese players complete the cast of "Mandarin's Gold."

THE STORY

Betty Cardon is a bridge fiend, and moreover, she is not a good hand at the game. Her losses mount and mount until finally her husband, Blair, finds himself unable to keep pace with them. He asks her to stop, but the fever is in Betty and she can not. She goes in debt to Geoffrey

North, a man of wealth, who admires her as the beautiful woman she is. But even he demands his dues and when Betty learns what he expects, she suffers a revulsion of feeling. How is she to get out of her predicament? How is she to pay these notes and again be free?

In the Cardon household there is Cherry Blossom, a little Chinese girl to whom Betty had given refuge when she learned that her father had made arrangements to sell her to Li Hsun, the Mandarin. The Mandarin had often approached Betty, weighing bags of gold in his hand, offering her small fortunes if she will but give up Cherry Blossom, but Betty had always remained firm and true to her promise to protect the girl.

Now, as she sits in her chair brooding over her losses, with Li Hsun's last note in her hand, she wavers and decides to give up the girl to a horrible fate. The plans are made, all she must do is to give the girl to the Mandarin's messenger. And this she does. She receives in turn the gold with which she pays her debt and then the full horror of her act dawns on her. She rushes to the Mandarin to save Cherry Blossom and arrives while he is torturing her to give up the man she loves for him. She refuses, so she is killed, and with her her lover. Blair Cardon has gotten on the trail of his wife and breaks into the Mandarin's den with the police. The police shoot the Mandarin as he attempts to escape and with his dying breath he tells of Betty's deed. Blair denounces her.

Then Betty awakes in her chair with the final offer from the Mandarin still in her hand. With a glad cry she realizes it has all been a dream and when her husband returns from business she confesses all to him and promises to stop her gambling.

CATCH LINES

How a woman was tempted by the Wealth of a Mandarin to commit a crime against an innocent girl and her own conscience. How matters come to a happy conclusion, forms one of the most startling climaxes that ever capped a photoplay.

Kitty Gordon in a role exactly suited to her talents. A picture of superlative realism, combining the story of a horrible Chinese plot with that of a white woman's sin against herself and her sex. Presenting one of the most startling climaxes possible.

Kitty Gordon, supported by Warner Oland, than whom there is none better in the portrayal of Oriental roles. As the oily, sly Mandarin he creates a striking contrast to the beautiful star. See their battle of wits in "Mandarin's Gold"—One of the few thrilling pictures of the season.

SUGGESTIONS

Feature the Chinese atmosphere in this production and Warner Oland's portrayal of the Mandarin. Both are unusual and are worthy of being played up to the fullest extent. And decorations that you may inaugurate in your theatre during the picture's run should be Chinese, of course. Advertising should have something Oriental about it also. Anything to suggest the

atmosphere will suffice.

Play Kitty Gordon's role up as the best she has had, for this is undoubtedly the truth, at least with respect to World pictures. You yourself know that some of her vehicles of the past have not suited her but this one does. So emphasize this point and also state that her performance is of high order. You won't be wrong in this either.

"GO WEST, YOUNG MAN"

(Continued from page 923)

father. But Dick soon afterwards learns of this. Godson tries to double-cross his partner in crime and Dick gets on the trail of the whole affair. The upshot of it is that both Godson and the other bad man are cast in jail and Rosa discovers that her father's ranch is rich in gold.

Word then comes to Dick that some strangers are gambling in the hotel, and seeking them out with the idea of arresting them, he finds his father and business acquaintances who came West to buy the Crimmins property from Godson. Dick says he'll permit them to keep out of jail if they'll buy it from Rosa and so the romance ends as all good romances should.



WORLD PICTURES
present
KITTY GORDON
in
"Mandarin's Gold"
Supported by
IRVING CUMMINGS
Story by
Phillip Lonergan Directed by
Oscar Apfel

One-column ad cut

Newest Productions Reviewed in Advance

(Continued from page 915)

"Romance and Rings," with Mr. and Mrs. Sidney Drew

(Paramount Comedy—Two Reels)

"Romance and Rings" is the first Drew comedy released since the Drews left the Metro program. It may be rightly called a romantic comedy-drama. Although it may please high-class audiences, it will hardly get any laughs. The story is based on the fact that, when Henry and Polly are ready to be married, Henry has no ring, having forgotten it in his office. He borrows the wedding ring of his friend's wife, with the understanding that he is to return it immediately afterwards; but Polly, not knowing it is a borrowed ring, takes great pride in it. His friend insists for the return of it, but Henry is afraid to ask his wife for it, lest she get angry. This causes complications which are happily explained towards the end. Polly returns the borrowed ring, receiving her own in return.—P. S. Harrison.

"Creaking Stairs," with Mary McLaren (Universal.—Feb. 10.—Six Reels.—Directed by Rupert Julian)

It is too bad that so much good work should have been wasted on an unworthy story. The timber used for its construction is so weak that it really "creaks." Even Rupert Julian's skill could not pull it out of the hole.

The story, condensed to a few lines, is as follows: The hero loves the heroine and asks her to marry him. Although she loves him, she refuses. His pleadings bring forth the confession that a wealthy bachelor had taken advantage of her with false promises of marriage. But the hero forgives. So they marry, move to their new home, and are happy.

For some unexplained reason she falls back on her rent. She

puts off the rent agent, until the landlord is compelled to call on her himself. She is shocked to find out that her landlord is none other than THE MAN. She begs him to go, but at that minute he drops dead from heart failure.

Fearing lest her husband misconstrue his presence there, she summons help and hides the body in the attic. She takes it out at night and places it somewhere in the neighborhood. The husband becomes suspicious on account of the odd actions of everybody in the house, and when he discovers the villain's hat, creates a scene. In the end, everything is explained satisfactorily.

Why should the heroine hide the body when she could have very easily established the fact that he was the landlord and had called for the rent? Why the police should have claimed he was murdered, when a child knows that a coroner's autopsy could have established the cause of his death? As these points form more or less the framework, they weaken the story. Besides, it is too morbid. Death scenes, especially those showing the agonies of a dying man, do not entertain.

P. S. HARRISON

"The Man of Might"

(Vitagraph Serial—Third Episode)

This episode opens showing an automobile rushing over a yawning chasm. It is followed by other dangerous tricks. A man is seen hanging over a cliff in the mid-air. He was placed there by the villains as a bait to attract the hero, but the latter, scenting the bait, quietly throws his lariat and pulls him safely to the middle of the cliff. But they are caught by the villains. Again they escape and hide in a blind shaft. The villains discover them and determine to smoke them out. But help arrives in time and they are saved. The last scene shows the hero and the man he saved in a cabin, and a fuse that was leading to the cabin, set fire by the villains, who were challenging them to come out of the cabin if they don't want to be blown to heavens.

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PICTURE

Famous

STARS

And Famous

CAST

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OF**

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Los Angeles, Cal.

IN LOVING MEMORY OF
JOSEPH KAUFMAN

Died, February 1, 1918

ETHEL CLAYTON KAUFMAN

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to November 17, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK
ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1

"Here's opportunity to see if patrons want more war stories."—M. P. News.

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6) JAN. 11
"Better than an average picture."—M. P. News.

Exhibitor Comment—"Fair picture."

AFTER THE WAR (ARGOSY) CUNARD (JAN. 26).....JAN. 11
"Timely subject possessing unusual advertising possibilities."—M. P. News.

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7

"Not only entertaining but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

Exhibitor Comment—"Crackerjack. Big business." "Average picture."

"A very good picture."

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1) (Six Parts).....NOV. 30

"Far below the regular William Russell standard."—M. P. News.

Exhibitor Comment—"Only fair picture with average drawing powers." "Big business."

Consensus—"Satisfactory picture with average drawing powers."

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21

"Walthall satisfactory in drama built on old lines."—M. P. News.

Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."

ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8).....DEC. 28

"Fairbanks slips a cog, but production should please."—M. P. News.

Exhibitor Comment—"Drew big for Christmas week. Good but not his best." "Big to average business. 'Flu' masks on every one." "Great. Fairbanks' best picture." "We established a record for New Year's Day." "Big business." "Without a doubt the most satisfactory Fairbanks picture, we have played in a long time." "Many who generally dislike Fairbanks enjoyed this immensely. Fairbanks fans said this was one of his real good ones. Settings fine. Photography fine. Brought out many strange faces. Made a big hit."

"Second run first two days big, next two days average. Return date in three weeks."

Consensus—"Excellent production with big drawing possibilities."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5

"This shows Keenan in the strongest character of his career."—M. P. News.

Exhibitor Comment—"Very heavy. Will require a good comedy to get this over." "This picture will not go over." "Average business."

"This should have been a wonderful picture. Snow stuff bad. Polish Jew becomes a dummy without feet."

Consensus—"Heavy picture with average drawing power."

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16).....DEC. 21

"Light one with fine photography and good scenes."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14

(Six Parts)

"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18

"An expose of society's seamy side that is entertaining."—M. P. News.

Exhibitor Comment—"Very pleasing program offering."

3 BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2

(Six Parts)

"Director Lois Weber scores again with this production."—M. P. News.

Exhibitor Comment—"Very good picture. Big business." "Opened great in spite of 'Flu' restrictions of children under 18 and 2 hours shut down for ventilation." "Extra big business and big through week." "Great. Broke house records for three days." "Picture pleased. Excellent photography and detail, but story is very unconvincing. Improbable, but good box office attraction." "This star, with the added strength of her new name, Mrs. Charles Chaplin, drew surprisingly well and made good. An excellent production."

Consensus—"Excellent production with big drawing powers."

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7

"Star keeps you guessing in subject which is bound to go."—M. P. News.

Exhibitor Comment—"Some Picture." "Very Good Hart." "Different from usual run of Hart pictures and made a big hit." "Hart made hit in new role. Some didn't like it a bit." "The public didn't like this at all." "Made many new friends for Hart. Extra big two days." "Big business." "Good picture. Pleased everybody. Played to good business under adverse conditions."

Consensus—"Excellent production with strong drawing powers."

3 BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14

"Virginia Pearson in highly dramatic production."—M. P. News.

Exhibitor Comment—"Average business." "Wonderful dramatic pic-

ture." "Picture just fair." "Did not draw. Not a satisfactory picture." "Average business."

Consensus—"Fine picture with very good drawing powers."

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30).....JAN. 4

"The title tells the whole story."—M. P. News.

Exhibitor Comment—"Average business."

CALL OF THE SOUL, THE (FOX) BROCKWELL (JAN. 19) JAN. 18

"Wronged Girl" story with few moments that appeal."—M. P. News.

CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL) MARTIN JOHNSON'S.....DEC. 15

Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction."

Consensus—"Excellent picture with great drawing powers."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6) JAN. 4

"Popular Alice Joyce in an average story."—M. P. News.

Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business flopped" after opening." "Fair. Poor vehicle for Alice Joyce."

Consensus—"Fair picture, average puller."

CAUGHT IN THE ACT (FOX) HYLAND (DEC. 5).....DEC. 28

"Rather spare plot and not well treated."—M. P. News.

Exhibitor Comment—"Some good comedy. Kept them laughing." "Pleased very much. Extra big business."

Consensus—"Satisfactory picture, good puller."

CAVELL CASE, THE (SELECT) JULIA ARTHUR (NOV. 24)....

Exhibitor Comment—"Very Good." "Poor business as 'flu' ban interfered." "Pleased all patrons. Played to capacity second day."

"Big card. Timely and will get the business. Pleased." "One of the best timely pictures and exceptionally well acted by all the cast. Exhibitors can't make a mistake by playing this production. Extra big business."

Consensus—"Excellent production with big drawing powers."

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19).....FEB. 1

"Crook play that gives star chance to do excellent work."—M. P. News.

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21

(Six Parts)

"Outdoor scenery loves this. Plot built on revenge."—M. P. News.

Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business."

Consensus—"Satisfactory picture with average drawing powers."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN (FEB. 10).....FEB. 1

"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14

"Contains all elements necessary to pleasing entertainment."—M. P. News.

Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."

CRAWING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13).....JAN. 18

"Holds suspense clear through. Staging well done."—M. P. News.

CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15).....JAN. 4

"Critics may find fault with direction of this."—M. P. News.

DANGER—GO SLOW (UNIV-SPEC.) MAE MURRAY (DEC. 9) (Six Parts).....DEC. 21

"Heart interest and suspense plentiful here."—M. P. News.

Exhibitor Comment—"Pleased big." "A very good picture."

Consensus—"Fine picture with good drawing powers."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18

"Melodrama sheds sensationalism, but little realism."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26

"A well produced tale of the 'wronged girl'."—M. P. News.

Exhibitor Comment—"Not much of a picture." "Average business." "Only fair picture to average business." "Weak production for Pauline Fredericks." "Very, very poor. If you value your Pauline Frederick business, skip this one sure." "Poor Pauline. This is just the kind audiences don't want."

Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7

"Romantic story of the days of '49 with steady action in plot."—M. P. News.

Exhibitor Comment—"Poor business." "Average business."

Consensus—"Satisfactory picture, average puller."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25

"One of the REAL artistic offerings; cast excellent."—M. P. News.

Exhibitor Comment—"Shame to make one like this after having two like 'Kingdom of Youth' and 'Perfect Lady.'"

Exhibitors' Own Box Office Reports

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DEUCE DUNCAN (TRIANGLE)	DESMOND	(NOV. 24)	NOV. 30	"Fans strong for Westerns will like this."—M. P. News. Exhibitor Comment—"Poor business."
DIVORCEE (METRO)	ETHEL BARRYMORE	(JAN. 20)	JAN. 25	"Star in a brilliant screen achievement."—M. P. News. Exhibitor Comment—"This is a real production. Go the limit in advertising and you will win out."
DUB, THE (PARAMOUNT)	WALLACE REID	(JAN. 19)	JAN. 25	"Well produced and entertaining farce of crook sort."—M. P. News. Exhibitor Comment—"Excellent picture." "Immense." Consensus—"Excellent production with strong drawing powers."
ENCHANTED BARN, THE (VITAGRAPH)	BESSIE LOVE	(JAN. 27)	JAN. 25	"Has all good points necessary to interesting picture."—M. P. News.
EVERYBODY'S GIRL (VITAGRAPH)	JOYCE	(NOV. 18)	OCT. 26	"A corking good picture; should have universal appeal."—M. P. News. Exhibitor Comment—"Good picture, big business two days." "Pleasing picture, big business third day." "Average business." "Average business." "Will please any audience." "Pleasing program picture. Satisfied. Average business." "Good comments from my patrons." "Big business two days." "Average picture to hold-out business two days." Consensus—"Excellent picture with very good drawing powers."
EYE FOR EYE (METRO SCREEN CLASSICS)	NAZIMOVA	(DEC. 8) (Seven Parts)	NOV. 30	"Ace high for artistry and star is good."—M. P. News. Exhibitor Comment—"Big business four days." "One of the best money-makers on screen." "Big production. Did not draw as well as it should. First time we ever showed Nazimova." "Not as good as 'Revelation,' but good picture and drew well. Star drew here." "Nazimova well liked here and coming strong. This picture gives her great action." "Great. Extra big business." "Getting better every release." "Ranks first with any picture ever shown in this theatre." Consensus—"Extraordinary picture, tremendous puller."
EVERY MOTHER'S SON (FOX)		(DEC. 8)	JAN. 4	"Director strikes sincere human note even in war picture."—M. P. News.
FAIR ENOUGH (AMERICAN)	FISHER	(DEC. 29)	JAN. 4	"This should get over with non-critical audiences."—M. P. News. Exhibitor Comment—"Very good. Big business." "Good." "Dandy picture. Big business."
FAME AND FORTUNE (FOX)	TOM MIX	(NOV. 24)	SEPT. 7	"If they like Westerns they'll like this."—M. P. News. Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office." "A crackerjack western with thrills galore. Kept everyone at a top pitch." "Mix a winner. Good." "Thrilling. Better than Hart or Fairbanks." "Great picture for Mix. It will please everybody." Consensus—"Excellent picture with strong drawing powers."
FAN FAN (FOX EXTRAVAGANZA)		(NOV. 17)	NOV. 30	"The chief asset of this contribution is artistry."—M. P. News. Exhibitor Comment—"Beautiful production and pleased. Did not draw as picture is suited for juvenile audiences. About one a year will do for these."
FIGHTING ROOSEVELTS, THE (FIRST NATIONAL)		(JAN. 19) (Six Parts)	FEB. 1	"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.
FIGHTING THROUGH (HODKINSON)	E. K. LINCOLN	(JAN. 27) (Six Parts)	FEB. 1	"An example of excellent production with patriotism uppermost."—M. P. News.
FIVE THOUSAND AN HOUR (METRO)	HALE HAMILTON	(NOV. 5)	DEC. 7	"You know the ending all the time; subtitles hold back action."—M. P. News. Exhibitor Comment—"Just a fair picture to average business." "Just a good program picture." Consensus—"Fair picture with average drawing powers."
FOR FREEDOM (FOX)	WILLIAM FARNUM	(DEC. 29) (Six Parts)	JAN. 11	"Picture looks like good stories were scarce."—M. P. News. Exhibitor Comment—"Went over great. Well liked."
FOR THE FREEDOM OF THE EAST (GOLDWYN)		(JAN. 19) (Six Parts)	JAN. 25	"Has features to exploit that should put it over."—M. P. News.
FUSS AND FEATHERS (PARAMOUNT)	BENNETT	(DEC. 1)	DEC. 14	"A clean offering that should appeal to all."—M. P. News. Exhibitor Comment—"Average business." "Very mediocre to poor business." "Only fair." "Fair production. Got by, but can't brag about it." "Average picture. Star well liked. Held up fairly well." "Not bad nor very good." Consensus—"Fair picture with fair drawing powers."
GAME IS UP, THE (BLUEBIRD)	RAY-CLIFFORD	(JAN. 20)	JAN. 25	"Pictures in this class are rarity these days."—M. P. News.
GIRL OF MY DREAMS (ROB-COLE)	RHODES	(DEC. 15) (Six Parts)	DEC. 14	"Billie Rhodes registers to advantage."—M. P. News. Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big."
GOLD CURE, THE (METRO)	DANA	(JAN. 13)	JAN. 18	"Star's cleverness and much foolishness makes continued laugh."—M. P. News.
GOOD-BYE BILL (PARAMOUNT)	MASON-TRUEX	(DEC. 15)	DEC. 21	"Laugh at the Kaiser's expense; film padded some."—M. P. News. Exhibitor Comment—"Very 'poor' picture to poor business." "Worst ever. Patrons kicked about this one. Dodge it if you can." "Poorest Paramount picture we have seen." Consensus—"Ordinary picture with fair drawing powers."
GREATEST THING IN LIFE (ARTCRAFT)	L. GISH	(DEC. 8)	JAN. 8	"Griffith strikes human note again—characters all real."—M. P. News. Exhibitor Comment—"A remarkably good feature. One of Griffith's very best. Wonderful war scenes." "Extra big business for seven days." "Well liked by all. Play it if you can." "Bad weather, poor business." "Griffith's name brought them in; the production
GREAT ROMANCE, THE (SCREEN CLASSICS)	LOCKWOOD	(JAN. 19) (Six Parts)	JAN. 19	did the rest. One war picture that scores today." "Splendid production and did a wonderful business. Exhibitors who are doubtful as to war plays now should book this. It is positively very much worth while." Consensus—"Excellent production with tremendous drawing powers."
GROUCH, THE (WORLD)	MONTAGU LOVE	(NOV. 25)	NOV. 1	"Average entertainment with good stars and adequate settings."—M. P. News. Exhibitor Comment—"Wonderful scenic effects." "Good program picture. Strong and unusual plot. Excellent photography and good sets. Drew very well for week before Christmas." "Big business." "Average business."
GYPSEY TRAIL, THE (PARAMOUNT)	WASHBURN	(NOV. 17)	NOV. 17	"It will please but the star is somewhat lost."—M. P. News. Exhibitor Comment—"Fair picture." "Very good." "Gypsy Trail" was played in stock in the city and was unsatisfactory as a play." "Only fair." "Believe title hurt business." "Whoever cast Washburn in this made a mistake." Consensus—"Satisfactory picture with good drawing power."
HEART OF GOLD (WORLD)	HUFF	(FEB. 10)	JAN. 2	"Romance with comedy touches and plenty of suspense."—M. P. News.
HEART OF HUMANITY, THE (JEWEL)	PHILLIPS	(JAN. 5) (Nine Parts)	JAN. 2	"A war subject that should draw larger crowds each day."—M. P. News.
HEART OF WETONA, THE (SELECT)	N. TALMADGE	(JAN. 5)	JAN. 2	"The best Norma Talmadge yet."—M. P. News. Exhibitor Comment—"Extra big business." "Average business." "Big business." "Pleased." Consensus—"Excellent production with strong drawing powers."
HELL CAT, THE (GOLDWYN)	FARRAR	(DEC. 1) (Six Parts)	DEC. 1	"Melodrama showing skillful treatment in every scene."—M. P. News. Exhibitor Comment—"Good picture. In fact better than any of her previous attempts. 'Flu' kept attendance down." "Very Good." "More like this and Farrar will head the list. It has a story. Business capacity." "Big business four days." "Fair picture, badly cut by censors, ordinary Western story. Goldwyn pictures do not seem to be improving any." "Average business." "Great. Extra big business." "Dandy picture." "However patrons would have appreciated a different play it pleased the majority." Consensus—"Good picture with good drawing powers."
HERE COMES THE BRIDE (PARAMOUNT)	J. BARRYMORE	(JAN. 19)	FEB. 1	"John Barrymore and good cast make most of usual story."—M. P. News.
HER GREAT CHANCE (SELECT)	ALICE BRADY	(NOV. 17)	NOV. 17	"Human characters put this over for a hit."—M. P. News. Exhibitor Comment—"Big to average business three days." "Average business."
HER INSPIRATION (METRO)	ALLISON	(DEC. 30)	JAN. 1	"May Allison in average romantic drama."—M. P. News. Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." Consensus—"Satisfactory picture, good puller."
HIDDEN TRUTH, THE (SELECT)	ANNA CASE	(JAN. 20)	FEB. 1	"Combination of Western Mystery, Society and Melodrama."—M. P. News.
HIGHEST TRUMP, THE (VITAGRAPH)	WILLIAMS	(FEB. 3)	FEB. 3	"Entertaining spy and war drama with loads of action."—M. P. News.
HIS BONDED WIFE (METRO)	EMMY WEHLEN	(NOV. 18)	NOV. 18	"Average dramatic offering that depends on plot."—M. P. News. Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days." "Well liked. Would draw business if not for 'flu'." Consensus—"Excellent picture with very good drawing powers."
HITTING THE HIGH SPOTS (METRO)	LYTEL	(DEC. 9)	DEC. 9	"Comedy near the end saves this picture."—M. P. News. Exhibitor Comment—"Excellent picture. Pleased patrons. 'We new' showed a picture that pleased more. A wonderful picture." Consensus—"Excellent picture with strong drawing powers."
HITTING THE TRAIL (WORLD)	BLACKWELL	(DEC. 2)	NOV. 1	"Melodrama with unusually realistic underworld atmosphere."—M. P. News. Exhibitor Comment—"An average program picture."
HOARDED ASSETS (VITA)	MOREY-BLYTHE	(DEC. 23)	DEC. 23	"Morey will please in this one; diversified story."—M. P. News. Exhibitor Comment—"Such pictures would put industry out of business in a short time." "Average business." Consensus—"Fair picture with good drawing powers."
HOPE CHEST, THE (PARAMOUNT)	D. GISH	(DEC. 29)	JAN. 1	"A human little story that will please."—M. P. News. Exhibitor Comment—"Pleasing feature. Story weak. Star carried through." "Average to big business." Consensus—"Satisfactory picture, good puller."
HUGON, THE MIGHTY (BLUEBIRD)	SALISBURY	(NOV. 18)	OCT. 26	"Will give splendid satisfaction with star in sympathetic role in Nor-west story."—M. P. News. Exhibitor Comment—"Good picture. Business fair." "Poor business." Consensus—"Satisfactory picture with fair drawing powers."
I'LL SAY SO (FOX)	GEORGE WALSH	(DEC. 22)	NOV. 1	"Walsh fans will like it but it contains no other appealing elements."—M. P. News. Exhibitor Comment—"Big business." "Cleaned up. Broke over his records." "Good. Sub-titles great. Big business." "Fair picture. Other attractions outdrew it. This star has lost ground." Consensus—"Good picture with strong drawing powers."

And Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK
INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
(Six Parts)

"Has good possibilities in Gabby's name."—M. P. News.

Exhibitor Comment—"Very fine. Delightful." "Absolute clean-up."

Gaby went over big." "Excellent picture, tremendous puller."

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25

"An obvious comedy, but one which gets the laughs."—M. P. News.

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29).....JAN. 11

"All things unite to make this Brady triumph."—M. P. News.

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21

"Opinion may vary in regard to this as entertainment."—M. P. News.

I WANT TO FORGET (FOX) NESBIT (DEC. 15).....JAN. 4

"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.

JANE GOES A-WOOLING (PARAMOUNT) MARTIN (JAN. 5).....JAN. 18

"Care given in producing it but story is not unusual."—M. P. News.

Exhibitor Comment—"Average business."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).....OCT. 19

"A comedy drama that sums up as average."—M. P. News.

Exhibitor Comment—"Picture only fair. Average business."

Consensus—"Fair picture with average drawing powers." "Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17).....OCT. 26

(Seven Parts)

"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

Exhibitor Comment—"Excellent production." "Big business." "Big business."

Consensus—"Excellent production with big drawing powers."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14

(Six Parts)

"Human touches make this interesting."—M. P. News.

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18).....OCT. 19

"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star."

"Very good. Priscilla Dean is a comer. In fact, she is here."

"Extra big business two days."

Consensus—"Excellent production with big drawing powers."

LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9).....DEC. 28

"Polite comedy of this popular star's type."—M. P. News.

Exhibitor Comment—"Pleased big." "Second run. Big business."

Consensus—"Fine picture, strong puller."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN

FARNUM (JAN. 5).....OCT. 26

"Works up well in rugged outdoor atmosphere."—M. P. News.

Exhibitor Comment—"Splendid. Well produced. Continuity good, and pleased all to extra big business."

LIGHT, THE (FOX) THEBA BARA (JAN. 12).....JAN. 25

"Bara has best story in a good while; of vampire type."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18).....OCT. 19

"Picture is not up to star's past performances. Story handicaps."—M. P. News.

Exhibitor Comment—"Nice kid. Average business."

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29).....JAN. 4

"Miss Clark's charm in a pleasing setting."—M. P. News.

Exhibitor Comment—"Star well liked, but play only mildly interesting." "Poor business." "Not much." "Only fair. When will they give Marguerite Clark a decent story?" "Opened extra big, then to average and closed big on seventh day." "Average business seven days." "Opened big business, closed average."

Consensus—"Fair picture with good drawing powers."

LITTLE ORPHAN ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts).....DEC. 21

"They don't make them more touching than this one."—M. P. News.

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11

"Nice romance against background of sane spy drama."—M. P. News.

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30).....DEC. 21

"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEYBY (DEC. 1).....DEC. 7

"Characters fail to win sympathy but production work is good."—M. P. News.

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17).....NOV. 9

"Fairly good picture with steady action and good scenes."—M. P. News.

Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture." "Splendid picture." "Fair." "Very good. Right kind of stuff. Very pleasing." "They gave her a play and role that hit off finely. Good business. Everybody delighted with it."

Consensus—"Satisfactory picture with average drawing powers."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21

"Another Stone picture presenting appealing story."—M. P. News.

Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu'."

Consensus—"Good picture with average drawing powers."

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).....OCT. 12

"A good clean force that should please everyone."—M. P. News.

Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic." "Poor business for comedies here."

Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9).....DEC. 14

"Here's a spy subject that should deliver goods."—M. P. News.

Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business."

Consensus—"Fine picture with good drawing powers."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18).....NOV. 16

"A good clean picture that holds the interest and entertains."—M. P. News.

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11

"Powerful Western with Keenan in dual role."—M. P. News.

Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business." "Excellent picture, strong puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1).....NOV. 23

"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25).....NOV. 9

"Star upholds tradition by making another good one."—M. P. News.

Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business." "Entertaining picture. Clean."

Nice picture. Average business." "Average business." "Big business three days." "Extra big business."

Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25).....NOV. 30

"Lacks heart appeal although plot action is steady."—M. P. News.

Exhibitor Comment—"Fair picture. Average business."

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17).....DEC. 7

"Caruso is an instant success and the story is good."—M. P. News.

Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories." "Awful picture." "Very good business." "Advertised heavy but simply could not get them in. Pulled it off second day."

"Awful." "Disappointed." "Picture fair. Business terrible."

"Glad he is only making one more." "Poor business." "Took it off second day. Another case of stage success, screen flier." "Average business seven days." "Picture far from being bad; just the reverse, being splendidly enacted but public absolutely not interested in Caruso as a picture star. Rotten business."

Consensus—"Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).....DEC. 7

"One for the imagination with lots of real entertainment."—M. P. News.

Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels."

Consensus—"Good picture with good drawing powers."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15).....DEC. 7

"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

Exhibitor Comment—"Very good picture."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6).....JAN. 4

"Above the average—exterior delight to the eye."—M. P. News.

Exhibitor Comment—"Average business."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1

"Comedy of contrasts marks Louis Bennison's screen debut."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).....DEC. 21

(Six Parts)

"Starts and ends in fight with many punches between."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5).....JAN. 25

"Star strikes good one after several months."—M. P. News.

Exhibitor Comment—"Very fair production. Better than the last two she has had."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14

"Star blends the tear and the smile delightfully."—M. P. News.

Exhibitor Comment—"Big business solid week." "Excellent." "Well made picture, but star rather mis-cast. Madge does not look like a burlesque queen." "A delightful story. Give us more like this."

"Extra big business." "A good picture but not star's best."

"Madge Kennedy's best." "Good. Pleased." "A genuine photoplay treat." "Fine picture." "A winner. Madge Kennedy very popular. Excellent. Booked for three days and held over one day."

Consensus—"Excellent picture with fine drawing powers."

PERFECT 36, A (GOLDWYN) MABEL NORMAND (NOV. 17).....

Exhibitor Comment—"Censors spoiled this for Pennsylvania." "Average business." "Extra big to big business seven straight days."

"Fair. Story weak." "Just the kind of a picture they want to see Mabel Normand in. Went over big to extra big business." "Big business; played with 'Shoulder Arms.'" "The poorest picture we ever screened. Took it off the first day." "One Goldwyn star we could do without." "Not a picture that would create mouth to mouth advertising." "Poor business." "Fair comedy. Average Normand type."

Consensus—"Fair picture with good drawing powers."

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28).....JAN. 4

"Two stars in a rather sluggish comedy-drama."—M. P. News.

Exhibitor Comment—"Pleased. Average business first day, extra big Saturday." "Average picture. Stars help to put it over. Extra big, average to big in three days."

Consensus—"Satisfactory picture, good puller."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22).....DEC. 14

(Six Parts)

"Sex play considered remarkable by interviewer."—M. P. News.

QUICKSAND (PARAMOUNT) DORO DALTON (DEC. 22).....DEC. 28

"Reviewer thinks picture was wrecked at the start."—M. P. News.

Exhibitor Comment—"Fair picture." "Fairly good dramatic story. Held its interest and apparently satisfied." "Average business."

"Everyone pleased with it. Personally I didn't think trouble all through this picture would be liked, but I was wrong. Acting excellent. Photography also very good." "Everybody liked star and picture. Wonderful directing."

Consensus—"Satisfactory picture, good puller."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).....NOV. 2

"Snappy action to this tale of those familiar German spies."—M. P. News.

Exhibitor Comment—"Average business."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2).....FEB. 1

(Six Parts)

"Skillful handling makes delicate subject very good picture."—M. P. News.

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25).....DEC. 21

"Moral question raised in story that looks worthy."—M. P. News.

Exhibitor Comment—"Big business." "Very good. Big business."

"Fairly good. Would have been better without war stuff." "Average business." "This is type of picture the public wants this star in. Well made picture. Business good."

Consensus—"Good production with strong drawing powers."

ROPED (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4

(Six Parts)

"Star should please everybody in this production."—M. P. News.

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1

"Latest Montagu Love picture shows excellent team work."—M. P. News.

Gives You All Data on the Pictures

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
RULING PASSIONS (SCHOMER-ST. RGT.)	DEAN	(NOV. 17)	OCT. 12		Exhibitor Comment—"A very good picture but weather conditions bad. Business normal."				
"Touching moments and excellent handling make this a winner."—M. P. News.					TOO FAT TO FIGHT (GOLDWYN)	McINTYRE	(DEC. 15)	DEC. 16	
Exhibitor Comment—"Attendance poor. Attraction poor, slow and draggy. Poor cast with exception of Arden, whose work is very good. Propaganda pictures have no appeal unless dealing with exceptional subjects."					(Six Parts)				
SEA WAIF, THE (WORLD)	LOUISE HUFF	(DEC. 30)	DEC. 28		"Nobody loves a fat man but they'll vote for this one."—M. P. News.				
"Love story made sustaining by skillful handling."—M. P. News.					Exhibitor Comment—"Only fair. McIntyre not as good as 'Traveling Salesman.' War stuff dead." "Picture pleased, but was disappointed on its drawing power." "Excellent production. Big business."				
Exhibitor Comment—"Big business."					Consensus—"Good picture, good puller."				
SECRET GARDEN, THE (PARAMOUNT)	LILA LEE	(JAN. 12)	JAN. 25		TOO MANY MILLIONS (PARAMOUNT)	REID	(DEC. 8)	NOV. 16	
"Plenty of action but not the happy type for star."—M. P. News.					"Too much talking and posing in this picture."—M. P. News.				
Exhibitor Comment—"Story punk. Awful."					Exhibitor Comment—"Average business." "Good picture. Average business." "Good." "Average business." "Opened extra big and closed extra big with big business during five intervening days."				
SET FREE (BLUEBIRD)	EDITH ROBERTS	(DEC. 16)	NOV. 16		Consensus—"Fair picture with average drawing powers."				
"Light romantic drama with lots of entertainment."—M. P. News.					TWO GUN BETTY (HODKINSON)	BARRISCALE	(DEC. 16)	DEC. 14	
Exhibitor Comment—"Average business." "Average."					"Bessie Barriscale pleases in a 'Different' role."—M. P. News.				
Consensus—"Fair picture with average drawing powers."					UNDER THE GREENWOOD TREE (ARTCRAFT)	FERGUSON	(DEC. 1)	NOV. 16	
SHE DEVIL, THE (FOX)	THEDA BARA	(DEC. 1)	NOV. 9		"This one does not come up to the talents of Miss Ferguson."—M. P. News.				
(Six Parts)					Exhibitor Comment—"Good strong picture. Extra big business." "Poor business three days." "Poor business." "Average business three days." "Curtains for Elsie after this one." "Star has had better stories. She did very well with the material she had."				
"This story is not suited to Bara's style."—M. P. News.					Consensus—"Fair picture with average drawing powers."				
Exhibitor Comment—"Good picture. Average business. Big on Saturday." "Average business three days." "Very poor but Bara packed them for two days." "Poor offering. Drew well, but Sennett comedy saved the day."					UNDER THE TOP (ARTCRAFT)	FRED STONE	(JAN. 12)	JAN. 18	
Consensus—"Fair picture with good drawing powers."					"Star's new Artcraft stands up better than his first."—M. P. News.				
SHE HIRED A HUSBAND (BLUEBIRD)	DEAN	(DEC. 2)	NOV. 16		Exhibitor Comment—"Fair picture. Average business." "Not good. Poor business." "Pleased better than his first picture. A real good story, something he has not yet had, will put this star over."				
"Subject is not up to star's mark but should please generally."—M. P. News.					Consensus—"Fair picture with ordinary drawing powers."				
SILENT RIDER, THE (TRIANGLE)	STEWART	(DEC. 1)	DEC. 14		VAGABOND OF FRANCE, A (PATHE)	KRAUSS	(JAN. 26)	JAN. 18	
"Roy Stewart returns and scores again."—M. P. News.					(Four Parts)				
Exhibitor Comment—"Average business."					"French-made picture shows padding. Titles need improving."—M. P. News.				
SILVER KING, THE (PARA-ARTC)	FAVERSHAM	(JAN. 12)	JAN. 18		IANITY POOL, THE (UNIVERSAL)	MAC LAREN	(DEC. 2)	NOV. 9	
"Melodrama that offers much chance for criticism."—M. P. News.					(Six Parts)				
Exhibitor Comment—"This is a very good picture but a very poor drawing card."					"Scandals and intrigues. Will go different in various sections."—M. P. News.				
SPENDER, THE (METRO)	BERT LYTELL	(JAN. 6)	JAN. 4		Exhibitor Comment—"Great picture to big business." "Big business." "First day average and second day big." "Average."				
"Excellent comedy backed by wholesome philosophy."—M. P. News.					Consensus—"Fine production with strong drawing powers."				
SPORTING LIFE (TOURNEUR-ARTCRAFT)	(DEC. 1)	SEPT. 28			VIRTUOUS WIVES (FIRST NATIONAL)	STEWART	(JAN. 5)	JAN. 11	
(Seven Parts)					"Lavish production marks star's return to screen."—M. P. News.				
"A powerful film classic with all tense dramatic elements."—M. P. News.					Exhibitor Comment—"Extra big business seven days." "Anita Stewart demonstrated that she is still one of the best drawing cards, breaking our record with this superb production. An extra strong picture from a feminine standpoint." "First class in every respect. Wonderful cast. Highly complimented on this one." "Extra big to highly pleased audiences." "Extra big business."				
Exhibitor Comment—"Very satisfactory." "Poor business." "Good." "Old time obvious melodrama; did fair business." "Going big and pleases."					Consensus—"Excellent production with exceptional drawing powers."				
Consensus—"Satisfactory picture with good drawing powers."					WAY OF A MAN WITH A MAID, THE (PARA)	WASHBURN	(DEC. 29)	JAN. 11	
SQUAW MAN, THE (ARTCRAFT)	DEXTER	(DEC. 15)	NOV. 16		"Good example of the better story we hear about."—M. P. News.				
(Six Parts)					Exhibitor Comment—"Only fair." "Much better than Bryant Washburn's first Paramount picture from the standpoint of our clientele. Good story. Well acted. Good cast." "Highly entertaining. Clean and well done." "Big business." "Poor business."				
"This should please and also draw very well."—M. P. News.					Consensus—"Fine picture with very good drawing powers."				
Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-around pictures we have ever played." "Average business." "Big business, conditions considered."					WHAT LOVE FORGIVES (WORLD)	CASTLETON	(JAN. 6)	JAN. 4	
Consensus—"Excellent production with strong drawing powers."					"Interesting with good comedy titles but not well balanced."—M. P. News.				
STRANGE WOMAN, THE (FOX)	BROCKWELL	(DEC. 8)	OCT. 12		Exhibitor Comment—"Just picture, no story or action." "Average business."				
(Six Parts)					Consensus—"Fair picture with average drawing powers."				
"A lengthy discussion on Free Love versus Marriage."—M. P. News.					WHEN A MAN RIDES ALONE (AMERICAN)	RUSSELL	(JAN. 19)	JAN. 11	
Exhibitor Comment—"Very good production and entertainment." "Gladys Brockwell's best since 'The Devil's Wheel.' Pleased all patrons." "No pulling power, but best Brockwell picture for many months." "The best thing Brockwell has ever done. Big business." "Great. Packed them. Star is wonderful in this. Everybody liked it." "Big to average business."					"Rapid action Western is William Russell's latest."—M. P. News.				
Consensus—"Fine production with good drawing powers."					Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, cheap melodrama, not one redeeming feature."				
STRING BEANS (PARAMOUNT)	RAY	(DEC. 22)	DEC. 21		WHO CARES (SELECT)	CONSTANCE TALMADGE	(JAN. 19)	JAN. 2	
"Ray fans will welcome this interesting one."—M. P. News.					"Story of light pleasing sort; should be enjoyed by all."—M. P. News.				
Exhibitor Comment—"Ray in just the sort of role that suits him. Certainly pleased." "Fair. Story light. Direction saved it." "Average business." "Fine Ray subject. Acting fine. Photography very good. Good weather would have brought big house. Played to remarkable business. Everyone pleased."					WHY GERMANY MUST PAY (SCREEN CLASSICS)	(JAN. 19)	JAN. 2		
Consensus—"Satisfactory picture with good drawing powers."					"German atrocities again, with a good romantic interest."—M. P. News.				
SYLVIA ON A SPREE (METRO)	WEHLEN	(DEC. 16)	DEC. 28		WHY I WOULD NOT MARRY (FOX)	(NOV. 24)	DEC. 1		
"She glimpses a 'fast' life that is extravagant, anyway."—M. P. News.					(Six Parts)				
Exhibitor Comment—"Just an average picture. Pleasing. Big business." "Like all Metros. Pleased."					"Very entertaining and not so spicy as title would lead you to think."—M. P. News.				
Consensus—"Fine picture with good drawing powers."					Exhibitor Comment—"Great title. Good picture."				
TELL IT TO THE MARINES (FOX)	LEES	(NOV. 17)	NOV. 23		WIFE OR COUNTRY (TRIANGLE)	MESTAYER	(DEC. 29)	JAN. 1	
"If your patrons like the Lee Kids this one will please them."—M. P. News.					"A good idea, but an ordinary picture."—M. P. News.				
Exhibitor Comment—"Good for kids only." "A few children laughed. Lee kids do very little in this picture." "Extra big business." "Clever picture." "The Lee kids are liked here but the picture is not up to standard. The photos misrepresent."					WILD HONEY (DE LUXE)	DORIS KENYON	(DEC. 22)	DEC. 2	
Consensus—"Fair picture with average drawing powers."					(Six Parts)				
TESTING OF MILDRED VANE (METRO)	ALLISON	(DEC. 2)	DEC. 14		"A different sort of Western with a striking star."—M. P. News.				
"A well built typical movie."—M. P. News.					WIVES AND OTHER WIVES (AM.)	MINTER	(DEC. 15)	DEC. 1	
Exhibitor Comment—"Best Allison has done." "Pleased. Big business."					"One of the star's best yet."—M. P. News.				
Consensus—"Good picture with good drawing powers."					Exhibitor Comment—"Average business." "Fine business. Weather bad." "A fair picture only." "Big business."				
THIRTY A WEEK (GOLDWYN)	TOM MOORE	(NOV. 17)	OCT. 26		Consensus—"Fine picture with very good drawing powers."				
"This clean, wholesome entertainment should please everybody."—M. P. News.					WOMAN WHO GAVE, THE (FOX)	NESBIT	(NOV. 17)	NOV. 1	
Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all." "Tom Moore getting better all the time. Business held up big on one of worst days of the year." "A clean, classy picture, to extra big business." "Very pleasing. Big business." "Average business." "This is the sort of play. It's clean, good story, well played and pleases." "Tom Moore's best." "Great picture. Tom Moore fine."					"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.				
Consensus—"Excellent production with big drawing powers."					Exhibitor Comment—"A wild 'meller,' but at that the best picture Miss Nesbit has had. Got the business and satisfied public so no kick coming. Photography and settings fine." "She has big drawing power but the less said about her acting, the better." "On same bill with 'Thirty a Week' extra big business."				
THREE X GORDON (HODKINSON)	KERRIGAN	(NOV. 17)	NOV. 9		Consensus—"Fair picture with strong drawing powers."				
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.					WOMEN'S WEAPONS (PARAMOUNT)	CLAYTON	(NOV. 25)	NOV. 1	
Exhibitor Comment—"Big business."					"Plot is sure to go over as it contains heart interest."—M. P. News.				
TODD OF THE TIMES (PATHE)	KEENAN	(FEB. 9)	FEB. 1		Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business." "Very good." "Best business yet on Ethel Clayton." "Average picture." "Certainly brought them out. Good picture. Big opposition."				
"Star's work is good and story has been treated well."—M. P. News.					Consensus—"Fair picture with ordinary drawing powers."				
TONGUES OF FLAME (BLUEBIRD)	WALCAMP	(DEC. 2)	NOV. 16		YOUR FIGHTING NAVY (EDUCATIONAL)	(NOV. 25)	SEPT. 1		
"Interesting story and heart appeal should help put this over."—M. P. News.					"Not Dry. Absorbs your interest until the end."—M. P. News.				
					ZERO HOUR, THE (WORLD)	ELVIDGE	(DEC. 23)	DEC. 1	
					"An involved offering dealing with fake clairvoyants."—M. P. News.				

Features---Current and Coming

Bluebird Photoplays

Jan. 6.	The Nature Girl (Mersereau).....	5
Jan. 13.	The Craving (Francis Ford).....	5
Jan. 20.	The Game's Up (Ruth Clifford).....	5
Jan. 27.	Who Will Marry Me (Carmel Myers).....	5
Feb. 3.	Sue of the South (Edith Roberts).....	5
Feb. 10.	The Millionaire Pirate (Salisbury).....	5
Feb. 17.	The Sealed Envelope (Brunette).....	5

Exhibitors' Mutual

an.	— All of a Sudden Norma (Bessie Barriscale).....	5
an.	— Life's a Funny Proposition (William Desmond).....	5
an.	— Bonds of Honor (Sessue Hayakawa).....	5
an.	— Hoop-La (Billie Rhodes).....	5
an.	— The Eleventh Commandment (Ralph Ince Production).....	5
Feb.	— Long Lane's Turning (Henry B. Walthall).....	5
Feb.	— Tricks of Fate (Bessie Barriscale).....	5
Feb.	— Diana of the Green Van (Alma Rubens).....	5
Feb.	— Shadows (Sessue Hayakawa).....	5
Feb.	— What Every Woman Wants (All Star Cast).....	5

Famous Players-Lasky Corp.

Feb.	2.	Hard Boiled (Dorothy Dalton).....	
Feb.	2.	Happy Though Married (Enid Bennett).....	
Feb.	9.	Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).....	
Feb.	9.	Two Brides (Lina Cavalieri).....	
Feb.	9.	The Sheriffs Son (Charles Ray).....	
Feb.	16.	Boots (Dorothy Gish).....	
Feb.	16.	You Never Saw Such a Girl (Vivian Martin).....	
Feb.	23.	Maggie Pepper (Ethel Clayton).....	
Feb.	23.	Paid in Full (Pauline Frederick).....	
Feb.	23.	The Winning Girl (Shirley Mason).....	
Feb.	2.	Breed of Men (W. S. Hart).....	
Feb.	16.	False Faces (Henry B. Walthall).....	
Feb.	2.	The Crucible (Marguerite Clark).....	
Feb.	9.	Belladonna (Pauline Frederick).....	
Feb.	16.	Puddin' Head Wilson (Special).....	
Feb.	23.	Are You a Mason (John Barrymore).....	

First National Exhibitors' Circuit.

ambassador Gerard's	"My Four Years in Germany."	
Italy's Flaming Front	"(Italian Official War Pictures)."	
Pershing's Crusaders.	"Shoulder Arms" (Charlie Chaplin).	
The Romance of Tarzan.	"The Romance of Tarzan."	
ov. 25.	"The Panther Woman" (Petrova)	5
n. 5.	Virtuous Wives (Stewart).....	5

Fox Film Corporation

ov. 17.	Fan Fan	
ov. 24.	Ali Baba and the Forty Thieves.....	
ov. 24.	Why I Would Not Marry?.....	
ec. 15.	Every Mother's Son.....	
n. 12.	The Light (Theda Bara).....	
n. 26.	Woman! Woman! (Evelyn Nesbit).....	
b. 9.	The Man Hunter (William Farnum).....	
b. 23.	The Siren's Song (Theda Bara).....	

PRODUCTIONS EXTRAORDINARY

Theda Bara in	"Cleopatra."	
William Farnum in	"Les Miserables."	
Annette Kellerman in	"A Daughter of the Gods."	
VICTORY PICTURES		
n. 5.	Treat 'Em Rough (Tom Mix).....	
n. 19.	The Call of the Soul (Brockwell).....	
b. 2.	Luck and Pluck (Geo. Walsh).....	
b. 16.	Hell Roarin' Reform (Tom Mix).....	
ar. 2.	The Forbidden Room (Brockwell).....	
ar. 16.	Never Say Quit (George Walsh).....	

EXCEL PICTURES

n. 26.	The Girl with no Regrets (Peggy Hyland).....	
b. 9.	The Love Auction (Virginia Pearson).....	
b. 23.	Smiles (Jane and Katherine Lee).....	
ec. 29.	William Farnum in "Fighting Blood."	
n. 5.	Theda Bara in "The Serpent."	
n. 12.	"The Regeneration."	
n. 19.	William Farnum in "The Broken Law."	
n. 26.	Theda Bara in "Under Two Flags."	
b. 2.	"Infidelity" (Dr. Rameau).....	
b. 9.	Valeska Suratt in "The Soul of Broadway."	
b. 16.	Theda Bara in "The Darling of Paris."	
b. 23.	William Farnum in "Hoodman Blind."	

General Film Company

AUTHORS' PHOTOPLAYS		
Her Moment (Anna Luther).....	7	D
HANOVER FILM COMPANY		
Camille (Helen Hesperia).....	6	D
The Marvelous Maciste.....	6	D
Monster of Fate.....		

DUPLEX FILMS, INC.		
Shame (Zena Keefe).....	7	I
COSMOFOTOFILM		
Hypocrites (Elizabeth Risdon).....	6	D
EXPORT AND IMPORT FILM CO. (Inc.)		
Why—The Bolsheviks.....	5	I

OAKDALE PRODUCTIONS		
The Locked Heart (Gloria Joy).....	5	D
No Children Wanted (Gloria Joy).....	5	D
Miss Mischief-Maker (Gloria Joy).....	5	D
The Midnight Burglar (Gloria Joy).....	5	D
Little Miss Grown-Up (Gloria Joy).....	5	D
Wanted, a Brother (Gloria Joy).....	5	D

COSMOFOTOFILM, INC.		
I Believe.....	6	D
AM. FEAT. FILM CORP.		
Hearts of Love.....	6	D

MAXWELL PRODUCTIONS		
The Married Virgin.....	7	D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES		
Jan. 12.	Day Dreams (Madge Kennedy).....	5
Jan. 26.	Shadows (Geraldine Farrar).....	6
Feb. 2.	The Bondage of Barbara (Mac Marsh).....	5
Feb. 9.	Sis Hopkins (Mabel Normand).....	5
Feb. 23.	The Brand (Rex Beach).....	6

GOLDWYN SPECIALS		
The Border Legion (Blanch Bates and Hobart Bosworth).....	6	
For the Freedom of the East (Betzwood).....	7	D
Rex Beach's Heart of the Sunset.....	7	D
Blue Blood.....	6	D
Honor's Cross.....	7	D
Social Ambition.....	7	
The Manx-Man.....	7	
For the Freedom of the World.....	7	

BENNISON STAR SERIES		
Oh, Johnny (Louis Bennison).....	5	
Sandy Burke of the U-Bar-U (Louis Bennison).....	5	
Speedy Meade (Louis Bennison).....	5	
High Pockets (Louis Bennison).....	5	

(Release dates of Capital Comedies, distributed by Goldwyn, will be found under Short Subjects.)		
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W. W. Hodkinson Corporation		
Nov. 25.	Three X Gordon (J. Warren Kerrigan).....	5
Dec. 2.	Goddess of Lost Lake (Louise Glaum).....	5
Dec. 16.	Two-Gun Betty (Bessie Barriscale).....	5
Dec. 30.	The Challenge Accepted (Zena Keefe).....	5

Jan. 6.	The Drifters (J. Warren Kerrigan).....	5
Jan. 20.	The Law That Divides (Kathleen Clifford).....	5
Jan. 27.	Fighting Through (E. K. Lincoln).....	6
Feb. 10.	Come Again Smith (J. Warren Kerrigan).....	5
Feb. 16.	Made in America—First episode (Eight in all).....	1..

Independent Sales Corporation

FILM CLEARING HOUSE		
Her Mistake (Julius Steger).....		
Wanted for Murder (Harry Rapf).....		
Life's Greatest Problem (J. Stuart Blackton).....		
A Woman's Experience (Bacon-Backer).....		
Romance in the Air (Crest Pictures Corp.).....		
Littlest Scout (J. Stuart Blackton).....		

Jewel Productions, Inc.		
The Price of a Good Time.....		
The Grand Passion.....		
The Doctor and the Woman.....		
The Kaiser, the Beast of Berlin.....		
A Soul for Sale.....		
For Husbands Only.....		
Nov. 4.	The Yellow Dog.....	6
Nov. 18.	Borrowed Clothes (Mildred Harris).....	6
Feb. 10.	The Heart of Humanity (Phillips).....	9

Perfection Pictures		
(GEORGE KLEINE SYSTEM)		
Sept. —	Conquered Hearts.....	—
Sept. —	Behind the Lines in Italy.....	—
Aug. 26.	Triple Trouble (Chaplin).....	—

Metro Pictures Corporation		
Jan. 6.	The Spender (Lytell).....	5
Jan. 13.	The Gold Cure (Dana).....	5

Jan. 20.	The Divorcee (Ethel Barrymore).....	5
Jan. 27.	In For Thirty Days (Allison).....	5
Feb. 3.	Faith (Bert Lytell).....	5
Feb. 10.	As the Sun Went Down (Edith Storey).....	5

Feb. 17.	Johnny on the Spot (Hale Ham-pton).....	5
Feb. 24.	Peggy Does Her Darndest (May Allison).....	5

(SCREEN CLASSICS, INC., SPECIALS)		
Pals First (Lockwood).....	6	
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....	6	
The Great Romance (Lockwood).....	6	

NAZIMOVA'S PRODUCTIONS		
Revelation (Nazimova).....	7	
Toys of Fate (Nazimova).....	7	
Eye for Eye (Nazimova).....	7	
Out of the Fog (Nazimova).....	7	

Pathe Exchange, Inc.

Dec. 15.	The Narrow Path (Fannie Ward-Astra).....	5
Dec. 29.	Dolly's Vacation (Baby Marie Osborne).....	5
Jan. 12.	The Midnight Stage (Frank Keenan).....	5
Jan. 26.	A Vagabond of France (Henri Krauss).....	4

Feb. 9.	Todd of the Times (Frank Keenan).....	5
Feb. 23.	The Old Maid's Baby (Baby Marie Osborne).....	5

Select Pictures

Jan. —	The Hidden Truth (Anna Case).....	
Jan. —	Who Cares (Constance Talmadge).....	
Jan. —	Cheating Cheaters (Clara Kimball Young).....	
Jan. —	The Indestructible Wife (Alice Brady).....	

William L. Sherry Service

Romance of the Underworld (Catherine Calvert).....	5
The Street of Seven Stars (Doris Kenyon).....	6
Out of the Night (Catherine Calvert).....	6
The Inn of the Blue Moon (Doris Kenyon).....	6
Marriage (Catherine Calvert).....	5
Red Blood and Yellow (Broncho Billy).....	5
Wild Honey (Doris Kenyon).....	5
Son of a Gun (Broncho Billy).....	5
Marriage for Convenience (Catherine Calvert).....	6
Calibre .38.....	6
The Troop Train.....	6

Triangle Distributing Corporation		
(Subject to change without notice)		
Jan. 26.	Unto the End (Crane Wilbur).....	5
Feb. 2.	Restless Souls (Alma Rubens).....	5
Feb. 9.	Secret Marriage (MacLaren).....	5
Feb. 16.	Child of M'sieu (Marie Osborne).....	5
Feb. 23.	Breezy Jim (Crane Wilbur).....	5

United Picture Theatres

Jan. 5.	The Light of Western Stars (Dustin Farnum).....	5
Jan. 26.	Adele (Kitty Gordon).....	

Universal Productions

Jan. 13.	After the War.....	5
Jan. 27.	Roped (Harry Carey).....	6
Feb. 10.	Creaking Stairs (MacLaren).....	9

Vitagraph

Jan. 27.	The Enchanted Barn (Bessie Love).....	
Feb. 3.	The Highest Trump (Earle Williams).....	
Feb. 10.	Fortune's Child (Gladys Leslie).....	
Feb. 17.	Silent Strength (Harry T. Morey).....	
Feb. 24.	The Lion and the Mouse (Special—Alice Joyce).....	

Mar. 3.	The Girl Problem (Corinne Griffith).....	
Mar. 10.	The Wishing Ring Man (Bessie Love).....	

World Pictures

Jan. 6.	What Love Forgives (Castleton).....	5
Jan. 6.	Under Four Flags (Official U. S.).....	5
Jan. 13.	Love in a Hurry (Blackwell-Greeley).....	5
Jan. 20.	The Bluffer (Elvidge).....	5
Jan. 27.	Heart of Gold (Louise Huff).....	5

Feb. 3.	The Rough Neck (Montagu Love).....	5
Dec. 10.	What Shall We Do with Him?.....	5
Feb. 10.	Mandarin's Gold (Kitty Gordon).....	5
Feb. 17.	Courage for Two (Blackwell).....	5
Feb. 24.	The Moral Deadline (Elvidge).....	5

Mar. 3.	Crook of Dreams (Huff).....	5
Mar. 10.	The Unveiling Hand (Gordon).....	5
Mar. 17.	The Hand Invisible (Montagu Love).....	5
Mar. 24.	Hit or Miss (Blackwell-Greeley).....	5
Mar. 31.	The Love Defender (Elvidge).....	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation
Nine-tenths of the Law (Mitchell Lewis)...6 reels
The Devil's Playground (Vera Michelen)...7 reels

Bear State Film Company
The Vigilantes.

Big Productions Film Corp.
VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company
One-Reel Comedy Issued Weekly
Dec. 2. All Mixed Up.
Dec. 9. Johnny-Go-Get-'Em.
Dec. 16. Peggy Mixes In.
Dec. 23. Pearls and a Peach.
Dec. 30. Know Thy Wife.
Jan. 6. Five Hundred or Bust.

Commonwealth Pictures Corp.
Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall.....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
His Vindication.....5 reels
The Hypocrites.....6 reels

Crest Pictures
Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)
(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....7 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra.....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "Graphic" released every Friday.
Gaumont "News" released every Tuesday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivolous Finance.....2 acts

JESTER COMEDIES

Released One a Month
Featuring Tweed Dan

The Recruit.....2 reels
His Golden Romance.....2 reels
All For Her.....2 reels
The Wrong Flat.....2 reels
It's a Great Life.....2 reels
Oh What a Day.....2 reels
The Fly Ball.....2 reels
Ain't It So.....2 reels
Camouflage.....2 reels

SERIALS

Released February 18
The Silent Mystery (Francis Ford-Rosemary Theby-Mae Gaston).

Export and Import Film Co.
Birth of Democracy.
Why the Bolsheviks?

Film Market, Inc.
(CORRA BEACH PICTURES)
What Becomes of the Children.
(M. H. HOFFMAN PRODUCTION)
Suspicion.

(W. N. SELIG PRODUCTIONS)
The City of Purple Dreams.
Who Shall Take My Life?
Beware of Strangers.
The Garden of Allah.
The Spoilers (reissue).

(GATHEM FILM NOVELTIES)
The Star-Spangled Banner
(Illustrates the song)...500 ft.
Columbia, the Gem of the Ocean
(Illustrates the song)...500 ft.
The Battle Cry of Freedom
(Illustrates the song)...500 ft.
Home, Sweet Home } Two subjects same reel
The Girl I Left Behind Me }
Future Productions—One reel every four weeks,
two subjects.

(CAPT. BESLEY EXPEDITION)
The Amazon Jungle.
The Wonderland of Peru.
(CAPT. SCOTT ANTARCTIC EXPEDITION)
The Undying Story of Captain Scott.
Animal Life in the Antarctic.
(TOM BRET COMEDIES)
His Vinegar Bath (one reel).
Twin Bed Rooms (one reel).
Why Not Marry (one reel).
In Preparation—one every other week.

Foursquare Pictures
The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohmman Amusement Corp.
The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connors)...6 reels
Conquest of Canaan.....5 reels
God's Man.....9 reels
My Own United States (through Metro).

Gaumont Co.
The Hand of Vengeance.....
General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)...6 parts
The Warrior (Maciste) (McClure)...7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg
SCRANTON PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Woman."
"The Silent Mystery" (Serial).
HART, FAIRBANKS, KEENAN AND
TALMADGE RE-ISSUES
William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fity.

Iran Feature Productions
One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)...7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)...7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)...6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)...7 reels
Human Clay (Mollie King)...5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)...6500 ft

Frank J. Seng
Parentage.....7 reels
U. S. Exhibitors' Booking Corp
Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc.).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentin Grant).
The Zeppelin's Last Raid.

Ernest Shipman
The Lady of the Dugout.....6 par
The first of the Al Jennings Outlaw Stories
The Crime of the Hour.....6 par
Produced by United Films Corporation.
Mother, I Need You.....6 par
First Release of the Lloyd Carleton Production
The Isle of Intrigue.....6 par
Second Francis Ford Release.
The Coast Guard Patrol.....7 par
By Nell Shipman.
A Nugget in the Rough.....5 par
The Tiger of the Sea.....6 par
By Nell Shipman.
The Haunted House.....2 par
First Release of Edwin Frazee Comedies—
Monthly Franchise.
Jim's Folks.....1 re
Bill Stinger Patriotic Poem Plays—Month
Franchise.
Berlin Via America.....6 pa
Starring Francis Ford.
The Daughter of the Don.....
(More Independent Releases on page 938)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Lied War Heroes Arrive in Switzerland.
Scrambles in the High Alps.
The Riviera of Lake Leman.
Lovely Lucerne.
The Gornergrat Railway.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall
and Winter of 1918-1919

The Tides of Yesterday.
'Tis Tough to Be Tender.
Tales of the Tall Timber.
A Wee Bit Odd.
The Wanderer and the Whoozitt.
The River Gray and the River Green.
The Restless Three.
Sundown.
Separate Trails.
Frozen Thrills.
The Lonesome Pup.
Scenic Succotash.
The Wolf of the Tetons.
Nature—Rest and Motion.
Horizon Hunters.
The High Horse.
The Pale Pack Train.
Nature—Hot and Cold.
Men Met in the Mountains.
Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES

1. 5. Accidental Heroes (Elinor Field)... 1
1. 12. Some Mother (Elinor Field)... 1
1. 19. No Man's Land... 1
1. 26. Easy Payments... 1

ROTHACKER OUTDOORS

1. 1. Peaks, Parks and Pines... 1
1. 8. A Maori Romance... 1
1. 15. Vacation Land... 1
1. 22. Hitting the Pike... 1
1. 29. High and Hungry... 1
1. 36. Teetotalers, Tea and Totem Poles... 1
1. 43. Geysers and Geysers... 1

Famous Players-Lasky Corp.

TWO REEL COMEDIES

1. 2. Romance and Rings (Draws).
1. 2. One Every Minute (Flagg).
1. 9. Rip and Stitch—Sailors (Sennett).
1. 16. The Pullman Porter (Arbuckle).
1. 23. West Lynne With Variations (Sennett).

SINGLE REELS

1. 2. Am. Y. M. C. A. in London (Holmes).
1. 2. Winter Sports (Bray).
1. 9. St. Dunstan's Happy Blind (Holmes).
1. 9. War Brides (Bray).
1. 16. War Women of England (Holmes).
1. 16. Hand Grenades (Bray).
1. 23. London Plays Ball (Holmes).
1. 23. A Kid Railroad (Bray).

Greiver Distributing Corp.

FORD EDUCATIONAL WEEKLY

One Reel Each

1. America Swim!
1. The Milky Way.
1. The Red Cross Cares for the Wounded.
1. On Foot with Our Army and Navy.

Fox Film Corporation

UNSHINE AND TOM MIX COMEDIES

1. 12. Tom Mix in Hearts and Saddles... 2
1. 12. Oh, What a Knight... 2
1. 26. Tom Mix in A Roman Cowboy... 2
1. 9. Tom Mix in Six-Cylinder Love... 2
1. 23. A Lady Bell-Hop's Secret... 2
1. 23. Tom Mix in A Soft Tenderfoot... 2
1. 9. Tom Mix in Tom and Jerry Mix... 2
1. 23. His Musical Sneeze... 2

TT AND JEFF ANIMATED CARTOONS

1. 5. The Lion Tamer.
1. 12. Here and There.
1. 19. The Hula Cabaret... 2
1. 26. Dog-gone Tough Luck... 2
1. 2. Landing an Heiress... 1
1. 9. The Bearded Lady... 1
1. 16. 5,000 Miles on a Gallon of Gas... 2

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester)... 2 D
Springtime a la Carte (Agnes Ayres, Edward Earle)... 2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle)... 2 D
Transients in Arcadia (Agnes Ayres, Edward Earle)... 2 D
Tobin's Palm (Agnes Ayres, Edward Earle)... 2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres)... 2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns)... 2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns)... 2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns)... 2 D
Winning of the Mocking Bird (Carol Holloway, Robert Burns)... 2 D
The Jest of Talky Jones (Carol Holloway, William Lester)... 2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns)... 2 D
The Wooing of Riley (Kate Price, Otto Lederer)... 2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer)... 2 D
The Rose of Wolfville (Patricia Palmer, C. E. Nhatton)... 2 D

BLUE RIDGE DRAMAS

The Return of O'Garry... 2 D
Mountain Law... 2 D
The Raiders of Sunset Gap... 2 D
O'Garry Rides Alone... 2 D
The Man from Nowhere... 2 D

ESSANAY

GEORGE ADE FABLES

Our Little Nell... 1 C
Check Your Hat, Sir... 1 C
Wild Algy of Piccadilly... 1 C
All Stuck Up... 1 C
The Lie That Failed... 1 C
The Jazbo Sheriff... 1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising... 1 Sc.
Agricultural Opportunities in Western Canada... 1 Sc.
Water Powers of Eastern Canada... 1 Sc.
A Romance of Rails and Power... 1 Sc.
Grand Canyon of Arizona and Canyon de Chelly... 1 Sc.

CHAPLIN COMEDIES

By the Sea... 1 C
In the Park... 1 C
Work... 2 C
A Woman... 2 C
The Tramp... 2 C
His New Job... 2 C
A Night Out... 2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12
Episodes... 1 D

JAXON COMEDIES

What Occurred on the Beach... 1 C
An All-Fools' Day Affair... 1 C
Beating Him to It... 1 C
Forced Into Matrimony... 1 C

JUDGE BROWN STORIES

Love of Bob... 2 C-D
Dog vs. Dog... 2 C-D
A Boy Built City... 2 C-D
The Three Fives... 2 C-D
Kid Politics... 2 C-D
A Boy Built City... 2 C-D
The Case of Bennie... 2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly... 1 C
A Widow's Camouflage... 1 C
Love's Lucky Day... 1 C

EBONY COMEDIES

Busted Romance... 1 C
Spooks... 1 C
The Bully... 1 C
The Janitor... 1 C
Mercy, the Mummy Mumbled... 1 C
A Reckless Rover... 1 C
Are Working Girls Safe?... 1 C
The Comeback of Barnacle Bill... 1 C
Some Baby... 1 C
Good Luck in Old Clothes... 1 C
When You Hit, Hit Hard... 1 C
A Black-and-Tan Mix-up... 1 C
Fixing the Fakir... 1 C
When You're Scared, Run... 1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event)... 2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational)... 1 reel

CRYSTAL FILM CO.

Romeo and Juliet... 2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky... 1 C
What's in the Trunk?... 1 C
Reuben's Romance... 1 C
The Lady Detective, His Wedding Day... 1 C
Troubled Waters... 1 C
Her Necklace, His Hoodoo Day... 1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes)... 2 C
Bunco Billy (Billy West)... 2 C
Billy in Harness (Billy West)... 2 C
Bombs and Bull (Billy West)... 2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships... 2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp... 1 C

Fang's Fate and Fortune... 1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris... 1 Sc.
Soothing the Heart of Italy... 1 Patr.
Of No Use to Germany... 1 Patr.
Kiddies of No Man's Land... 1 Patr.
The Helping Hand of Sicily... 1 Patr.
Rebuilding Broken Lives... 1 Patr.
First Aid on the Pave... 1 Patr.
Victorious Serbia... 1 Patr.
Homeward Bound... 1 Patr.
New Faces for Old... 1 Patr.
Russia a World Problem... 1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Boulden)... 1 C
My Lady's Slipper (Lillian Vera-Eddie Boulden)... 1 C
Some Judge (Lillian Vera-Eddie Boulden)... 1 C
How She Hated Men (Lillian Vera-Eddie Boulden)... 1 C
The Camouflaged Baby (Lillian Vera-Eddie Boulden)... 1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden)... 1 C
Hooverizing (Lillian Vera-Eddie Boulden)... 1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

Jan. 12. You Know What I Mean... 2 reels
Jan. 26. The Big Idea... 2 reels
Feb. 9. Have Another... 2 reels
Feb. 23. A Master of Music... 2 reels

"GO GET 'EM" POTTS SERIES

Mar. 9. The New Breakfast Food... 2 C
Mar. 23. The Potom of Swat... 2 C
Apr. 6. The Midnight Alarm... 2 C

FORD EDUCATIONAL WEEKLY

Jan. 13. What Uncle Sam Will Do For Two Cents.

Jan. 20. The Truth About the Liberty Motor.
Jan. 27. Hang it All.
Feb. 3. Carrying Old Glory to the Seven Seas.
Feb. 10. Canada's Mountain of Tears.
Feb. 17. Where "The Spirit That Won" was Born.
Feb. 24. Rough Stuff.

King Bee Comedies

June 1. Bright and Early... 2 reels
June 15. Straight and Narrow... 2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

ESSANAY

Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.

Sept. 15. Broncho Billy, Outlaw.
 Sept. 22. The Accusation of Broncho Billy.
 Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
 Mar. 1. Peru, The Land of Incas, No. 1.
 Mar. 8. Peru, The Land of Incas, No. 2.
 Mar. 15. Peru, The Land of Incas, No. 3.
 Mar. 22. Peru, The Land of Incas, No. 4.
 Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday

Official War Review released every Monday
 Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.
 Jan. 19. Corinne Come Here (Gloria Joy) 2 C.D.

ROLIN COMEDIES

One Reel a Week
 Dec. 1. Hear 'Em Rave (Lloyd).....
 Dec. 8. Just Rambling Along (Laurel).....
 Dec. 15. Take a Chance (Lloyd).....
 Dec. 22. Check Your Baggage (Toto).....
 Dec. 29. She Loves Me Not (Lloyd).....
 Jan. 5. Do You Love Your Wife? (Laurel)
 Jan. 12. Wanted 5,000 (Lloyd).....
 Jan. 19. Love's Young Scream (Goulding)..
 Feb. 2. Hustling for Health (Laurel).....
 Feb. 9. Ask Father (Lloyd).....
 Feb. 16. Toto's Troubles.....
 Feb. 23. On the Fire (Lloyd).....

POST TRAVEL SERIES

Jan. 26. Going! Go! Go! (Lloyd).....
 Nov. 24. Sumatra.....
 Dec. 1. Java.....
 Dec. 8. Celebes.....
 Dec. 15. Borneo.....
 Dec. 22. Singapore.....
 Dec. 29. Japan of Today.....
 Jan. 5. Japan of Today (2).....
 Jan. 12. Shanghai.....

THE FAR FLUNG BATTLE LINE

Oct. 6. French Colonial Troops.....
 Oct. 13. Far Flying Battle Line.....
 Oct. 20. France's Dusky Warriors.....
 Oct. 27. Britain's Naval Air Power.....
 Nov. 3. Polish Troops in France.....
 Nov. 10. British Troops in Italy.....
 Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
 Dec. 8. Feeding Our Fighters.....1 Topical
 Dec. 15. Liberty's Triumph.....(War Special)

WOLVES OF KULTUR (WESTERN PHOTO-PLAYS, INC.)

(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.
 Oct. 13. First Episode, The Torture Trap.
 Oct. 20. Second Episode, The Iron Chair.
 Oct. 27. Third Episode, Trapping Traitors.
 Nov. 3. Fourth Episode, The Ride to Death.
 Nov. 10. Fifth Episode, Through the Flames.
 Nov. 17. Sixth Episode, Trails of Treachery.
 Nov. 24. Seventh Episode, The Leap of Despair.
 Dec. 1. Eighth Episode, In the Hands of the Huns.
 Dec. 8. Ninth Episode, The Precipice of Death.
 Dec. 15. Tenth Episode, When Woman Wars.
 Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
 Dec. 29. Twelfth Episode, The Tower of Tears.
 Jan. 12. Fourteenth Episode, The Code of Hate.
 Jan. 19. Fifteenth Episode, The Reward of Patriotism.

THE LIGHTNING RAIDER

(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gsell)
 Jan. 5. First Episode, The Ebony Block... 3
 Jan. 12. Second Episode, The Counterplot.
 Jan. 19. Third Episode, Underworld Terrors.
 Jan. 26. Fourth Episode, Through Doors of Steel..... 2

Feb. 2. Fifth Episode, The Brass Key.....
 Feb. 9. Sixth Episode, The Mystic Box.....
 Feb. 16. Seventh Episode, Meshes of Evil.....
 Feb. 23. Eighth Episode, The Cave of Dread

THE TERROR OF THE RANGE

(Diando seven-episode serial of two reels each, with George Larkin and Betty Compson.)
 Feb. 2. First Episode, Prowlers of the Night
 Feb. 9. Second Episode, The Hidden Fear
 Feb. 16. Third Episode, The Chasm of Fear
 Feb. 23. Fourth Episode, The Midnight Raid
 Mar. 2. Fifth Episode, A Threat from the Past.....
 Mar. 9. Sixth Episode, Tangled Tales.....
 Mar. 16. Seventh Episode, Run to Earth.....

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
 Mar. 3. His Hidden Shame.....1 C
 Mar. 10. Wives and Worries.....1 C
 Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson).....2 C
 May 26. Are Wives Unreasonable? (Ed Brady, Claire Anderson).....2 C
 June 2. The Poor Fish (Ed Brady, Claire Anderson).....2 C
 June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
 June 16. Isn't It Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C

June 23. Cupid and the Cop.....2 C
 June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES

(Two Reels)

Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
 Nov. 27. Painless Love (Babe Hardy).
 Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
 Dec. 11. Rough on Husbands (Sterling-Mann).
 Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.

Dec. 25. Work or Fight (Gribbon-Novak).

Jan. 1. Klever Kiddies.
 Jan. 8. Fools and Duals (Sterling).
 Jan. 15. Charlie the Little Dare Devil.
 Jan. 22. The Freckled Fish (Novak).
 Jan. 27. It's a Bird (Mann).
 Feb. 5. Hop, the Bell Hop (Armstrong).

NESTOR COMEDIES

(One Reel)

Nov. 18. The Love Craze (Florence Lawrence).
 Nov. 25. The Fickle Blacksmith (Sedgwick).
 Dec. 2. There and Back (comedy cast).
 Dec. 9. Let's Fight (Wilson-Gerber).
 Dec. 16. The Beautiful Liar (Wilson-Gerber).
 Dec. 30. It's Great to Be Crazy.
 Jan. 6. She Wasn't Hungry, But (Forde).
 Jan. 13. Mixed Nuts (Molly Malone).
 Jan. 20. Only a Janitor (Beery).
 Jan. 27. He Was No Lady (Vernon).
 Feb. 10. Mixed Wives (Wm. Franey).
 Feb. 17. Them Eyes (Wilson-Gerber).

TWO-REEL DRAMAS

Nov. 18. The Husband Hunter (Neal Hart)...2 C
 Nov. 30. The Dead Shot (Helen Gibson)...2 C
 Dec. 7. The Silent Sentinel (Helen Gibson)...2 D
 Dec. 14. Captured Alive (Helen Gibson).....
 Dec. 21. The Robber (Helen Gibson).....
 Dec. 28. Wolves of the Range (Helen Gibson)
 Jan. 4. The Secret Peril (Helen Gibson).
 Jan. 11. Rosalind at the Gate (Stonehouse).
 Jan. 18. The Ghost Girl (Roma Drew).
 Jan. 25. The Border Terror (Mitchell).
 Feb. 2. Sure Shot Morgan (Carey).
 Feb. 9. A Proxy Husband (Mersereau).
 Feb. 16. Tapering Fingers (Ridgeway).

HEARST NEWS

Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY

Released Every Wednesday

SCREEN TELEGRAM

Released Every Thursday

UNIVERSAL SCREEN MAGAZINE

Released Every Saturday

UNIVERSAL CURRENT EVENTS

Released Every Sunday

LYONS-MORAN STAR COMEDIES

(One reel each)

Nov. 18. Why Worry?.....
 Nov. 25. Maid Wanted.....
 Dec. 2. Guilty.....
 Dec. 9. Don't Weaken.....
 Dec. 16. Camping Out.....
 Dec. 23. Swat the Flirt.....
 Dec. 30. Straight Crooks.....
 Jan. 6. How's Your Husband?.....
 Jan. 13. The Strike Breakers.....
 Jan. 20. Sing Rose, Sing.....
 Jan. 27. Marry My Wife.....
 Feb. 23. Kitchen Police.....
 Feb. 10. Up the Flue.....
 Feb. 17. His Body for Rent.....

SERIALS

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)
 Sept. 16. Seventh Episode (The Depth Bomb).
 Sept. 23. Eighth Episode (The Magnetic Bug).
 Sept. 30. Ninth Episode (The Room of Flame).
 Oct. 7. Tenth Episode (A New Peril).
 Oct. 14. Eleventh Episode (Evil Waters).
 Oct. 21. Twelfth Episode (Caught by Wireless).
 Oct. 28. Thirteenth Episode (\$500 Reward).
 Nov. 4. Fourteenth Episode (On Trial for His Life).
 Nov. 11. Fifteenth Episode (On the Shadow).
 Nov. 18. Sixteenth Episode (The Noose).
 Nov. 25. Seventeenth Episode (The Avenger).
 Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS

(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
 Nov. 25. Second Episode (The Giant's Leap).
 Dec. 2. Third Episode (Beaten Back).
 Dec. 9. Fourth Episode (The Message on the Cuff).
 Dec. 16. Fifth Episode (The Lip Reader).
 Dec. 23. Sixth Episode (The Aerial Disaster).
 Dec. 30. Seventh Episode (The Charge of the Elephant).
 Jan. 6. Eighth Episode (The Human Ladder).
 Jan. 13. Ninth Episode (The Flying Loop).
 Jan. 20. Tenth Episode (A Shot for Life).
 Jan. 27. Eleventh Episode (The Dagger).
 Feb. 3. Twelfth Episode (A Strange Escape).
 Feb. 10. Thirteenth Episode (A Plunge for Life).
 Feb. 17. Fourteenth Episode (Flames).
THE RED GLOVE
 (Two Reels—Marie Walcamp)
 Feb. 17. Pool of Mystery (First Episode)

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK)

Oct. 14. Third Episode (Sensational Capture of Bagdad).
 Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
 Nov. 25. Fifth Episode (Repairing War's Ravages).
 Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
 Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
 Sept. 30. Roofs and Riots.....
 Oct. 7. Bears and Bad Men.....2 C
 Oct. 14. Chumps and Cops.....2 C
 Nov. 18. Frauds and Frenzies.....2 C
 Nov. 25. Submarine and Simps.....2 C
 Dec. 2. Humbugs and Husbands.....2 C
 Dec. 9. Daring and Dynamite.....2 C
 Dec. 16. Farms and Fumbles.....2 C
 Dec. 23. Pluck and Plotters.....2 C
 Dec. 30. Burns and Borders.....2 C
 Jan. 6. Beauty and Booty.....2 C

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)
 July 15. The Snare (First Episode).
 July 22. Flames of Peril (Second Episode).
 July 29. The Secret Stockade (Third Episode).
 Aug. 5. The Precipice of Horror (Fourth Episode).
 Aug. 12. The Path of Thrills (Fifth Episode).
 Aug. 19. The Spell of Evil (Sixth Episode).
 Aug. 26. The Gorge of Destruction (Seventh Episode).
 Sept. 2. In the Clutches (Eighth Episode).
 Sept. 9. The Escape (Ninth Episode).
 Sept. 16. The Secret Tunnel (Tenth Episode).
 Sept. 23. The Noose of Death (Eleventh Episode).
 Sept. 30. The Tide of Disaster (Twelfth Episode).
 Oct. 7. The Engine of Terror (Thirteenth Episode).
 Oct. 14. The Decoy (Fourteenth Episode).
 Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
 Oct. 28. The Van of Disaster (Second Episode).
 Nov. 4. The Blade of Hate (Third Episode).
 Nov. 11. The Noose (Fourth Episode).
 Nov. 18. The Tide of Death (Fifth Episode).
 Nov. 25. Fiery Fate (Sixth Episode).
 Dec. 2. The Whirling Trap (Seventh Episode).
 Dec. 9. The Man Eater (Eighth Episode).
 Dec. 16. The Pit of Lost Hope (Ninth Episode).
 Dec. 23. In the Coils (Tenth Episode).
 Dec. 30. The Red Mask's Prey (Eleventh Episode).
 Jan. 6. The Span of Terror (Twelfth Episode).
 Jan. 13. Hanging Peril (Thirteenth Episode).
 Jan. 20. Desperate Odds (Fourteenth Episode).
 Jan. 27. Riding with Death (Fifteenth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
 July 29. Their Agreement.....
 Aug. 5. Miss Sticky-Moufie-Kiss.....
 Aug. 12. Diplomatic Henry.....
 Aug. 19. By Might of His Right.....
 Aug. 26. The Professional Patient.....
 Sept. 2. Mr. Blink of Bohemia.....
 Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 936)

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

July — Freda's Fighting Father.....2 ree
 Aug. — Fatty's Fast Flivver.....2 ree
 Sept. — Fatty's Frivolous Fiancee.....2 ree
CORONA CINEMA COMPANY PRODUCTIONS.
 Mother, I Need You.....6 ree
UNITED FILM CORPORATION
 Crime of the Hour.....7 ree

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 re
 William S. Hart in "The Bandit and the Preacher".....5 re
 William S. Hart in "The Hell Hound of Alaska".....5 re
 Also Series of two-reel W. H. Hart production Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me and Gott or "The Awakening of America".....6 re

Edward Warren Productions, Inc.
 Souls Redeemed.
 Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Universal Appoints Goldman District Manager

WHO says grit and hard work won't get you there? Ask Sidney Goldman, manager of the Chicago Jewel Exchange, and he'll tell you different.

Three years ago he came to Chicago with nothing but a letter of introduction.

His first job in the film business was as night manager of the Vitagraph then managed by Ike Von Ronkel. Anyone who knows the ropes of the film business will tell you that the hardest, dirtiest and most ungrateful job in the film business is the job of night manager.

Goldman wasn't used to that kind of work, but for over three months he stuck to it with the determination to make good and to earn himself a reputation in the film business.

And determination and pluck won.

In less than six months' time he became a salesman and after three months of that he was selected as Assistant Manager of the Central Film Company, and six months after that he was chosen to take charge of the Chicago Goldwyn office, where he remained until Carl Laemmle heard of his ability and made him manager of the Jewel Exchange in Chicago.

Last week he received notification from the Universal Film Company that he had been appointed Division Manager of the entire Central States, which consists of every Universal Film Exchange between Chicago and Omaha. He will be in entire charge and will have full say of all the Universal Exchanges in Chicago, Milwaukee, Omaha, Des Moines, and Minneapolis and Omaha.

Mr. Goldman will remain as manager of the Chicago Jewel office until the first of February and although his duties will compel him to be out of town quite a bit he will make his headquarters in Chicago.

Success Series Draws Crowds in Dubuque

THE first of the Paramount Success Series to be shown in Dubuque, Ia., was "Wildflower," with Marguerite Clark. The picture was presented at the Grand on Sunday, January 19, and as a crowd-getter it couldn't be beat. The combination of Marguerite Clark with Harold Lockwood and Jack Pickford seemed to draw every one of their admirers to the theatre. Forty-five minutes after the opening of the theatre in the afternoon there was not a seat in the house and the evening crowds surpassed those of the afternoon.

In spite of its being a picture over four years old, it was most enjoyable, in fact, it was considered much better than many of the features one sees today.

Dundee Exhibitor Buys Chain of Theatres

ACCORDING to advices from Elgin, Ill., a deal was closed the week of January 12 whereby Manager Gus Cook of the Crystal theatre, Dundee, Ill., comes into possession of a chain of three northern Kane county moving picture houses.

He purchased the Strand and Idle Hour theatres at St. Charles, the former from P. D. Alleman, the latter from J. F. Bryant.

Four years ago, coming here from Fond du Lac, Wis., Mr. Cook built the Strand at St. Charles. A year or so later he disposed of it to Mr. Alleman, a former railroad man. Now that Mr. Alleman may return to his former work, Mr. Cook has rebought the Strand which he has been managing for Mr. Alleman for several months.

He also closed a deal the same week with J. F. Bryant for the Idle Hour theatre, across the street from the Strand. Competition had proved that the town is not big enough to successfully support two show houses) so Manager Cook, when he comes into possession of the Idle Hour, October 1, will open it only occasionally, for holiday, Saturday and Sunday matinees, etc., and at other times will rent it for local entertainments.

When Mr. Cook leased the Crystal at Dundee, he purchased the opera house there, and has rented it since for dances and entertainments. In this way he keeps out competition and makes his investment pay.

Mr. Cook is one of the most competent and popular theatre-men of northern Illinois. He is a hustler in every sense of the word. In addition to his Dundee theatre and entertainment hall, he has ownership of the bill-posting business and is an automobile agent. He is noted for his courtesy and willingness to oblige and is exceedingly popular in his community.

Springfield Theatres Experience Big Sunday

ONE of the biggest Sundays in the history of Springfield, Ill., theatricals was that experienced by the playhouses of that city on January 19. Every theatre in the city was filled to overflowing, and some of the houses turned away hundreds. This was true, especially of the Chatterton, Majestic and Gaiety. Seldom has such an outpouring of pleasure seekers turned themselves loose on the amusement purveyors, with the result that the coffers at all theatres were heavy when the day's work was done. The extra fine weather was responsible, the day being more like Easter Sunday than the middle of January.

"Hearts of the World" opened at the Chatterton in Springfield on Sunday, January 19, for eight days, sixteen performances. The opening day saw the house sold out twice, with many unable to gain admittance.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

February 8, 1919

Interesting Items of Elgin

WOMEN of the St. James' Episcopal Church in Elgin, Ill., will promote the picture, "Unclaimed Goods," to be shown soon at the Crystal theatre there.

EX-MANAGER FRANK VANSTON, of the Temple theatre, in Elgin, attributes the report that he was dickering for purchase of the Strand, St. Charles, to imagination of two newspaper reporters who happened to ride on the street car with him from that town to Elgin a few weeks ago. They wrote the news story of the rumor, he affirms, and produced it from their own imagination and "Sherlock Holmesing." He says that he will make no effort to locate again until return of his boys from service, one of whom is in France, the other at Jefferson Barracks.

CHARLIE CHAPLIN in "Shoulder Arms" showed at the Strand, St. Charles, to record-breaking crowds the afternoon and evening of Sunday, January 19.

"CARMEN OF THE KLONDIKE" was shown there Wednesday, January 15, to average audience.

"HANDS UP," the Pathe serial, is drawing large patronage every Friday afternoon and evening.

CHARLES RAY in "His Own Home Town" pleased capacity audience on Saturday, January 18, matinee and night.

THAT many Elgin picturegoers still cherish memory of "Rebecca of Sunnybrook Farm" as Mary Pickford's most adorable picture person, was proved when many who saw her in the role when the picture showed at the Grand soon after its release, came down to the Star the second week in January to see her again.

IN addition to "Tarzan of the Apes," which had its first showing in Elgin the week of January 19, the Orpheum showed May Allison in "The Testing of Mildred Vane," Constance Talmadge in "Good-night, Paul," and Barbara Castleton and Johnny Hines in "Just Sylvia."

POPULARITY of Mary Pickford in return showing of "Rebecca," inspired Manager Crocker to bring her back to the Star in "M'Liss." It was shown Wednesday and Thursday, January 23 and 24, with the comedy, "Matrimony." Other offerings of the week at the Star included Margarita Fisher in "Fair Enough," Broncho Billy Anderson in "Red Blood and Yellow," Pearl White in "The Lightning Raider," the patriotic comedy drama, "Work or Fight," Corinne Griffith in "The Adventure Shop" and Tom Mix in a two-reel western drama. Comedies were "Just Rambling Along," Hughie Mack in "How Fatty Made Good," "Matrimony" and "The Fatal Marriage."



Willard F. Barnett, president and general manager of H. K. Barnett Theatre Supply Company

Willard F. Barnett Spends a Few Days in Chicago

WILLARD F. BARNETT, President and General Manager of the H. K. Barnett Theatre Supply Company, 1921 Main street, Dallas, Texas, has been spending a few days in Chicago in conference with Mr. O. F. Spahr, General Manager of the Enterprise Optical Company, who make the motiograph picture machine.

Mr. Barnett's company also has a store in New Orleans, located at 220 Baronne street. They are the exclusive Motiograph distributors for Texas, Arkansas, Louisiana, Mississippi, New Mexico, in which territory they sold three hundred and fifty machines in the year just past—1918.

They are also the inventors of the portable steel booths adapted and used in all Army Y. M. C. A. buildings in the Southern division.

Mr. Barnett succeeds his brother, H. K. Barnett, deceased, who founded the firm of H. K. Barnett Theatre Supply Company, and has been associated with it since its foundation. Mr. H. K. Barnett died December 27, 1917.

The foundation of the company is "service," and real service at all times along the lines of friendly co-operation.

Mr. Barnett does not believe that when a sale is made that the transaction is closed, but continues to give their service throughout the life of the merchandise sold, thereby securing the confidence of their trade, which commands respect.

Mr. Barnett recently made a trip to their Southern territory, where, he says, conditions have never looked better.

While in Chicago he purchased goods for the coming year.

Mr. Barnett is also distributor for the Minusa screens and handles a full line of the E. E. Fulton Company's Fulco products.

NEWS weekly pictures at the Temple are following President Wilson in his peace mission and attracting many just to see them. Manager Fay considers them excellent drawing card.

IN the week of January 20 the management offered the "Houdini" mystery feature for the first time. Other pictures of the week were Violet Mersereau in "The Nature Girl," "Lure of the Circus," "Fatty Chases Chickens," "Rose of Wolfville," the Hearst News Weekly, Billy Rhodes in "The Girl of My Dreams," "The Surrender of the German Fleet."

Hoo's Hoo in Hoosierdom*Seeing Indianapolis from an Exchange Window*

Robert S. Schrader, the human splinter, chairman of the Indianapolis Board of Exchange Managers, and until the present week manager of the Pathe office, was tendered a banquet on the occasion of his transfer to Pittsburgh for Pathe. Mr. Schrader's transfer occasions much sincere regret in Indiana, although the banquet exerted a soothing effect on the mourners present. Speaking of the banquet, it was rather novel in that those who were so fortunate as to have wives brought 'em. It is to be observed that all males present went away from there under their own steam. O. P. Fauchier, city salesman, succeeds Schrader.

H. L. Conway, who hails from Milwaukee, and looks it, has assumed charge of the local Mutual office. No doubt he was kissed upon arrival by Daddy Beitman, the whirlwind from Wabash, who has been a-pining for his first love—the road.

Herman Garfield broke into town the past week on his way somewhere. Herman's always going somewhere just as if he had business on his mind.

Mayor Jewett has rendered an interesting decision upon the operation of Sunday shows, which has of late been under fire from the pulpit, to the effect that pictures when clean and instructive constitute a necessary form of entertainment, which, to him, seem as legitimate as the pursuit of worship on Sunday. The legal and theoretical points involved in the petition were manfully handled by the Mayor who winds up his reply by observing that people could not be legislated into the church. However, he has shut down Sunday operation of vaudeville and other stage performances.

"Carmen of the Klondike," Doll-Van's big winner, famed for its remarkable fist fight, has wound up a four-day run at the Crystal. This marks its second appearance down town, the first showing was at the Circle for a week.

Carl Lieber, Jr., Brother Brown's trusty henchman, and a member of First National by birth, has at last consented to the renovation of his knit tie. This affair was, for a time, the despair of loving friends, its ominous gloom darkening the cheery smile of those near and dear to him. The gladsome tidings has come as boon news indeed, and serves to bring back the roses to the cheeks and youth to the form of many a weary soul.

By the way, Brown's got a new tooth!

Abbott, Universal's light-heavyweight, was grossly pinched, Ford, overcoat and all, last week. His lights were not lit on the rattler. He has since explained to bosom friends that he had been running the bus with coal oil and struck upon the happy idea of using it for lights, but admits that it didn't work very well.

E. A. Sipe, of the flourishing tribe of Sipe, has taken up the burden for Doll-Van. He has been connected with the Amusement Supply Company of Chicago for some time. His initial trip takes him into the uttermost depths of Indiana, from whence many a staunch heart has fled.

Heard in Detroit

SEVERAL changes have taken place in Detroit film exchanges. D. Leo Dennison, formerly with Paramount, has become manager of the Detroit branch of the General Film Company, succeeding A. J. Reed. Jack Mowatt has been appointed special representative in Detroit and Michigan for the American Film Company. J. C. Sellard, formerly of General, is Fox booker and Joe Kalisky, formerly covering Western Michigan for Fox, is now in charge of the Detroit territory.

LESTER MATT, manager of the Strand theatre, Flint, who recently underwent a serious operation, is reported on the road to recovery.

DETROIT exhibitors, representing the residential theatres, have formed a new organization with Edgar F. Kirchner, president; Harry Goldstein, vice-president; King Perry, secretary, and J. C. Ritter, treasurer. The association meets every Friday at the Hotel Tuller.

SCREEN of "The Heart of Humanity" took place at the Majestic last Tuesday night. More than 200 exhibitors and their friends and a large number of city and state officials were present. The picture was screened with a full orchestra, there were song numbers by Henry Santrey, and there were cigars for the gentlemen and candy for the ladies. It was the largest crowd that has ever attended a screening in Detroit.

THE first United release, "Light of the Western Stars," with Dustin Farnum, is shown the week of February 3 at the Regent theatre. Something like 60 theatres are now signed up in Detroit and the state for this program.

A FILM BALL will shortly be staged in a downtown hotel by the Detroit Board of Motion Picture Exchange Managers.



"THE SILENT MYSTERY"

With the Wizard of Serial-Craft

FRANCIS FORD

MAE GASTON

ROSEMARY THEBY

THE ARM OF MYSTERY _____
THE EYE OF THE WORLD _____
THE MUMMY OF DEATH _____
CHAMBER OF FUMES _____
WHO KILLED GILES _____
SEVEN AGAINST ONE _____

?

ACTION—PUNCH—SUSPENSE
CREEPY MYSTERY—INTENSITY

Released Next Week — Book It Now

Watch the Old Timers Stampede

for

KEYSTONE LIBERTY FILMS

THE PICTURES THAT BROKE ALL
RECORDS—SHOOK THE SEATS
LOOSE WITH LAUGHTER.
MADE CUSTARD PIE FAMOUS
AND STARS OF ALL THE ACTORS

MACK SENNET
MACK SWAIN
MABEL NORMAND
ROSCOE ARBUCKLE
CHESTER CONKLIN
FORD STERLING

ALL
STARS

28 SINGLE REEL
SCREAM—LAUGHTER—RIOTS.
NEW PRINTS, RE-TITLED, RE-
EDITED, AND MADE UP TO
THE MINUTE

To-day Is Booking Day

Get Busy

BEE HIVE EXCHANGE

MILWAUKEE

CHICAGO

INDIANAPOLIS

They Say in Chicago That—

ANDREW KARZAS, manager of the Woodlawn theatre, Chicago, turned his house over to the Parent-Teachers' Association of the John Fiske School, Friday and Saturday, January 24 and 25. A part of the proceeds goes to the vocational fund of the school.

ATTORNEY WALTER L. HERIDAN, recent official of the American Commercial Film Company, is having a little trouble—arrested and charged with operating a confidence game. E. M. Gerstel, who bought a thousand dollars' worth of stock in the company, was foolish enough to want his thousand dollars back.

OVER seventy-five members of the Motion Picture Operators and Stage Hands and Managers attended the second annual entertainment given by Local 419 on the stage of the Lincoln Square theatre recently. The program consisted of music, refreshments, good eats, and plenty to smoke, donated by Mr. J. L. Bennett of the Lincoln Square Theatre Company.

MANAGER SIEGFRIED, owner of the Bijou theatre, Decatur, left to spend the winter in the South. Paul Witt is left in charge.

THE Mickey Film Corporation screened their picture for the amusement of the returned soldiers and sailors and their families and exhibitors at Orchestra Hall on the 23rd. The consensus of opinion among the audience was that the picture should do a wonderful business in this territory. F. O. Nielsen, general manager of the company, deserves success, being one of the old time Chicago exhibitors and film men.

ONE of the busiest gentlemen in the city of Chicago is E. E. Fulton, head of the E. E. Fulton Company, manufacturers of the Fulco specialties and moving picture accessories. Mr. Fulton figures that 1919 is going to be a great big, elegant banner year. He has already found it necessary to increase his force, and by the time the year is a few months older he expects to have to add many more people.

LIEUT. R. B. REHM of the Photographic Aviation Department has returned from service.

C. A. REHM, secretary and general manager of the Atlas Educational Film Company, points with a great deal of pride to the work now in progress enlarging their quarters. The Atlas business under Mr. Rehm's management has advanced by jumps and is today enjoying a splendid business and carrying the endorsement of the largest manufacturers in the country for whom they have made pictures.

ASCHER BROS. have eliminated singers from all their houses. There seems to be a movement on foot among other exhibitors to follow their lead.

CHAS. H. CLARK has been appointed manager of the Rialto theatre, Champaign, Ill., succeeding Chas. H. Takacs. Mr. Clark has had a great deal of experience in many angles of the amusement business and should be able to handle the Champaign house in an up-to-date manner.

E. G. HOWELL, traveling auditor of the Universal Company, is in Chicago.

CHAS. MILLER is reported as being slated for the management of the Jewel Production Company, the position just made vacant by the promotion of Sid Goldman.

I. L. LESSERMAN, manager of the Universal Chicago office, has returned from New York and is back at his desk.

DAN LEDERMAN, formerly manager of the Des Moines, Ia., Universal exchange, is now making a tour of the exchanges installing a new booking system.

TOM HELPME, operator at the Star theatre, De Kalb, Ill., reports the death of his sister, a victim of the influenza.

WALTER THIMMING, Grand theatre, Sparta, Ill., is confined to his bed from the influenza.

M. M. BASKET of the Mutual, St. Louis, Mo., offices, was seen in southern Illinois lately with a bundle of contracts.

J. ARNETTE of West Frankfort announces that work will shortly commence on his new theatre, the Liberty.

L. B. MAYER, general manager of the Anita Stewart Productions, was registered at the La Salle Hotel recently.

EAST ST. LOUIS will have two new theatres. Joe Erber is erecting an eighteen-hundred-seat theatre and W. G. Redmon is putting up a fifteen-hundred-seat house.

FRANK ELLIS of Marion, Ill., owner of the Isis theatre, has started the work on the new \$60,000 house that he announced last fall.

JOHN MARLOWE, owner of the Hippo at Herrin, Ill., has started to have plans drawn for a new theatre to cost \$75,000 at Herrin, Ill. Mr. Marlowe will also erect a theatre in Murphysboro, Ill., that will cost around \$60,000.

CHICAGO visitors: Bradford Brayton, Majestic, Streator, Ill.; G. H. Hines, Auditorium, South Bend, Ind.; Ed. Scheibel, Opera House, Streator, Ill.; J. West, West theatre, Galesburg, Ill.; D. W. Fulrath, Savanna, Ill.; Dee Robinson, Peoria, Ill.

B. B. HAMPDEN, New York film magnate, and Harry Weiss, manager Central Film Company, met recently at Galesburg, Ill. Galesburg is Mr. Hampden's home and he and his wife had come here to spend a few quiet days when recognized by Weiss.

G. W. REYNOLDS, owner of the Princess theatre at De Kalb, Ill., has purchased the Armory theatre, of the same city, and is running pictures, vaudeville and dances.

RALPH CROCKER of Elgin, Ill., had to resign his post as city editor of the Elgin Daily to take care of the increased business at his theatre, the Star.

BILLY WEISS, salesman of the Central Film Company, Chicago, is back from Camp Logan, Tex.

AFTER a siege of illness lasting sixteen weeks, Leo Degenhart, whose father runs the Princess theatre, is back on the job.

THE influenza ban was finally lifted at Mendota, Ill., on January 8 after being closed since early in October.

MORRIS TAITUS, who was at Camp Jackson, S. C., Camouflage Department, is back on the job as shipper at the United Film Company.

J. H. DALES of Polo, Ill., has closed his theatre, due to poor business.

A. M. OSBORNE of the Alamo theatre at Monmouth, Ill., has just recovered from a severe attack of the influenza.

HAROLD O'BRIEN, formerly with the Aviation Department, Camp Raritan, N. J., is back to the Village theatre, Oak Park, Ill.

With Dubuque Exhibitors

THE most popular and best attended picture since the Grand in Dubuque, Ia., commenced the showing of Paramount pictures this year, was "Out of a Clear Sky," with Marguerite Clark, shown Wednesday and Thursday, January 15 and 16. The Grand has a seating capacity of 1,100, and on both days the picture drew splendid houses. "Out of a Clear Sky" was undoubtedly one of the best Marguerite Clark films that have been shown here for some time, and it presented the captivating little star in a new light. As the tiny Belgian countess, who would not be forced to betray her country, Miss Clark proved herself not only a comedian of established reputation, but an emotional actress to be reckoned with. The picture more than pleased the Grand's patrons.

THEDA BARA still retains title as one of the screen's greatest vampires, and one of her latest pictures, "The She Devil," shown at the Princess, Wednesday and Thursday, January 15 and 16, showed that she had not lost any of her "vampiness." Nor has her popularity decreased, judging from the crowds the picture attracted.

"THE WORLD FOR SALE," production of J. Stuart Blackton, was presented at the Family theatre, Wednesday, January 15. "The Floor Below" with Mabel Normand, supported by Tom Moore, was shown on Thursday. Both of these attractions drew better than average houses.

"THE SUNSET TRAIL" with Vivian Martin, was shown at the Family theatre Sunday, January 19. It proved to be one of the star's best pictures. Now that the Family theatre patrons have seen Miss Martin several times and have grown to like her better with each picture, Manager Yount is always sure of a good house when she is on.

THE DREAMLAND had Gladys Brockwell in "The Call of the Soul" for the bill on Sunday and Monday, January 19 and 20. "Better than ever" was the verdict on this picture. This picture and her previous success, "The Bird of Prey," place Miss Brockwell at the head of the Fox "heavy" actresses.

ON Thursday and Friday, January 16 and 17, the Dreamland presented "The Grouch," with Montague Love. The story was fair and the acting excellent. The leading lady, Dorothy Green, made a decided hit with the Dreamland patrons. The picture drew an average house.

THE LIBERTY had Lillian Walker as the Thursday, January 16, star. As this was Miss Walker's first appearance at the Liberty for several months, her picture, "The Embarrassment of Riches," was very well attended.

CHESTER BARNETT won his way into the hearts of Family theatre patrons Friday, January 17, by his splendid acting in "The Submarine Eye." The picture itself was quite wonderful, and with a player like Barnett, it could not help but be successful.

"THE KAISER'S SHADOW," with Dorothy Dalton, was pronounced to be very good by all who saw it. The picture drew good houses.

THE HIGH SCHOOL STUDENTS aided the drive for the Armenian Relief fund by putting on a moving picture show at the Grand, Saturday morning, January 18. The film, "The Sleeping Beauty," and a reel of the latest Pathe News was shown. The use of the theatre was generously donated by Managers Bradley and McClay. An admission of ten cents was charged and quite a large sum was realized.

SATURDAY, January 18, was a gala day for the patrons of the Family theatre for Charlie Chaplin's picture, "A Dog's Life," was shown. In connection with this film an old Vitagraph masterpiece, "Love's Sunset," with Earl Williams and Clara Kimball Young, was presented. Admirers of all three stars were there in numbers and the Family had a big day.

Flint News Condensed

"THE biggest afternoon business in the history of the Garden theatre," was the comment upon the successful showing of "Virtuous Wives," by C. Edgard Momand, the Garden manager. Turn-away business was done the first two nights of the engagement, which was January 14, 15, 16 and 17, and capacity business was done the remaining two nights. Manager Momand thought so well of the picture that he will bring it in for a return on the first open date the Garden has, he says.

CHARLES CHAPLIN has proved a good repeater in Flint in "Shoulder Arms." After having been shown for two runs, one of four days and another of three days each to big business and to good business on two one-day runs, the comedian drew good business to the Garden on January 25.

SOME unique advertising was provided by Manager Garfield, of the Orpheum theatre, in announcing through the newspapers a three-day showing of "The Racing Strain," with Mae Marsh. The ad of Manager Garfield in Saturday's papers preceding the engagement read like a race track ad. It was just one column wide and a full column deep. It announced the gates to be opened daily at 12.15 p. m., and the schedule of shows was announced as the time of "each race." "Prices to the grand stand" were announced as 10 and 20 cents, and the "starter" Charles Garfield.

SOME attractions announced for the near future at the Garden theatre are: Dorothy Gish in "The Hope Chest," Olga Petrova in "The Panther Woman," Bryant Washburn in "Till I Come Back to You," Wallace Reid in "The Dub," Pauline Frederick in "The Resurrection," Marguerite Clark in "Out of a Clear Sky," Griffith's "The Greatest Thing in Life."

BUSINESS with Mary Pickford in "Johanna Enlists" was "disappointing," according to Manager Momand of the Garden where this star was shown lately. Manager Momand said the picture was good and satisfied those who came to the theatre, but Miss Pickford seems to have lost her drawing power, which used to be considerable, in Flint.

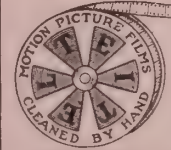
DOROTHY DALTON in "Quicksand," with Fatty Arbuckle in "The Sheriff" as a special added attraction, drew fair business to the Garden the first half of the week of January 20.

SERGEANT BERT C. EVANS, who formerly was operator at the Franklin theatre in Saginaw and who recently was discharged from the service, is the new operator at the Garden theatre. Sergeant Evans was chief camp electrician at Fort Oglethorpe, Ga., from November, 1917, until his discharge this month.

SPECIAL music was provided for a one-day showing of "Italy's Flaming Front" at the Garden theatre, January 29. Director Barbere of the orchestra engaged several extra pieces for the purpose of perfecting the music incidental to the picture.

EVELYN NESBIT is being picked more frequently of late by Manager Matt of the Strand. A three-day run of "Woman, Woman," was advertised by this theatre for January 27, 28 and 29. Only recently she was featured for three days in "I Want to Forget," which drew good business.

**Central States
Edition Brings Re-
sults Promptly
and Plentifully**



**New and Old
Films
CLEANED
and
CONSERVED
A. TEITEL**

112 North La Salle Street, Chicago, Illinois

News and Gossip of Springfield Theatres

RECENT and coming attractions to the Gaiety in Springfield, Ill., are Evelyn Nesbit in "Her Mistake," on January 23, 24 and 25; Elsie Ferguson in "His Parisian Wife" on January 26, 27 and 28, and Madge Kennedy in "Day Dreams" on January 30, 31 and February 1. "Sporting Life" then comes in for four days, with a possibility of an added day if the picture goes over big.

VIOLA DANA in "The Gold Cure" was heavily advertised by the Lyric for Tuesday and Wednesday, January 21 and 22. The picture is considered one of Miss Dana's best, and Harry Loper splurged accordingly. William Farnum followed Miss Dana in "For Freedom," his latest Fox production.

MANAGER MAISEL, of the Capitol, says that Pearl White in "The Lightning Raider" is the best serial yet. Big business is due every Sunday with it. The Capitol is going along nicely with Triangle, Select and Goldwyn pictures, with enough specials to fill out the week. Sennett comedies, Fox comedies and other short subjects are used with good results. The screen and lighting at the Capitol is good, the pictures always showing clear as crystal.

"LITTLE WOMEN," an Artcraft picture, had four big days at the Gaiety and Tom Moore followed with three bang-up ones in "Go West, Young Man." The comedy with the Moore picture was Fox's "The Son of a Hun," one of the funniest that has ever been screened at the Gaiety.

THE VAUDETTE had four good days with Marguerite Clark in "Little Miss Hoover." Shirley Mason and Ernest Truex did fair for three days with "Good-Bye, Bill." Manager Watts was more than satisfied with the week.

THE PRINCESS cleaned up for two days with Dustin Farnum in "The Light of Western Stars," his first United Picture. The Zane Grey stories have been widely read in this part of the country, and the public likes them very much. Preceding Farnum were "Her Moment" and "America's Answer," two pictures that did very well for the Kunz.

TOM MIX certainly had a cracking play in "Treat 'Em Rough," a Fox production that packed them into the Lyric on January 12 and 13. May Allison came the next two days in "Her Inspiration," and the last three days of the week were given to Evelyn Nesbit and son Russell Thaw in "I Want to Forget." The Lyric is enjoying good patronage, and Manager Loper is on the job every minute seeing that everything is made as pleasant and comfortable as possible for his patrons.

MANAGER WATTS with Lila Lee in "The Secret Garden" hung up a mark almost as good as some of the big drawing stars when it was shown at the Vaudeville on January 19. Manager Watts was greatly surprised and elated. "The Secret Garden," together with Arbuckle and Normand in a Sennett reissue, and a Burton Holmes Travelogue, played four days, and did well.

MANAGER RIORDAN, of the Majestic, announces that on Sunday, January 19, he sold out every seat in the theatre for the afternoon performance, the first time since he took over the theatre. This was duplicated at the first evening show, and the last show had only a few chairs vacant. "A Fight for Millions," Allied War Review and Gaumont Weekly are being used at the Majestic.

EVERY theatre manager in this city feels that this year will be the banner one for the show business. They figure that with the returning soldiers and the coming of peace and normal conditions, the public will flock to the playhouses in greater numbers than ever before, and the first three weeks' business of 1919 seems to bear out their contention. Optimism radiates from every theatre, and nothing except another epi-

demic can stop this year from topping all others in the matter of good business, it seems.

BEN ROVIN said that on Sunday, January 19, he broke all records at the Amuse-U, with the exception of the Sunday during Fair week, which is always the banner one of the year. The reason for this is that the shows open in the mornings, then, and play steadily until midnight. The attraction that did so well for Ben on the date mentioned was William Farnum in "The Broken Law."

THE OPTIMIST BROTHERS, Gus and Louis Kerasotes are all smiles over the business being done by their two theatres—the Royal and Savoy. Down at the Savoy, Louie has "A Fight for Millions" every Sunday, number ten being used on January 19, with Donna Dew in "The Ghost Girl" and a two-reel comedy, "Klever Kiddies"; Monday, "The Masque of Life" was the attraction. For the balance of the week the Savoy had: Tuesday, "Should She Obey?" Wednesday, last chapter of "The Brass Bullet," a two-reel feature and a comedy; Thursday, Carmel Myers in "A Society Sensation"; Friday, chapter ten of "The Iron Test" and other pictures; Saturday, "The Return of O'Garry," featuring Ned Finley and Marion Henry.

FOR the week of January 19-25 the Royal theatre had booked: Sunday, chapter seven of "The Lure of the Circus" with Eddie Polo, and "The Trail of No Return" with Neal Hart; Monday, Gail Kane in "The Dare-Devil"; Tuesday, "The Masque of Life"; Wednesday, June Elvidge in "Joan of the Woods"; Thursday, "The Triumph of the Weak"; Friday and Saturday, Theda Bara in Fox's "Cleopatra." It is expected that this last picture will clean up big for Gus, as it has been given some great advertising in the past by two other theatres that have played it.

MARGUERITE MARSH in "Conquered Hearts" came to the Princess on January 22 and 23. On January 24 and 25 Bessie Barriscale was seen in "All of a Sudden Norma," the first of her pictures under the new Robertson-Cole arrangement. "Kiss or Kill," a Universal with Priscilla Dean, followed Miss Barriscale. Other Universal pictures booked by the Princess are "The Wildcat of Paris" with Miss Dean, and Mildred Harris in her latest production.

THE PRINCESS scored heavily with "The Prodigal Wife," featuring Mary Boland and Lucy Cotton. Manager Kunz stated to MOTION PICTURE NEWS' correspondent that he turned almost as many away as he played to, which is considered remarkable. "The Prodigal Wife" was the attraction at the Princess for three days, starting Sunday, January 19.

"ALI BABA AND THE FORTY THIEVES" delighted big crowds of children and grown-ups at the Lyric for two days, January 19 and 20. This picture was beautifully staged, and the acting of the child players was a revelation.

In and Around Indianapolis

THE new rules and regulations concerning the containers for motion picture films were discussed by J. A. Green, inspector of the bureau of explosives for the city of Indianapolis, at the regular weekly meeting of the motion picture exhibitors at the Chamber of Commerce early last week.

THE WILLIAMSPORT OPERA HOUSE COMPANY, Williamsport, was incorporated this week at the State House in Indianapolis with a capital of \$2,000; the directors are: Levi Van Reed, William Cowgill and Merle Odle.

THE Indianapolis Motion Picture Exhibitors' Association at its annual election selected O. M. Allen, president; John Victor,

treasurer; and A. C. Zaring, secretary. They have fitted up new quarters on the second floor of the Lyric building for the convenience of visitors, members and all interested in anything pertaining to the local motion picture industry.

MRS. CULLA VAYHINGER, president of the Indiana W. C. T. U., in a statement issued last week, declares the organization is opposed to legalizing motion picture shows on Sunday.

"The demand for motion picture shows on Sunday is not coming from the laboring man, but from the man who thinks there may be a dollar in some other man's pocket which might be in his own if he were permitted to run on Sunday," she said. "The Woman's Christian Temperance Union of Indiana has always opposed measures which if passed would desecrate the Sabbath."

R. S. SCHRADER, manager of the local branch of the Pathe Exchange, who was notified a few days ago that he was to be transferred to take charge of the company's Pittsburg office, was the guest of honor at an informal dinner at the Lincoln Hotel, Thursday night, given by several local film managers. Those present were Mr. and Mrs. Schrader, Mr. and Mrs. Floyd Brown, Mr. and Mrs. Paul Elliott of Kansas City, Ralph W. Abbett, Mr. and Mrs. O. P. Faucher, H. L. Conway, W. B. Frank, J. M. Jacobs, Carl Lieber, Mr. and Mrs. J. L. McCurdy, Mr. and Mrs. C. W. McDaniels, Mr. and Mrs. Paul McDaniels, Mr. and Mrs. Carl Rosnagle, Mr. and Mrs. H. M. White, A. W. Carrick, Miss Rose Tapley and Sprague Green. H. M. White, who will succeed Mr. Schrader as chairman of the Board of Motion Picture Exchange Managers, presented Mr. Schrader with a handsome Masonic ring and Mrs. Schrader received a corsage bouquet of roses. O. P. Faucher has been appointed to succeed Mr. Schrader as local manager of the Pathe Exchange. He has been a special representative of the company in this territory.

Here and There in Fond du Lac

"INNOCENT EYES" with Mary MacLaren as the star was the offering at the Orpheum, Friday and Saturday, January 24 and 25, where it was given a cordial reception by good-sized audiences.

"MONEY ISN'T EVERYTHING," with Margarita Fischer in the title role, proved a delightful offering at the Orpheum on Sunday, January 26. The story is one of great twists and many laughs, making a strong appeal to the Sunday audiences.

WILLIAM S. HART in "The Tiger Man" did capacity business at the Orpheum, January 16, 17 and 18.

CONSTANCE TALMADGE drew good business in "A Pair of Silk Stockings" at the Orpheum, Monday and Tuesday, January 20 and 21. The audiences were characterized by the high percentage of men.

TOM MOORE in "Go West, Young Man" drew ordinary business at the Orpheum, Wednesday and Thursday, January 22 and 23. The people don't seem to care for Moore in this type of picture.

MANAGER AINSWORTH advertised John Barrymore in "On the Quiet" for his Orpheum dates Monday, Tuesday and Wednesday, January 27, 28 and 29, persistently and consistently. Mr. Ainsworth has a strong clientele that is pleased with the Barrymore pictures and they invariably draw good business.

BILLIE BURKE will be seen at the Orpheum in "The Pursuit of Polly," February 3, 4 and 5. "Billie" is always popular with Fond du Lac picture fans.

MANAGER AINSWORTH has planned another treat for the kids on Saturday, February 8, when he will put on another of his already famous six cent matinees. And this time the event will have a double pull for Enid Bennett will be seen in "The Biggest Show on Earth," while Charlie Chaplin will

appear in "Shoulder Arms" on a repeat. Chaplin's former appearance here in this picture was during the "flu" scare and he wasn't able to muster a corporal's guard. Ainsworth expects a genuine rush of Young America on the 8th.

THE UNION CONGREGATIONAL CHURCH of Waupun sponsored a moving picture program at the Scenic theatre in that city on Friday, January 24, the proceeds of which went to the adoption fund pledged for three fatherless children of France by that society.

WHILE the managers of the motion picture houses are undecided as to the real cause of it, there is general agreement to the effect that the January business has set a new high record. In ordinary years January has been looked upon as a sort of a hoodoo—a kind of a "break-even-if-you-can" month. Not so with the January of 1919. Some are inclined to give the weather man credit, for he has been lenient indeed; others are of the opinion that it is a reaction from the period of self-denial through which the community passed while the "flu" germs held sway. Anyhow business has been excellent and it has made optimists out of the picture men.

MANAGER F. R. SMITH, of the Bijou, has booked the latest picture put out by the First National Exhibitors Association, "The Fighting Roosevelts." The picture is one in which the Colonel appears himself and with the complete story of the life of the great Bull Mooser whose followers in Wisconsin are legion. Mr. Smith has not yet secured his dates, but they will be in the latter part of February. He will push the publicity end hard with billboard work and liberal newspaper space.

FATTY ARBUCKLE has always made a hit with Bijou patrons and his latest appearance there was no exception to the rule. He drew excellent business Friday and Saturday, January 24 and 25.

Gathered in Green Bay

PARAMOUNT and Artcraft pictures have been shown at the Colonial and the Grand theatres, owned by Henry Goldman, since the beginning of the year, under a new contract. Neither house exhibited these films before this season. Proprietor Goldman is booking the newest features in the Paramount-Artcraft program, and the releases have proven popular with audiences in both houses. Attendance has been satisfactory at the houses. The Paramount-Artcraft releases are offered three times a week, the Goldwyn films, three times a week, the Metro pictures once a week, with specials.

WILLIAM S. HART was shown in "The Border Wireless," an Artcraft film, at the Grand theatre, January 20, 21, 22, and he drew crowds.

"THE SHEPHERD OF THE HILLS," a W. T. Gaskill offering, from the book by Harold Bell Wright, proved a drawing card when produced in the Orpheum theatre, January 20, 21, 22.

ALMA RUBENS was seen in the Triangle picture, "The Ghost Flower," at the Royal theatre, January 20, 21.

"THE GYPSY TRAIL," a Paramount picture, featuring Bryant Washburn, was shown January 20, 21 in the Colonial theatre.

"THE SOUL OF A WOMAN," a Metro film, was shown January 19 at the Colonial theatre. Emily Stevens starred.

HARRY MESTAYER played in "High Tide," a Triangle picture, at the Royal theatre, January 20. Fatty Arbuckle and Mabel Normand, were seen in the comedy "He Did and He Didn't" in the same program.

"HER COUNTRY FIRST," a Paramount, was shown January 17, 18, at the Colonial theatre, with Vivian Martin in the star's part.

On the Screens of Dubuque

LIBERTY fans welcomed Peggy Hyland in a right royal manner when she appeared there Sunday, January 19, in "Caught in the Act." The story was rather improbable, but that didn't make any difference to Miss Hyland's followers, who think she is at her best in plays of this kind. Manager Wilbur was well satisfied with the play, for it brought him unusually good Sunday business.

EARLE WILLIAMS in "The Diplomatic Mission" was presented at the Princess theatre Sunday, January 19. Mr. Williams was as good looking, well dressed and delightful as ever. It drew very well, as all Earle Williams productions do.

MONDAY, January 20, marked the first appearance of Lila Lee in Dubuque. The picture was heralded by much advertising, newspaper and poster, and a good house was present to witness the debut of the little star. Miss Lee was all she was claimed to be, and if all her succeeding plays are as good as "The Cruise of the Make-Believes," her rise in picturedom is assured. The picture was repeated on Tuesday evening.

"THE HOPE CHEST," with Dorothy Gish, is scheduled to be shown at the Grand during the first part of February.

BARBARA CASTLETON, Madge Evans and John Bowers were featured at the Dreamland theatre, Tuesday, January 21, in "Hereditry." Miss Castleton and Mr. Bowers were good, but little Madge Evans was the real star of the play. She is one of the few child actresses who never grow tiresome.

"WOMAN AND WIFE," featuring Alice Brady, was shown at the Family theatre, Tuesday, January 21. Here, again, it was shown how the seeming lack of judgment in changing the title of a play after it had been adapted from a popular novel, can take away from the popularity of a picture. Had the producers of "Woman and Wife" retained the title of the novel, "Jane Eyre," it would have drawn twice as well. As it was, only an average house was in attendance.

PRINCESS patrons agreed that "Amarilly of Clothes Line Alley," with Mary Pickford, was the best Mary Pickford picture in months. Full of good, wholesome humor and many laughable situations, it was indeed a play worth while seeing. Mary Pickford was very well cast, as were all the other players. Weather conditions caused a decrease in attendance, but even at that the picture drew well.

Chaplin's "Shoulder Arms" Does Big in Elgin

ACCORDING to reports from Elgin, Ill., Charlie Chaplin in "Shoulder Arms" never went over the top with more violence than did the crowds which saw this star in this picture at the Star theatre, Elgin.

There were ten "drives" in two days, Wednesday and Thursday, January 15 and 16. There were two each afternoon and three each evening, the afternoon attacks a little less furious than those of the evening.

Long before the ticket office opened the warriors began to gather. They crowded in solid phalanx for rods in front of the theatre and up and down the streets. Pedestrians who would pass by were forced to retreat to the open highway of the street pavement.

With the opening of the ticket office and doors the drive was on. With a smash, a push, a surge and a shove the battle began. Never were warriors more determined. Unable to break into the jam, they scuttled down the side alleys and into the exits, sending their money for admission to Manager Crocker the next day.

Seven times the seven men selling tickets sought to stop the sale and enforce the S. R. O. dictum. As many times they were forced in self-defense to take it up again.

It took half an hour to get the crowds out. Police called to the rescue found their authority unrespected. There was no

violence, no "rough stuff." There was just a dogged determination to get in, see the show and then get out.

Signs were smashed, doors were broken and battered, shoes were irreparably damaged. There were many near-casualties, but no breakage of bones nor loss of life!

Such storm never besieged a playhouse in Elgin theatrical history.

There were people there who never go to the pictures. The wife of a prominent Sunday school publisher took a party to the show. A crowd of society folks having a dinner party in an exclusive section of town, came down en masse to see the show. Several church suppers and annual meetings were depleted to scant proportions. When one attending announced his intention of going down to see Charlie, the fever spread like wildfire and everybody but the conscientious deacons and preachers deserted.

The crowds drew from places so far distant as Aurora, from every town near enough to send delegations in individuals or parties. Many who saw it the first night came again the second night and brought a number of friends. On Thursday afternoon two hundred kids skipped school to get down to the Star and laugh themselves weak over Charlie soldiering. There were more men in uniform than there ever have been assembled in one place in Elgin since the war began.

The afternoon patronage was a little less forcible, but big enough to crowd the house four times.

The harvest was a peck of coat buttons, dress accessories and hair pins, and a manager "all in," but elated over the greatest business ever done by a local picture house with one production.

Manager Crocker has promised a return showing within the next few weeks to accommodate the hundreds turned away.

Additional News of Green Bay

MAE MARSH played in "The Racing Strain," a Goldwyn film, January 15 and 16 in the Colonial theatre.

"SPORTING LIFE," a Paramount-Artcraft special, was presented in the Grand theatre, January 13, 14 and 15.

"THE KAISER'S FINISH" was an offering January 13, 14 and 15 at the Orpheum theatre.

ELSIE FERGUSON, Paramount star, played in "The Rise of Jennie Cushing," at the Orpheum theatre, January 16, 17, 18 and 19.

WILLIAM S. HART was screened in "The Cold Deck" at the Royal theatre, January 15 and 16.

"COME ON IN," a Paramount picture, featuring Shirley Mason, was shown January 13 and 14 at the Colonial theatre.

DOROTHY DALTON, Paramount star, appeared at the Orpheum theatre in "Love Letters," January 23, 24, 25 and 26.

NORMA TALMADGE was presented in "Her Only Way," a Select release, at the Grand theatre, January 23, 24, 25 and 26.

MARIE WALCAMP played at the Royal for the first time in "Tongues of Flame," and Eddie Polo appeared in "The Lure of the Circus," January 23 and 24.

"THE SOURCE," with Wallace Reid starring, was screened January 24 and 25 at the Colonial theatre. The film is a Paramount.

TOM MOORE played in "Go West, Young Man," a Goldwyn picture, at the Colonial theatre, January 22 and 23.

"MONEY ISN'T EVERYTHING," an American film, was shown January 22 and 23 at the Colonial theatre. Margarit Fisher was in the leading role.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Los Angeles Gets League for Suppression of Influenza

QUARANTINE, vaccination and masks were being urged last week by the Citizens' League of Los Angeles to Aid in the Suppression of Influenza. The league was only recently organized and has an advisory committee of twenty-three physicians.

The Los Angeles Medical Advisory Board, appointed by Mayor Frederick T. Woodman, will meet this week with the Business Men's Advisory Board, also appointed by the Mayor, when it is believed definite drastic plans for curbing the epidemic in Los Angeles will be outlined. It is understood that a majority of the members of the Business Men's Advisory Committee favor masking the town, while many members not only favor masking, but they favor re-closing the city as well, the closing order next time to extend not only to theatres and other public places of amusement but to the business houses of the city.

The City Council on Wednesday authorized an appropriation of \$20,000 as wages for 200 additional quarantine inspectors, appointed by Health Commissioner L. M. Powers. The report of the Health Commission on Wednesday indicated that the number of new influenza cases had dropped to 376 for the day, the highest mark ever reported in a single day being in excess of 700 new cases. Mayor Woodman has been ill for several days, it being reported that he has influenza. He issued a statement from his home on Wednesday, however, that it is not influenza, but a bad cold.

Legislators See Universal Film in Denver

"THE HEART OF HUMANITY" was given a private screening at the Isis theatre on Curtis street, in Denver, Col., Friday night, January 16, when a special musical program accompanied the showing of the picture.

All Denver exchange managers and exhibitors, and every member of the Colorado legislature accepted the invitation of G. A. Metzger, division manager for Universal at San Francisco, to be present at the showing of this production. The picture was greeted with rounds of applause and received the unanimous approval of the entire audience.

Mr. Metzger was returning to the coast from New York, where he had been during the past six months. He left Denver for Salt Lake City, Butte, Spokane and Seattle, and expected to reach San Francisco within six weeks.

Monte M. Katterjohn Returns from New York

LOS ANGELES saw Monte M. Katterjohn back from his recent New York trip, where he is reported to have completed the final details for the production and distributing of Katterjohn films.

Mr. Katterjohn's trip also included a number of other cities, where he went into a full discussion of present-day problems with prominent exhibitors of the country. In Chicago, Washington, Baltimore, St. Louis, Indianapolis, Richmond, Va., Kansas City and El Paso, not to mention various smaller cities, he conferred with prominent theatre owners and obtained their views on the various problems which confront the industry, and particularly the exhibitor.

"I found it to be the unanimous opinion of the exhibitors with whom I talked," said Mr. Katterjohn on his return to Los Angeles, "that many problems which are receiving the feverish attention of producers have nothing to do with the welfare of the exhibitor, but are being viewed solely from the financial standpoint by the companies which are engaged in production and distribution.

"The theatre owners, I found, are entirely satisfied with existing distribution arrangements and see no necessity for any radical changes unless it be for financial considerations affecting the producers themselves. Indeed, there was some disposition to wonder why many of the highly-advertised pictures of the present should be distributed at all.

"What the industry needs," said a leading exhibitor of Washington, "is a thorough alteration of the thought behind the production of motion picture stories. The big men of the industry are worrying too much over distribution problems and too little over the vastly more important problems of production.

"Viewed from the standpoint of the motion picture patron, who demands first of all diverting entertainment, the present production era shows the industry at its lowest ebb."

Levy and Phillips Take Pathescope

S. J. LEVY and Jos. H. Phillips have taken over the distribution of the Pathescope in this territory under the name of the Pacific Pathescope Company, with a studio and salesroom on Post street. The new company practically stands in the relationship of factory representative for the Pathescope company.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

Heard in and Around Coast Studios

IT was announced at the Goldwyn studios last week that special efforts are being made by the company to employ so far as is possible and feasible returned soldiers and sailors to take part in various plays now under production at the plant. Heading the list is Wallace MacDonald, leading man for Mae Marsh.

THAT Will Rogers, Goldwyn star, will soon come to the Pacific Coast was the gossip in film circles this week. Geraldine Farrar, one of the few remaining stars working under the Goldwyn banner in the East, is expected to arrive in Los Angeles about the time originally named, which will be in the early spring.

DOUGLAS FAIRBANKS has had a very busy week of it, but not all his time has been spent in filming scenes for his newest Artcraft vehicle. He has been attending meetings of the "big five," or members of the new film combination, which includes D. W. Griffith, Mary Pickford, William S. Hart and Charlie Chaplin, and it appears that Fairbanks is one of the moving spirits of the quintet. Dennis O'Brien, Fairbanks' lawyer, arrived in Los Angeles during the early part of this week from New York and he immediately conferred with the "big chief" on his new film aspirations and affiliations. The working title of Fairbanks' new story is "Something for Somebody." Marjorie Daw is his leading woman.

HARRY REICHENBACH, who recently returned from Europe, has come to the coast to work with the Humanity Film corporation in making plans for the distribution of this picture now being produced at Universal City.

"THE POPPY HUSBAND," William S. Hart's latest screen effort, was completed this week. It is a story of prison life, with many of the characters drawn from the famous Barbary Coast. It was produced under the joint direction of Mr. Hart and Lambert Hillyer. Joe August was the camera man. Juanita Hansen is the leading woman. It is not a western story, having been taken from Jack Boyle's story in the Red Book. Some of the principal people appearing in the cast are Walter Long, as "Boston Blackie;" Miss Hansen as the "Poppy Girl," Fred Star, Dave Kirby and Georgie Stone. Mr. Hart plays the role of "Hairpin" Harry Dutton. Some of the prison scenes were made at San Quentin, when Mr. Hart had his head shaved in order to lend perfect atmosphere while an inmate of the prison.

ANNA Q. NILSSON, who is featured in Metro's story, "The Way of the Strong," returned with her company this week from Truckee, Cal., where a number of snow scenes were filmed. The picture is being directed by Edwin Carewe, and it has an all-star cast. Members of the company tell a story to the effect that Miss Nilsson became lost from the company for about two hours one day while they were in the mountains. She had fallen into a snowdrift and had almost completely disappeared. The company this week is filming indoor stuff at the studios. "The Way of the Strong" is a story that has its locale at the beginning in Alaska, the characters later working their way south on the Pacific coast. Seattle scenes are prominent in the story.

THE May Allison company, after about two weeks at Catalina and Santa Cruz Islands, where scenes in her new picture, "The Island of Intrigue," were filmed, returned this week to the Metro studios and a few days later left for another cruise on the Pacific. She will visit one or two other islands in the Catalina group before the picture is completed, it is said. Jack Mower is her leading man.

Spokane News and Views

THEATRE men in Spokane will get a rebate on their license fees for the period of 41 days their houses remained closed by the influenza ban, according to announcement from the city commissioners this week. The rebate amounts to very little for each house, but in the aggregate is about \$200, the larger houses receiving approximately \$25, and the others ranging down to \$10.

MUNICIPAL censors reported the failure of the Paramount people to make four eliminations in the Fatty Arbuckle comedy "Camping Out" ordered by the National Board of Censors. The picture was shown here at the Clemmer.

FEW screen careers have been as spectacular and romantic as that of Irene Rich, well-known Spokane girl, now with a producing company. A sensational divorce suit in San Francisco left her free from matrimonial alliance and she decided to try pictures. According to her press agent, she concealed the fact that she had had no experience, and braved the director as a tried screen actress. This subterfuge was discovered when it came time for her to don the grease paint. Here Kitty Gordon came to the rescue, it is said, and she was able to appear on the grounds properly made up. She made so favorable an impression that she was made leading woman for Dustin Farnum in "A Man in the Open." She is now engaged in Southern California with the Buffalo Film Company.

THE CLEMMER presented the first of the new James Montgomery Flagg comedies, "Independence, B'Gosh," the first of the week. On the Wednesday program Mildred Harris, alias Mrs. Charlie Chaplin, was offered in "For Husbands Only," the first Jewel production since her recent marriage. Peggy Pelletier, Oriental dancer, is being featured on the special Girard concerts, Wednesday night and Sunday noon at the Clemmer.

CHARLES RAY, booted and spurred, with chaps and wide sombrero, was starred in the Paramount production, "Playing the Game," at the Liberty.

"THE SPENDER," the Metro production starring Bert Lytell, drew big houses to the Class A during its three days' engagement.

CECIL B. DE MILLE'S "Old Wives for New" and William Desmond in "Hell's End," was shown three days at the Lyric, and Dorothy Dalton in "The Mating of Marcella" completed the week's program.

Kennedy Succeeds Walsh in Los Angeles

L. E. KENNEDY, who was mustered out of the naval service on January 6, has been made branch manager of the Fox exchange in Los Angeles, to succeed M. A. Walsh, resigned, who left Saturday night, January 18, for San Diego to manage the Pickwick theatre in that city. Mr. Kennedy was at the United States Naval Reserve Training Station at San Pedro before he was mustered out. Before entering the service he was branch manager for Pathe. He is one of the best known film men in the Los Angeles territory. During the Fourth Liberty Loan campaign he was appointed booker in the Los Angeles territory of all propaganda films, and it was due to his efficient methods, it is said, that the films were distributed to all exhibitors without duplication of subjects. He was returned to civil life on January 6 and on January 15 he was made manager of the Fox exchange.

What They Say in Seattle

MANAGER KOERPEL of the World Film Exchange recently took a Sarah Bernhardt film, together with a projection machine, over to the G. A. R. Veterans' Home, near Seattle, in order to entertain the old people. He showed the divine Sarah in "Mothers of France." Besides showing the film, Mr. Koerpel told a few stories, played the piano and recited some pieces, all of which he does good enough for the best circuit in the country.

GOLDWYN'S picture, "The Hell Cat," which recently played at the Clemmer, starring Geraldine Farrar, proved to be a great hit for the week it was shown. Special music was played by Guterson's Russian orchestra. Pieces that fitted her vivacity did a great deal to show up the play.

MANAGER JACK LANNON of the Greater Features Company, Seattle, has bought from the W. H. Production Company all one and two-reel comedies for seven different serials. He has also bought the sixteen "Shorty" Hamilton western comedies, the total cost of this deal being over \$30,000, it is reported.

GUS METZGER has been appointed division manager for Denver, Salt Lake, Butte, Portland, Seattle, San Francisco and Los Angeles for the Universal productions. Mr. Metzger was formerly in charge of the Universal offices in Seattle and Portland. Up to date he has not decided in which city on the coast will be his home office. He has, however, decided that he will do all in his power to co-operate with the local managers.

THE World Film exchange of the Northwest is placing the "Prizma" travelogues on the market. These travelogues are expected to go big on the Pacific Coast, because they are pictures taken on the Coast. They include the beauty spots in the mountains and along the rivers.

"The exchange man is not always to blame when a film is not received by an exhibitor," remarked Manager Koerpel of the World Films recently. "When I was down in my office the other Sunday, an exhibitor came rushing in full of excitement. He was out of town and needed a film for that night, as the one he ordered, he said, from another exchange did not show up. He picked a film out, and after we found a soldier who was on leave and who could take this manager and the film to the town in a machine, all were happy. The next day this manager called me up and said: 'Say, Koerpel, I ran your film all right, but after it was run I found out that the one I thought did not arrive was lying here in the express office since the day before. Since the express people did not notify me, I did not think of going there to find out about it.'"

FRANK EDWARDS, bookkeeper for John Danz at the Colonial, has been sick for a few days. The Universal News that is being shown at the Colonial is making a great hit with the audience.

R. H. GLENN of Issaquah and Henry Newman of Hoquiam were recent visitors on Film Row.

R. H. ALLAN, manager of the Seattle branch of the General Film Company, has lined up and is selling a big line of big feature attractions. Among them are: "Shame," "Her Moment," "I Believe," "Red Blood and Yellow," "Marriage," "Wild Honey," "Romance of Underworld," "Street of Seven Stars," "Son of a Gun," "Shootin' Mad," "Out of Night," "Image of Blue Moon," Red Cross Official Pictures and Burlingham Travelogues. The Burlingham Travelogues have been sold to the Clemmer, Seattle, where they will be shown every other week.

Shayer Leaves Army to Do Fox-Mix Stories

RICHARD SHAYER, former scenario writer in the east and later identified with the Paralta producing organization, has received honorable discharge from the army,

Seattle Exchanges and Accessory Firms

EXHIBITORS FILM EXCHANGE

INCORPORATED

Member of First National Exhibitors Circuit

NOW BOOKING

SHOULDER ARMS

A DOG'S LIFE

MY FOUR YEARS IN GERMANY

TARZAN OF THE APES

ROMANCE OF TARZAN

PERSHING'S CRUSADERS

THE STILL ALARM

ITALY'S FLAMING FRONT

RAFFLES, Etc., Etc.

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where he was advanced to the commission of first lieutenant, and has been engaged by the William Fox Company to write original stories and continuity for Tom Mix.

Shayer, it will be remembered, enlisted in April, 1918, when he appeared at a Liberty Bond sale meeting with Paralta players and offered to volunteer if the crowd would buy \$2,200 worth of bonds in five minutes, that amount representing the Government's expenses for a soldier for one year. The bonds were purchased in a jiffy, and a recruiting sergeant present at the meeting gave Shayer the oath. After three weeks in the service he was made sergeant and a few weeks later transferred to a training camp, where he received his commission.

Directors Give Dinner in Los Angeles

A DINNER was given by the Los Angeles chapter of the Motion Picture Directors' Association Wednesday evening, January 22, in the Blue Rooms of the Los Angeles Athletic Club in honor of members of the New York lodge who are now in Los Angeles. The guests of honor were Robert Vignola, Louis Gasnier, Morris Tourneur, Hobart Henley, John Ince, Edwin Carewe and James Kirkwood.

Frank Beal, president, was toastmaster, and the committee in charge of the dinner were Thomas Ricketts, James Young, Harry Harvey, Jack Dillon and William Robert Daly.



Adolph Zukor, Edgar Selwyn and Cecil B. De Mille, at the Lasky Studio in Hollywood, Cal.

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With Los Angeles Theatres and Exchanges

WILLIAM SCHON, formerly booker for General film, has been promoted to the position of salesman, and he made his initial trip through Southern California territory last week.

GEORGE HAYNES, booker for the Fox exchange, is ill with influenza. He is reported as not being dangerously ill.

C. J. MARLEY, branch manager of the Triangle exchange, left Monday for a four-days' trip through the San Joaquin valley. He will visit in San Francisco before returning to Los Angeles.

FRED LORELLO, owner of half interest in the three theatres at Oxnard, Cal., died this week of influenza. He was one of the best known exhibitors of Southern California and his success at Oxnard, where he began with a small theatre several years ago, was due to his showman and goodfellowship. The theatre business will be conducted by his partner.

LEE SCHAMAHORN, who has been in the service, has returned to Los Angeles and is back with his old position as salesman for the Artcraft-Paramount exchange.

"**TARZAN OF THE APES**," a First National release, has been booked for a second run in Los Angeles, this week running at Ray's Garden theatre on Main street at popular prices. According to Branch Manager W. E. Knotts, of the First National exchange, it is the first time the picture has been shown in Los Angeles at general admission prices less than 50 cents.

JOHN YOUNG, owner of the Apollo theatre in Hollywood, has purchased the Hollywood theatre, it became known last week.

THE Triangle exchange last week issued an attractive folder, naming some of the new Triangle releases for February. The folder is a four-page affair, with the Triangle trade-mark displayed prominently on the front page. It contains reproductions of photographs of Baby Marie Osborne, Mary MacLaren and Alma Reubens. Its contents are as follows: "Triangle presents for February, 1919, the vamp of vamps, Baby Marie Osborne, in 'The Child of M'sieu,' a de luxe production, subject to release February 16. A story your patrons will appreciate.

"The star beautiful, Mary MacLaren, in 'Secret Marriage,'

a bigger attraction than this star's former success, 'Shoes.' Released February 9.

"The radiant jewel of the screen, Alma Reubens, in 'Restless Souls,' a drama of today. A gripping, pleasing, drawing attraction with a beautiful star. Released February 2."

A. R. PATTON, branch manager of the Exhibitors' Mutual exchange in Los Angeles, said last week that he wanted to correct an erroneous impression that Roy G. Turner has been made manager of the exchange. The confusion relative to the matter arose when it was announced a few weeks ago that Turner was manager of the Exhibitors' Booking corporation, a concern that is affiliated with the Exhibitors' Mutual.

THE Victory theatre at Barstow has been leased by T. W. Bruhn and will be running under its new management within the next few days, it is announced.

HARVEY GAUSMAN, who recently resigned his position with Goldwyn to do road work for First National, has returned from a trip to Bakersfield and Taft, Cal., where he lined up a number of new accounts, according to announcement by Branch Manager W. E. Knotts. He booked first run First National service at Grogg's theatre at Bakersfield, and lined up for the Rex theatre at Bakersfield second run First National. He booked Anita Stewart in "Virtuous Wives" at the Hippodrome at Taft, also at the Majestic theatre at Maricopa. Mr. Gausman reported that because of a semi-influenza ban at Fells, Cal., the theatres in that town are running only two nights out of each week.

THE First National Exhibitors' exchange announces that it has closed contracts with the Broadway Amusement company at San Diego for Anita Stewart and Mary Pickford subjects, also Chaplin pictures. The Florence theatre at Pasadena has signed for Mary Pickford, Charlie Chaplin and Anita Stewart productions, as also has the Liberty theatre at Long Beach.

DAVE BERSHON, branch manager of the Universal exchange, who has been ill with influenza, was reported as out of danger the first of last week. During his absence from the office W. J. Quinn was acting manager.

W. J. QUINN, who was acting manager of the Universal exchange in the absence of David Bershon, who was ill with influenza, has returned from a trip to San Diego, where he reported excellent business. Returning to Los Angeles he stopped at Oceanside and booked Eddie Polo's serial, "Lure of the Circus," at the Elysium theatre.

W. S. RAND, western division manager of General Film, left recently for Phoenix, Ariz., to attend the meeting of the Arizona exhibitors in session Monday, January 20. He expected to line up a number of contracts for General during his visit in Arizona.

Flickers on the Screens of Butte

BUTTE theatres are vying with each other to present the strongest attractions, each trying to take full advantage of the excellent business that is prevailing. Crowded houses continue the rule.

MANAGER RALPH RUFFNER of the Rialto has tendered the use of his house up to 11 A. M. on February 9 to the committee having in charge the observance of memorial services for the late Colonel Theodore Roosevelt, free of charge. Mr. Ruffner has offered to also furnish his full staff of house employees, and the tender has been accepted.

"HEARTS OF THE WORLD" and "The Greatest Thing in Life" were two features that packed the Judith theatre at Lewistown the past week. Manager Al. Heinecke did heavy advertising and got the business for each of the Griffith productions, shown closely following each other.

LOUISA M. ALCOTT'S immortal story, "Little Women," was picturized at the Rialto recently, showing to good busi-

ness. A Mutt and Jeff comic, Allies official war review, and "Smiling" Bill Parsons in "Bud's Innocence," rounded out an excellent bill.

THE American last week offered William Russell in "When a Man Rides Alone." This theatre will show the last episode of "Hands Up" next week.

THE higher scale for musicians went into effect Sunday, January 26. The average increase is about \$5 per week over the former scale.

R. N. WELLING, who came here recently from San Francisco, is now manager of the Liberty theatre, which has been sold by H. W. Berry to a company consisting of Mr. Welling and local men. The new manager was engaged in electrical sign advertising prior to assuming his present duties. He is giving his personal attention to the Liberty, has strengthened the program and is using the newspaper columns, something which the Liberty failed to do previously. The company now conducting the Liberty is known as the Rocky Mountain Amusement Company. "Business is steadily gaining," said Mr. Welling to a Motion Picture representative. "We are going to put forth our best efforts to attract the theatregoer and to merit patronage." Continuous performances will be run from 1 P. M. to 11 P. M. daily.

MEL WILSON, of the Famous Players-Lasky, left last week on a three-months' "clean-up" tour of Montana. He expects to interest some more houses in his company's releases.

Salt Lake News and Views

R. O. PROCTOR, division manager of the Pathe exchanges, visited Salt Lake for four days on an examination trip to the Pathe exchanges of the West. He left for Los Angeles after an inspection of conditions at the local Pathe exchange.

W. A. CALKINS, manager of the local Pathe exchange, has returned from an extended trip through the Idaho territory, where he has been looking over trade conditions. During his absence J. A. Epperson had charge of the local exchange. Mr. Epperson has returned to Pathe service, having been discharged from the army.

J. L. STOUT, well known in the intermountain territory, has joined the local Metro forces as representative of the Metro and Screen-Classics productions. Mr. Stout has a host of friends in the territory covered by the Salt Lake exchanges.

MANY city and state officials, newspaper men and exhibitors attended a special trade showing of "Hearts of Humanity," a Universal special production, held at the American theatre in Salt Lake. The pre-release showing of the film was given by Gus Hager, manager of the Universal exchange in Salt Lake. Exhibitors were pleased with the production and Mr. Hager predicts a big run.

A RECENT week was "Metro and Screen-Classics" week in Salt Lake, according to B. F. Rosenberg, manager of the local Metro exchange. Three of the productions handled by the local exchange went over big at local showhouses. Bert Lytell in "The Spenders" and Nazimova in "Eye for Eye" packed the American theatre during the week, while Harold Lockwood in "Pals First" drew capacity houses at the Broadway theatre.

B. F. ROSENBERG, local manager for Metro exchanges, and J. S. Stout, representative for the same exchange, spent a recent week in Montana arranging for the screening of "The Great Victory" and "Why Germany Must Pay."

MANY exhibitors of Utah visited the Salt Lake exchanges during a recent week, personally looking up the forthcoming productions of the various local exchanges. Among them

were Gus N. Brown, American theatre, Mackay, Idaho; A. D. Maguire, American theatre, Tremonton, Utah; C. J. Kalina, Rex theatre, Buhl, Idaho; A. Fisher, Gray's Opera House, St. Anthony, Idaho; C. M. Stringham, American theatre, Park City, Utah; R. E. Sutton, Strand theatre, Provo, and E. G. King, the Laytonia theatre, Layton, Utah.

GUS METZGER, formerly in charge of the Jewell office in New York, and now representative for that firm in the Western States, visited the local Universal exchange. He is on a trip to the Denver, Salt Lake, Butte, Spokane, Seattle, Portland, San Francisco and Los Angeles houses.

Campaign Against Influenza Scare in Seattle

THE NORTHWEST FILM BOARD OF TRADE, at Seattle, Wash., recently telegraphed to Dr. R. S. Copeland, of New York, for copies of the letters and chart he recently sent to the National Association of the Motion Picture Industry, in which he wrote and showed why New York's theatres were kept open and still the death rate in New York from the "flu" was less than any other large city in the country showed. The letter was reprinted and copies were distributed to each Seattle exchange.

The object is to give certain numbers to each salesman, who will in turn give them to officials of the cities and counties that believe that it is necessary to close up theatres and movie houses in order to do away with the "flu." These pamphlets will show the authorities the picture house screen can be used to great educational advantage and in that way will help do away with the "flu." Half of the movie houses in the Northwest are still closed, but it is expected that this education of the county and small town health officials will help to open the houses.

Rosenbaum on Tom Mix Publicity

ED ROSENBAUM, Jr., who came to the coast to take charge of publicity for Sunshine Comedies, has been transferred to the Tom Mix company and will devote his entire time to this organization.

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News of the Week in San Francisco

THE Atlas Slide and Film Company are making slides from molded clay. A sculptor has been employed who makes the clay models from life and these are later photographed for slide display. So far slides have been made by this process of Dr. De Mandel, the musical director of the Tivoli theatre; of Uda Waldrof, the organist of the same theatre; of Signor Marcelli, director of the T. & D. orchestra, Oakland; John Wharry Lewis, director of orchestra, Rialto theatre, San Francisco, and Signor Fraliciardi, musical director of the T. & D. theatre, Berkeley. By using clay for the models instead of wax better shadows are secured and it is said that the new art has a virility about it that is lacking in the old method.

EDWARD FERNANDEZ of Honolulu, who owns several theatres in the Hawaiian islands and incidentally represents that territory in congress, is visiting San Francisco on business. Mr. Fernandez is a native Hawaiian and besides exhibiting films he has taken many pictures of the scenery of his native land.

THE DUHEM MOTION PICTURE MFG. CO., of this city, has just received an order for a considerable material for W. F. Aldrich of Honolulu, who is making a series of photoplays in that country.

THE SAN FRANCISCO FILM BOARD OF TRADE has perfected its organization with the election of the following officers: M. J. Lewis, of the Paramount, president; Ben Simpson, of the Triangle, vice-president; L. Reichert, of the Metro, secretary and treasurer, and Milton Nathan, attorney. Every film exchange in the city has joined the organization and much benefit to the exchanges is expected to come out of the getting together. The Board will hold weekly meetings on Wednesday afternoons to consider complaints of its members and others.

LAST WEEK an Italian dinner was given to the various exchange members by the North Beach Exhibitors association. Chris Johnson, of the Verde theatre, president of the North Beach association, presided at the banquet, which will linger long in the memory of the exchange managers.

A MEETING of the motion picture proprietors was held on January 20 at the California theatre to arrange to take signatures to petition against the proposed increase of the tax on admission to motion picture houses. At the meeting it was decided to have a number of petitions printed and to circulate them every evening among the various audiences for signatures.

THE motion picture theatres at Stockton have decided to fight the order closing their houses and as a first step they have sworn out an injunction against such action. A test case will be made of the matter, and M. J. Cohen of the General Film Co., has gone to Stockton to help in the fight. The local picture houses and exchanges are watching the result of the fight with a good deal of interest and not a little anxiety.

PHILIP ALEXANDER, formerly publisher of a motion picture magazine at Sacramento and later doing general publicity work, has been appointed publicity man for the Universal in this city. He plans to help the exhibitors in every way possible in getting out their advertising matter and general publicity, and his work is expected to develop into a service department for all theatres whether patrons or not of the Universal.

SADIE CLARFIELD, who has been connected with the Universal for the past five years as inspector, has resigned her job to take on a life contract with Dave Linchner, who is just out of the navy. And so they are married.

BEVERLY GRIFFITH, who was connected with the Uni-

versal Film Co., at Universal City, for some time and later with the sales force with headquarters at New York, at which time, during a trip to the west he enlisted at Seattle in the aviation section of the signal corps, has just been discharged and returned to this city. At the time of his discharge he was sergeant major of the north west division, and was booked for a commission on November 15. The signing of the armistice four days before caused him to fail in reaching this rank. He is now preparing to sail on the steamer Shinyo Maru, January 23, for Honolulu, where, acting under orders from M. L. Markowitz, manager of the Universal in this territory, he will open and operate an exchange to be known as the Universal Film Exchange, Inc.

HARRY CARNEY, salesman for the Universal, is in the San Joaquin valley. He has been out about three weeks, and taking in consideration the "flu" situation reports that he has met great success. He says that many of the exhibitors do not where they stand as they may be closed at any time by action of the authorities.

THE San Francisco premier on "Mickey" takes place at the California theatre in this city February 9. Manager Roth is planning a great publicity campaign for the picture.

SOL LESSER is now in Los Angeles and is making arrangements there to put "Mickey" in the Kinema theatre. He has concluded a deal with Griffith whereby he will handle "The Fall of Babylon."

J. L. FRAZER, of the Exhibitors Mutual Distributing Corp., is just back from the "Death Trail" trip. He is very much alive notwithstanding the locality he has been traveling through and says that he was successful in making good bookings all along the line.

C. W. GODDARD, of the Goddard theatre, Sacramento, was a visitor to Film row this week.

"CANDY" HOWARD, of the Cardello theatre, Oroville, one of the most popular up-state exhibitors, is reported to have just recovered from an unusually severe attack of the influenza.

THE Exhibitors Mutual Distributing Corp. is making extensive changes in the arrangement of its headquarters. Already all railings have been removed and new furniture and fixings are said to be in the offing, about to steam in and tie up at its port of distribution.

THE Goldwyn exchange gave a pre-view on January 21 for big exhibitors of the latest Geraldine Farrar picture, "Shadows."

MR. GODFREY has sold the Grand theatre at Vacaville to Geo. W. Allen and Hazel Duncan of that city.

In and Around Denver

BABY MARIE OSBORNE, junior Pathe star, accompanied by her father, Leon Osborne, came to Denver and spent a week as the guest of various local theatres. The popular little star drew big crowds in Omaha, as in other cities on her cross-country itinerary.

N. G. BREWER will open his U. S. A. theatre in the new opera house block which he has constructed, on February 8. He has purchased considerable new equipment, including 317 new seats. His total seating capacity is now 757.

LORETTO HEIGHTS academy for girls, and the National Jewish Hospital, both located in Denver, have recently added

new equipment for their theatoriums, and the board of education at Castle Rock has finished a new theatorium and installed new equipment in the high school building at that place, and will use the best line of films obtainable for educational purposes.

THE IRIS THEATRE at Belle Fourche, operated by Leo Peterson, which has been closed since October 8, has been reopened. Mr. Peterson has recently rearranged his entire service and purchased new supplies.

DISTRICT MANAGER GILMORE of Denver United Picture Theatres announced the booking by the Rialto, on Curtis Street, of "Adele," featuring Kitty Gordon, for the week of January 26. Dustin Farnum, in "The Man in the Open," opens at the Rialto February 16. He also announces that A. J. Flyn at Ogden, Utah, has lined up with United, and has booked "The Light of Western Stars" for February 2 at the Utah theatre.

W. T. BINFORD and **John N. MacMeekin** of the Denver Universal sales force, will travel with "The Heart of Humanity" picture and arrange bookings in Denver and Salt Lake territory.

HARRY J. QUINN, former assistant manager at Denver Universal headquarters, has been released from service at Camp Travis, where he has been in training for the past six months. He found his old job waiting for him on his return and is glad to get back in the game.

THE Rocky Mountain Screen Club, the Denver Film Exchange Board of Trade, and practically every exhibitor in the state took action against the proposed tax of 20 per cent. on theatre tickets, which was included in the revenue measure now pending before Congress.

JOHN M. BALLEYDIER of Englewood has been elected president of the National Film company, formerly headed by O. D. Woodward, and F. Cann of Denver has been selected as manager of the company. The company's indebtedness, which is only nominal, will be wiped out entirely if the plans to lease the studio to other producing concerns are successfully carried out.

MAURICE WOLF, formerly connected with the local World exchange and now manager for that corporation at Salt Lake City, and Miss Freda Zekman, daughter of Mr. and Mrs. I. Zekman, 2443 Downing avenue, were married here this week. The bride is one of the prettiest and most popular members of the younger social set and her husband is well and favorably known to all of the trade in the Rocky Mountain section. The young couple departed for the Mormon capital immediately following the ceremony.

BABY MARIE OSBORNE had the time of her life here this week. Her time was divided between the downtown urban picture houses and a visit to her friends in Denver, which she insists belongs absolutely to her. The pretty little Pathe star went over big at the Curtis street and was even more enthusiastically received at Ogden, Webber, Mascot, Rex and Gem theatres, leaving Denver Sunday for Los Angeles and will arrive in Spokane and Seattle enroute.

HARRY LUSTIG, special Metro representative, was expected in Denver January 28.

MISS BEATRICE MOTE, cashier at the local Metro exchange for the past two years, passed away at the home of her parents Saturday evening, January 18, following a week's illness from influenza. She was one of the most popular young ladies in local exchange circles.

WILLIAM RICORD of the local Metro staff was stricken at the same time but has since recovered.

THE Rex theatre at Greeley, which was reopened a few days ago, is showing to a splendid business. The theatre has been

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Include

"THE STRUGGLE EVER-
LASTING"

"INTOLERANCE"

"THE ACCIDENTAL HONEY-
MOON"

"THE STILL ALARM"

"THE GRAIN OF DUST"

"NINE-TENTHS OF THE LAW"

"RAFFLES"

"THE CRUCIBLE OF LIFE"

"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

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roughly modeled and new heating apparatus, new lights and a new sound system have been installed. An eight-piece orchestra and a vocal soloist will feature every musical program. Approximately \$30,000 was expended in the improvements, which included a large pipe organ.

J. L. JONES has reopened the Isis theatre at Leadville, which had been closed for a long period on account of the "floo." Mr. Jones was in Denver this week arranging new service.

R. J. MORRISON, owner of the Isis at Aspen, was a recent Denver visitor. While here he contracted for Exhibitor-Mutual service and arranged for practically a whole year's bookings.

J. H. MANER has reopened the Lyric theatre, at 3316 West Colfax avenue.

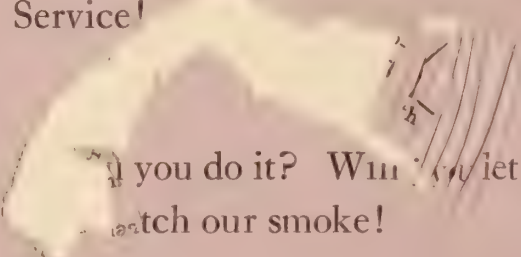
"MICKEY" was well received here during Stock Show week at the America, where the picture was shown to S. R. O. crowds.

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time can help us
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¶ The West Coast Edition of Motion Picture News costs us a lot of money. It costs just as much as would a separate publication published locally in Los Angeles or San Francisco. But it's worth it to us—Because it enables us to say that **NO OTHER FILM PUBLICATION** covers the West Coast as thoroughly, and with such intimate news and gossip as does Motion Picture News.

¶ We have often thought though—What a wonderful West Coast Edition we could get out, how much more money we could spend, how much more Service we could give—If every theatre manager in the West Coast territory sat down one night and wrote a twenty word note to his exchanges and the New York offices telling what the West Coast Edition meant to him because of its crisp, human, local items. Has it ever occurred to you? Why we could break speed limits in Service!



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watch our smoke!

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“OVER THERE”—Pershing’s Doughboys forgot some of war’s hardships when through the Simplex were shown the popular features behind the battle lines.

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THE LEADING HOSPITALS AND INSTITUTIONS are now using Simplex to assist in bringing back to normal health those boys whose bruised bodies and clouded minds are the result of shrapnel and shell-shock.

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THUS—being recognized by the Government, the Military Authority on land and sea, the finest theatres, the greatest producers, and the leading institutions, the Simplex is indeed the

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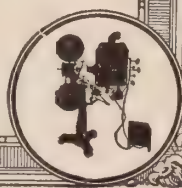
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No matter how good your negative may be if the prints are not properly made you fail in your object to please exchange, exhibitor or public.

While listening to the song of the laboratory solicitor remember that there's a difference between *promise* and *performance*, and that inferior goods are expensive at any price.

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There are reasons—
Come and see them.

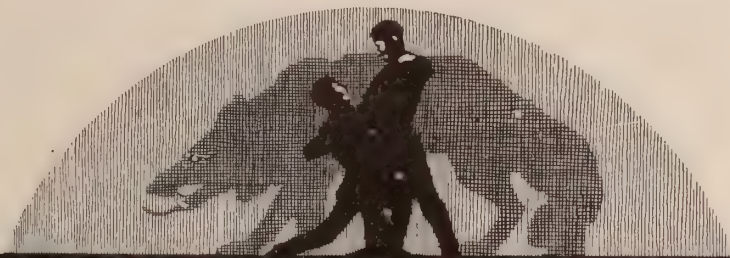


FEBRUARY 15, 1919

Motion Picture News

Reg. U. S. Patent Office

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With **HENRY WALTHALL**

By Louis Joseph Vance
Directed by Irvin V. Willat

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Put on a Mrs. Charlie Chaplin MILDRED HARRIS Week

and simply multiply your big Mrs. Charlie Chaplin Day by Seven %

Increase your attendance—cut your advertising cost—*net* more than you ever netted in any seven days before. Your Mrs. Charlie Chaplin Week will pack them in for seven days in succession for an advertising cost but little more than the cost of a one-day run. *That's business!*

Five Productions
Five Lois Weber Successes
"Borrowed Clothes" "The Price of a Good Time"
"For Husbands Only" "The Doctor and the Woman"
"When a Girl Loves"

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

Adolph Zukor presents

Marguerite CLARK



in

"Mrs. Wiggs of the Cabbage Patch"

A Paramount Picture

Founded on the novel by Alice Hegan Rice, and the dramatization by Anne Crawford Flexner. Scenario by Eve Unsell. Directed by Hugh Ford.

A STORY OF STORIES

A tale that the whole world
has wept and laughed over

A tremendous seller as a novel
An instant success as a play

A triumph for Marguerite Clark
in a Paramount Motion Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Thomas H. Ince Presents

Charles RAY



"in The GIRL DODGER"

A Paramount Picture

By J. G. Hawks. Directed by Jerome Storm. Photographed by Chester Lyons.

Supervised by Thomas H. Ince

He's Afraid of the Chorus Girls!



BUT he *has* to entertain them and make them think he's a devil of a fellow. That's the contract.

Then comes Anita Graham, beautiful and charming.

"Another chorus girl!" says the Girl Dodger. "Watch me show her that I'm a man-about-town!"

And he does!

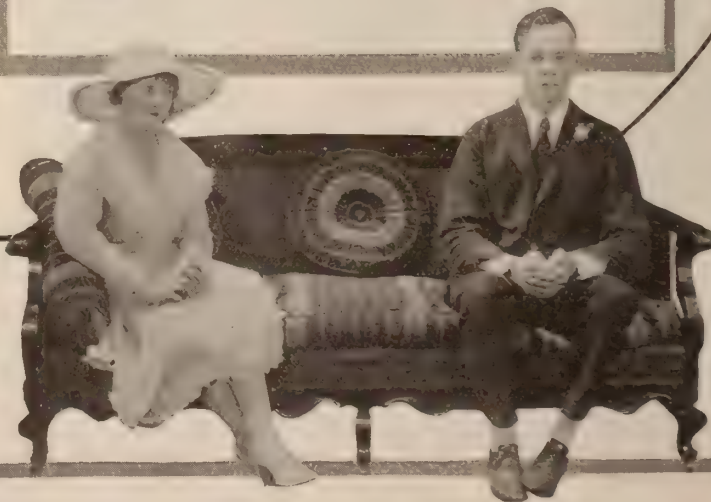
Such complications! Such laughs!

Charles Ray in the funniest picture he ever has made.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Pres. CECIL B. DE MILLE Pres. General
NEW YORK



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Paramount-Airbuckle

~ COMEDIES ~



Hey, Fatty!

ARE you *human*? Folks are beginning to believe you're not.

They don't believe any *human* being could turn out, month after month, such bundles of uproarious laughs as you do.

And every bundle bigger and better. Is there no bottom to your laugh mine?

How do you do it, "Fatty"? Are you a wizard? Or are you just a genius?

Whatever it is, keep at it. You have the public with you so strong that every time a theatre advertises "'Fatty's' here today," the whole town is there, too.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPHE ZUKOR, PRES. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General





*A Super
Production
of one of the
Greatest Stage
Successes in
Dramatic History*

Albert E. Smith presents

ALICE JOYCE
in
"THE LION
AND
THE MOUSE"

From the Famous Frohman Stage Success
of the Same Title

By CHARLES KLEIN

Directed by Tom Terriss

As a stage production,
"THE LION AND THE MOUSE"
brought *millions* of dollars into theatre box-offices.

As a screen production,
"THE LION AND THE MOUSE"
will make new records in *your* box-office.



VITAGRAPH

*The Stage
Play Set the
Whole World Talking.
Picturized, it
Actually Gains in
Dramatic Intensity*



ALICE JOYCE in "THE LION AND THE MOUSE"

Your Patrons Know
"THE LION AND THE MOUSE"
as one of the greatest dramatic successes of all time

THEY are waiting to see
Vitagraph's super-pro-
duction of this classic. It
is a feature of features that
will first *get them in*, then
hold them, then make them
talk about it.

Supporting Miss Joyce in

this greatest of all modern
dramas is a notable cast
which includes Anders
Randolf, Conrad Nagel,
Templer Saxe, Henry
Hallam, W. H. Burton,
T. W. Carleton, Mona
Kingsley and Jane Jennings.



VITAGRAPH

Albert E. Smith, *President*

WANTED

**Another Big Special Attraction That Will Equal
the Record Breaking Box Office Business of**

WANTED

**HARRY
RAPF'S
TREMENDOUS
HIT**



**STARRING
BEAUTIFUL
ELAINE
HAMMERSTEIN**

FOR MURDER

**The Remarkable Success of This Powerful S. Jay
Kaufman Drama is the Talk of the Film World**

**Bookings Placed by
INDEPENDENT SALES CORP.**

**Distributed Through
FILM CLEARING HOUSE, Inc.**

Foreign Rights Controlled by APOLLO TRADING CO., Longacre Theatre Bldg., N. Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



SELECT  PICTURES

LEWIS J. SELZNICK
presents

CONSTANCE
TALMADGE
in
"ROMANCE
and
ARABELLA"

BY WILLIAM J. HURLBUT
Scenario by Edith Kennedy
Directed by WALTER EDWARDS

What More Can Anybody Say?

BUNNY PHOTOPLAY THEATRE

GILBOURNE & HARTSTALL CO.
OPERATORS

314 FLATBUSH AVENUE

BROOKLYN, N. Y.,
January 21st, 1918.

Mr. Carey Wilson,
Effano Film Exchange,
729 - Seventh Ave.,
New York City.

Dear Mr. Wilson:-

As you know I have operated the Bunny Theatre for six years.

I don't run serials - as a rule

But Saturday I ran the first episode of the Houdini serial "The Master Mystery".

I did the largest days business in the history of the house that day.

Can I say any more?

Gratefully yours,

BUNNY THEATRE,

Per

J. N. Hartstall

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices: 118 East 41st St., New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Goldwyn Pictures



Samuel Goldwyn
presents

PAULINE FREDERICK

in *The Woman on the Index*

*From the successful play
by Lillian Trumble Bradley and George Broadhurst*

Directed by Hobart Henley

The first powerful and eagerly awaited production in her Goldwyn Star Series. It will take rank immediately as "the biggest Pauline Frederick screen drama of the past two years," which means that it stands with the best she has ever achieved. Every exhibitor will give "The Woman on the Index" extra playing days because it is certain to attract unusually heavy patronage.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

**FORD EDUCATIONAL
WEEKLY**

Serving the Smaller Theatres Quickly, Goldwyn's Policy for the FORD EDUCATIONAL WEEKLY

IF you, the exhibitor, have a small theatre in a neighborhood or a small house in a little town, you have to wait a shorter time to get the fresher, newer releases of *The Ford Educational Weekly* than you have ever waited for any other screen attraction.

Henry Ford has a tremendous faith in the small American city and little town. He knows that the seat of the best there is in America is in such places. He proves his feeling for the little communities by buying an unheard-of, but sound and healthy country weekly newspaper to build up its vocal power until it reaches a million subscribers a week.

We are carrying out his ideas when we seek 2,000 more small town exhibitor-customers in the month of February for *The Ford Educational Weekly*. We have the prints at hand to serve this number of new accounts promptly and efficiently.

The Ford Educational Weekly gives a screen picture of your kind of people and ours; of America and Americans in their bigness and fineness; of people doing the vital, imaginative things that make us lead all the peoples of the world.

The newest issues of the Weekly ahead are these:

- Feb. 2: "Carrying Old Glory to the Seven Seas," The Story of Hog Island Shipyards.
- Feb. 9: "Canada's 'Mountain of Tears'" Mt. Edith Cavell.
- Feb. 16: "Where 'The Spirit That Won' Was Born."
- Feb. 23: "Rough Stuff."

FITZPATRICK
and McELROY
Chicago

Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City

In All America

No exhibitors overlook booking and playing a *real winner* just as quickly as producer or distributor can lay down prints in exchanges. This eagerness is evidence of the sound commercial judgment of the country's most successful showmen.

Everywhere exhibitors have learned—chiefly through other exhibitors who have played it—that there is a powerful melodramatic special attraction that is drawing big business into box-offices

ZANE GREY'S

Great Story.

The BORDER LEGION

Starring

Blanche Bates

and Hobart Bosworth

Directed by T. HAYES HUNTER

This thrilling action-drama of Golden California in the lawless days of '49 immediately was signed up and is now being played to capacity patronage in theatres like these:

Strand, New York City
Rialto, Washington, D. C.
Strand, Washington, D. C.
Poli's, Springfield, Mass.
Symphony, New York City
Ogden, Ogden, Utah.
Isis, Denver, Colo.
Savoy, Syracuse, N. Y.
Temple, Oil City, Pa.
Liberty, Canandaigua, N. Y.

Strand, Atlanta, Ga.
Poli's, Bridgeport, Conn.
Poli's, Hartford, Conn.
Poli's, New Haven, Conn.
Poli's, Waterbury, Conn.
Olympic, McKeesport, Pa.
Home, Rochester, N. Y.
Rialto, Columbia, S. C.
U. S. Garden, Elizabeth, N. J.
Amusu, Elmira, N. Y.

Instantly this production has been welcomed as a large city and small city attraction. Every Goldwyn manager is ready to let you convince yourself in our own projection room or in your own theatre. Two weeks from now you will have to wait for playing dates—that's how fast it is being signed up.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street

New York City

CAPITOL COMEDIES

Comedies That Maintain Their Standard of Quality

CAPITOL COMEDIES get plenty of fine, hearty laughs decently. They contain intelligent humor of the kind that finds its place in the lives of millions of normal people.

They strive for and attain natural instead of forced humor. You will find this proved in the new series of six consecutive releases with "Go-Get-'Em Potts" as the novel hero—each release separate and distinct; not dependent upon the one before or the one to follow.

"Smiling Bill" **PARSONS** in **CAPITOL COMEDIES**

26 a Year Every Second Monday

is a weekly star visitor in 3300 of the best American motion picture theatres. He has only one comedy rival in the volume of patronage to which he plays.

He is welcomed everywhere by audiences and liberally advertised by exhibitors because they have found that his style of fun-making draws people again into their theatres for relaxation.

Be sure and tag on to your newspaper advertising: "Today! 'Smiling Bill' Parsons in a lively Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President
16 East 42nd Street New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



*"Bucked the Two Biggest Male Stars of the Screen
and Whipped Them for Patronage."*

THIS is what Fred J. Hartwick, manager of the Strand Theatre, Taunton, Mass., did with Louis Bennison in "Oh, Johnny!", the first picture of a brand new screen star. The words are his own, not ours.

Mr. Mason, manager of the Lyric Theatre, Pittsburg, Pa., booked this production for a repeat date in the same house four days after its first run and on the strength of its double success signed up his company's houses in West Virginia towns.

Everywhere he has played Louis Bennison is a big bet—a natural, liked and applauded personality. He will continue his success throughout his Star Series of six productions, distributed exclusively through the Goldwyn organization. We caution you to watch his second

Betzwood Film Company's presentation of
LOUIS BENNISON
 IN
Sandy Burke of the U-Bar-U

By J. Allen Dunn

Directed by Ira M. Lowry

Released everywhere February 23.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

You are wasting your opportunities if YOU ignore advertising.



HENRY LEHRMAN

Producer of
Every

SUNSHINE

Comedy to
Date

Announces

Twelve Two Reel Comedies
Under the Name
of

LEHRMAN COMEDIES

LOS ANGELES, CALIFORNIA

Some One Remarked, "Any Old Feature Can Pack Them in and Break Records on SUNDAY." Here is Some Good News About the MONDAY and Other WEEK Days' Business.

ANITA STEWART IN VIRTUOUS WIVES IS ACCOMPLISHING OVER SEVEN THOUSAND

Persons Paid Admission at the Strand Theatre, Providence, R. I., **MONDAY**, Jan. 28. And Monday Is a Bad Day in Providence.

Manager Thomas, Rialto Theatre, Omaha, Wires as Follows:

SUNDAY WE HAD A TURNAWAY BUSINESS, BUT ON **TUESDAY** THE CROWDS MOBBED THE THEATRE AND STOOD in LINE FOR A BLOCK AND A HALF LONG ALL DAY. I SMASHED ALL RECORDS WITH ANITA STEWART, EVEN THE RECEIPTS ON **SHOULDER ARMS WERE BEATEN** HAD TO HOLD VIRTUOUS WIVES EXTRA DAYS

Here Are Some Small Towns. I Will Tell You About a Larger Number, Later On.

Duncan, Sioux City, Iowa: Had to Hold Stewart **3 Extra Days**. Second Feature Since I Managed Theatre That Would Stand a Week's Run Here.

Germain, of Lincoln, Neb.: Just Finished Playing Anita Stewart in Virtuous Wives. **BROKE THE HOUSE RECORD FOR THE YEAR OF 1918.**

All First National Exchanges Have Extra Prints for the Skeptical Exhibitor Who Has Not Booked It and for Those Who Demand to Hold It Longer Than Originally Booked.

Sincerely Yours,
LOUIS B. MAYER, *President*,
Anita Stewart Productions,
2 West Forty-fifth Street, New York.

N. B.—It's Taking a Long Time to Produce A MIDNIGHT ROMANCE, But It's Worth Waiting For.

EXHIBITORS MUTUAL

Billie Rhodes in "HOOP-LA"

Presented by
NATIONAL FILM
CORPORATION
OF AMERICA

Bessie Barriscale in "A TRICK of FATE"

Presented by
B. B.
FEATURES
INCORPORATED

A POWERFUL DRAMA WITH
AN ODD TWIST



MARTIN JOHNSON'S "CANNIBALS OF THE SOUTH SEAS"
BILLIE RHODES in "THE GIRL OF MY DREAMS"
HENRY B. WALTHALL in "AND A STILL SMALL VOICE"

WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"
SESSUE HAYAKAWA in "BONDS OF HONOR"
BESSIE BARRISCALE in "ALL OF A SUDDEN NORMA"

COMING "WHAT EVERY WOMAN WANTS" WITH GRACE DARMOND

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

"Adaptation of Stage Success Goes Over Big in
Film Form," says Wid. of This Superb Feature!

A. H. Woods presents

FANNIE WARD in COMMON CLAY

the prize play by Cleves Kinhead.

"Strong in heart interest, well produced throughout, and
altogether of genuine, special caliber." Wid's. Jan. 25

7 parts

Produced by ASTRA Directed by Geo. Fitzmaurice Scenario by Ouida Bergere

PATHE
DISTRIBUTORS



"A good example of what can be done with a good star, a good story and a good production," says the Morning Telegraph of

FRANK KEENAN

in the extra selected photoplay

TODD OF THE TIMES

"Far above the average," says Variety; "Fine vehicle for Keenan," says the Trade Review. "Many comedy situations throughout draw good laughs," says M. P. News, "Comedy is excellent," says the M. P. World.

Story by Jack Cunningham and John Lynch Directed by Eliot Howe
Produced by Robert Brunton Co.

PATHE
DISTRIBUTORS



EXTRA SELECTED

FRANK KEENAN

PHOTOPLAY

French Pictorial Service
presents
IN ALSACE-LORRAINE



A one reel picture showing the entry of the victorious French army into the provinces once lost but now gloriously regained.

An event which has captivated the imagination of the world is wonderfully portrayed, with all its heart throbs and its picturesque and impressive display of martial strength.

Photographed by the Cinematographic Division
of the French Army

PATHE
DISTRIBUTORS

**Booked by New York's
famous Rialto Theatre
for one solid year —**

**HAROLD
LLOYD
COMEDIES**

Quality tells!

**One one reel comedy every
week beginning March 9th.**

Produced by Rolin

**PATHE
DISTRIBUTORS**

Made In America

"Sis, let's hurry! I want to get in there!

'MADE IN AMERICA'

is great! Why, every scene is exactly as it was *over here* and *over there*. All my 'pals' are in it and they are seeing it just as regularly as I am."

"MADE IN AMERICA", Mr. Exhibitor, is a series in eight episodes. It will give your house *prestige* and build up its *patronage*. That means *additional* and *dependable* revenue.

RELEASED FEBRUARY 16th.

Made In America
OVER SEAS
TO VICTORY

Produced by **ASHLEY MILLER**
with the Co-operation of the Government

Publisher and Distributed by the W. W. Hodkinson Corporation through Pathe' Exchange, Incorporated

It's Ready Now!

Another William Farnum winner is ready for you—the biggest picture he's done since "Les Miserables"!

Book

William Farnum

in

THE MAN HUNTER

Directed by Frank Lloyd

Book STANDARD PICTURES now and capitalize William Farnum's popularity.

F O X
FILM CORPORATION



FOUND!

Book It Quick!

Three great fights—terrific struggle of man chained in hold of sinking ship—life in London's slums—that's an inkling of the "pull" of

William Farnum

in

THE MAN HUNTER

a William Fox picture

the thrilling story of a strong man's long pursuit of a friend who betrayed him.

F O X
FILM CORPORATION



SAVED!



TEDDY



FUN FOR THE KIDDIES AND THEIR DOG

Join in the Chorus!

Don't let the other fellow hog it all! Take some of the profits yourself! Get in on the good things—the *big* things—that are making motion picture history.

Book

Jane and Katherine **LEE**

the Fox Baby Grands

in

Smiles

Directed by A. E. Gillstrom

the uproarious story of two little imps whose innocent pranks upset a real serious love affair.

EXCEL PICTURES

F O X

Film Corporation

More Free Advertising Is Being Given

Captain Bud FISHER'S

ANIMATED CARTOONS

through daily use of cartoons in newspapers than is being received by any other motion picture feature. Released by FOX FILM CORPORATION. See THE BEARDED LADY at any Fox Exchange, or ask these first-run houses how good MUTT AND JEFF are:

Theatre and City
Rialto, New York
Cherokee, Louisville
Rialto, San Francisco
Liberty, Portland, Ore.
Colonial, Seattle
Strand, New Orleans
White Eagle, Toledo
Strand, Washington
Wells, Norfolk
Hippodrome, Baltimore
Fenway, Boston
Blue Mouse, St. Paul
Shea's Hippodrome, Buffalo
Boston, Chicago
Idle Hour, Kansas City
Dreamland, Oklahoma City
Miller's Garden, Los Angeles
Bonita, Atlanta
Star, Nashville
Regent, Rochester, N. Y.
Liberty, Columbus
Savoy, Philadelphia
Majestic, Pittsburgh

Theatre and City
Regent, Scranton
Strand, Tacoma
Crown, Mobile
Grand O. H., St. Louis
Colonial, Cincinnati
Savoy, Syracuse
Odeon, Birmingham
Alhambra, Indianapolis
Family, Worcester
Odeon, Savannah
Fine Arts, Chattanooga
Strand, Erie, Pa.
Sun, Omaha
Colonial, Reading
Eber's, East St. Louis
Edison, Sacramento
Strand, Tampa
Lyric, Fall River
Olympia, Cambridge
Empire, Portland, Me.
Rands, Troy
Bijou, Jamestown, N. Y.
Royal, Rockford, Ill.

Theatre and City
Apollo, Dayton
Majestic, Springfield, O.
Liberty, Cleveland
Idle Hour, Ft. Wayne
Hickory, St. Joseph, Mo.
Palace, Wichita
Cabrillo, San Diego
Liberty, Dubuque
New Empire, Montgomery
Strand, Jersey City
Life, Meriden, Conn.
Olympic, Altoona, Pa.
Royal, Des Moines
Victoria, Harrisburg
Empress, Springfield, Ill.
Globe, Richmond, Va.
Claremont, Oakland, Cal.
Rialto, Butte, Mont.
Broadway, Charlotte, N. C.
Dixieland, Charleston, S. C.
Colonial, New Bedford
Olympia, Lynn
Clinton Square, Albany

Theatre and City
Auditorium, South Bend
Lyric, Covington
Liberty, Youngstown
Hippodrome, Joplin
Strand, Pasadena
Poli's, New Haven
Star, Paterson
Liberty, Bridgeport
Class A, Spokane



Don't Be Misled

There is only one Famous Roosevelt Drama

—and that's it

The one Colonel Roosevelt authorized and approved. The one he lent his Name to because he wanted it to benefit charity.



All the biggest attractions are plagiarized

Competitors want to get in on the big money

The McClure Roosevelt Picture is released in some territories under this title—

“The Fighting Roosevelts”

In other territories where for Political and Sentimental reasons a more familiar title is best it will be advertised

Under the NEW TITLE

The Famous Roosevelt Picture

“OUR TEDDY”

A Stirring Romance of American Life

Laughs! Thrills! Cheers!

A Film Folks Will Enjoy!

This is the Production the Press, Schools, Boy Scouts, Charitable Organizations and Colonel Roosevelt's friends will support

because he wants it to help war charities

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers

Wid's Says: "The drawing power of this Film is unquestioned."

Wid's DAILY

Sunday January 26, 1919

13

Narrative of Roosevelt's Life is Incomplete But Has Good Points

McClure Pictures, Inc., presents
"THE FIGHTING ROOSEVELTS"
 First National Exhibitors Circuit.

DIRECTOR William Nigh
AUTHORS Charles Hanson Towne and
 Porter Emerson Browne.

AUTHORIZED BY Theodore Roosevelt
CAMERAMEN R. Schillinger and Chas. J. Davis
AS A WHOLE Should attract admirers of
 the late ex-President, the earlier phases of
 whose career are sketched.

STORY Narrative, but no attempt at drama;
 main purpose is to bring out the versatile
 personality of Roosevelt as a young man.

DIRECTION Allows action to drag at times,
 but generally successful in keeping the pic-
 ture entertaining.

PHOTOGRAPHY Fair, some scenes a bit hazy.

LIGHTINGS Lack variety

CAMERA WORK Nothing out of the ordinary

PLAYERS Remarkably good types for
 Roosevelt as a boy, as a young man and at
 the time he became president. The actors
 taking above roles are Francis J. Noonan,
 Herbert Bradshaw and E. J. Ratcliffe.

EXTERIORS Some pretty scenes, but for
 the most part they don't figure much.

INTERIORS Answer the purpose

DETAIL Titles a trifle long; good effect at
 close with stars as a background for Roose-
 velt and his sons.

CHARACTER OF STORY May be classed
 as pictorial biography.

LENGTH OF PRODUCTION About 6,000 feet

As a portrayal of ex-president Roosevelt's varied and
 intensely interesting life, this leaves something to be
 desired, in that it passes over many of his most im-
 portant activities both as a man and as a statesman.
 On the other hand it is liable to prove interesting to
 many hundreds of thousands of Americans who know
 only in a fragmentary way about Roosevelt's early days,
 during which he developed the strength and knowledge
 which later on made him a dominating personality.
 Those who expect to see the former president reacting
 scenes in which he was the leader will be disappointed.

for he appears personally in only occasional flashes such as
 have been made familiar through news weeklies. There
 is practically nothing indicative of what he accomplished
 during the past ten or twelve years, either as a politician
 or an explorer.

The producers were fortunate, however, in securing
 admirable types to impersonate Roosevelt, first as a boy,
 then as a young man who goes hunting in Maine and later
 to the west in order to recover his health, and finally as
 the vice-president, becoming the chief executive after the
 assassination of McKinley. In conveying the characteris-
 tic mannerisms of the former president, the actors selected
 were notably successful. There is characterization with-
 out any indication of burlesque, which would be fatal to
 a subject of this kind.

The narrative is simple and in some passages, aiming to
 reveal the kindly nature of the plain folk whom Roose-
 velt numbered among his friends, borders on sentimental-
 ity. After a few preliminary scenes the rising New York
 politician goes to Maine, where he is idolized by an old
 guide and his family; then to the west where in his
 quietly assertive manner, the tenderfoot proves his worth
 among the cowboys. Much is made of these scenes, more
 in fact than they seem to justify in consideration of the
 wealth of material offered by the subject.

The episodes are strung together rather loosely and as
 they advance, with wide lapses in time, to the point where
 Roosevelt becomes a national figure, the effort seems to
 be to emphasize his wisdom in the selection of young men
 who later take a leading part in the country's affairs.
 For instance, quite a bit is made of the friendship be-
 tween the former president and Leonard Wood, his right
 hand man during the Spanish-American War when the
 Colonel organized his Roughriders. To bring out this
 phase of history more strongly, there are a few brief
 battle scenes representing the Colonel and his cowboys
 at San Juan Hill.

Pershing also is introduced as a young lieutenant of
 great promise, and Real Admiral Simms as the man des-
 tined to be instrumental in making the American Navy
 what it is today. The apparent argument is that whatever
 has happened, Roosevelt, directly or indirectly has had a
 guiding hand in shaping the policies of the nation. It is
 unfortunate, however, that the later, and certainly more
 vital years of the country's history have been passed over
 so casually.

Advertise Big in a Popular Way and You Are Sure

Box Office Analysis for the Exhibitor.

The drawing power of this film is unquestioned. Roose-
 velt is admittedly the most picturesque figure in all
 American history, and his death, instead of diminishing
 interest in the career of our most vivid American, is likely
 to increase the number of those who want to know more
 about his personality and the incidents of his career.

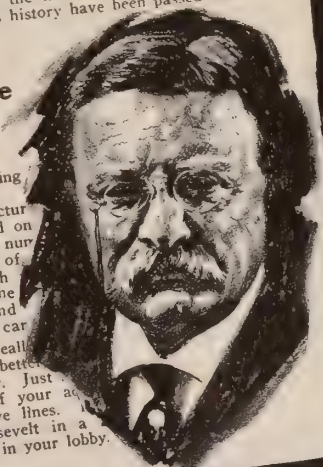
To be quite fair with your patrons, I wouldn't promise
 that this is a complete story of the ex-president's life,
 or do anything to indicate that he himself is the chief
 actor in the film. It shouldn't be necessary to resort to
 false statements in order to draw a crowd.

You are justified, however, in announcing an authorized
 version of Roosevelt's life and works and in boosting it
 on the score that it is the first thing of the kind presented.
 Also, you are safe in feeling that none of the late ex-
 president's most devoted admirers will be offended by the
 interpretation given of their hero. First National has

issued a herald containing
 you might find useful.

This is the type of pictur-
 tise' in newspapers and on
 audience not generally nur-
 Naturally, the method of
 somewhat by the death
 be possible to get the
 izations on the ground
 film portrayal of the car

Try to find some really
 dent, the larger the better
 feature in your lobby. Just
 necessary that all of your ad-
 dignified, conservative lines.
 photograph of Roosevelt in a
 should have a place in your lobby.



Distributors

FIRST
 NATIONAL
 EXHIBITORS
 CIRCUIT

Theodore Roosevelt at your Theatre

A STATE RIGHT PRODUCTION THAT COMES ONCE IN A DECADE

"ONCE TO EVERY MAN"

A screen version of Larry Evans' fighting novel starring
JACK SHERRILL and MABLE WITHEE

Within one week after our notification to the trade the following territories were sold:

Greater New York, to Merit Film Corporation, 126 West 46th St., New York.
New England States, to the Major Films, Inc., 10 Piedmont St., Boston, Mass.
Michigan, to Arthur S. Hyman Attractions, Film Bldg., Detroit, Mich.
Foreign Rights, to J. Frank Brockliss, Inc., 729 7th Ave., New York City.

These are the deals where contracts were signed and the full purchase price paid down. We have several deposits from buyers in other territories.

THE REASON WHY

"It was worth a long wait to receive 'ONCE TO EVERY MAN.' One of the best 'fighting' pictures ever turned out. Starts with a fight and ends with one—with many 'punches' in between. One of these virile stories based on the element of struggle, one of the surest fundamentals that a picture could have. The fights in 'ONCE TO EVERY MAN' have never been equalled on the films."—*Motion Picture News*.

"Has appeal for any sort of a crowd. Holds interest all through. Will be assured a favorable reception in all classes of theatres. A sympathetic story with suspense that during the fight sequences will figure as the most memorable passages in films. A promising box office proposition. You don't need to worry about folks not liking the picture."—*Wid's Magazine*.

"It's a stand-up-and-fight picture, a type of entertainment that will interest every class of screen followers. The best possible measure of entertainment."—*Moving Picture World*.

"The exhibitors and 'fans' alike will vote this an excellent screen entertainment. Particularly impressive in its human interest."—*New York Telegraph*.

"'ONCE TO EVERY MAN,' a strong Frohman super feature. Should meet with the approval of the picture loving public and divulge itself as a lucrative morsel for exhibitors. The picture should be billed as a very special feature."—*Exhibitor's Trade Review*.

"'ONCE TO EVERY MAN' is a picture that is all fight, fight split 50-50 between mental and physical states. Before long you are fighting with Jack Sherrill—doing the battle with his enemies just as he is doing the battles with them. You thrill to his every action."—*Photoplay Magazine*.

"'ONCE TO EVERY MAN,' the Frohman Amusement Corporation's latest special, carries a punch in each reel with a knockout wallop in the final episode. A clean, wholesome photo-drama that will thrill and entertain all and offend none."—*New York Review*.

AND OUR REVIEW

We guarantee this a smashing production that will repeat more often than any picture made in years.

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

Times Building, New York

A significant criticism-

Laurence Reid says in The New York Review

"Faith," with Bert Lytell, Is Quite the Finest Picture He Has Seen in Ages

Is Even Better Than This Star's Other Recent Release, "The Spenders," Which Reached a Very High Water Mark—Lytell's Natural Method Should Be Studied by Stage Screen Heroes.

There is no denying the fact that Bert Lytell is about the luckiest individual upon the screen when it comes to the standard of excellence which his pictures have maintained the past year. His last previous feature, "The Spenders," was so meritorious in every way that we thought it could not be surpassed. But along comes a new offering, "Faith," that is so wholesome in its philosophy, so real in its humanity and so fine in its appeal, and above all, so splendidly produced, that it clearly outshines its predecessors and stands conspicuously as a work of art.

Mr. Lytell is truly uplifting screen dramaturgy with his contributions, for aside from the high standard of his stories, his personality reveals itself with ever-increasing lustre. There is one actor who is an artist in the sense that he always appears natural and convincing. He never indulges in heroics to gain his points, but seems like your fellow clubman, your boon companion, your pal—in fact he resembles the person in the street so carefully that he keeps his balance.

The attitudinizing player may well emulate him and gain better recognition and a credited intelligence, and, moreover, left the calibre of his photoplay if he follows this suggestion.

The theme of "Faith" is so simple and so prodigal with truth that it is a wonder it hasn't been thought of before. Here is the motion picture very nearly at its best, for the human note is so vivid and poignant and brought out in such an artistic way that the most captious critic of the screen can give

THE CAST.

George Farrelly.....Bert Lytell
Charity Garvice.....Rosemary Theby
Martha Owen.....Edythe Chaman
Abner Harrington.....Edwin Stevens
Mrs. Harrington.....Nancy Chase

Story by.....Richard W. Child
Scenario by.....

George D. Baker and A. G. Kenyon
Directed by.....Charles Swickard
Produced by.....Metro

it nothing else but the sincerest praise. There are no plot complications to annoy you; in fact, it moves along serenely and scores for its simplicity and adherence to truth.

The story is, indeed, as quiet as its setting and goes to prove that pictures are not dependent upon the element of action for their support. The characterization is so true and the conversation that is carried on so emphatic and natural, that the picture rouses an interest that is splendidly maintained to the end. Just think of three or four people carrying on a drama of life without scarcely moving from their tracks. Such a feat spells art. It must also spell something mighty close to humanity.

The picture clearly lives up to its title in that it establishes faith as one of the foundations of society. The hero is a bank clerk, who, by force of circumstance and environment, plods along with little initiative. He has never known romance or the pleasures that come to people who are better situated in the scheme of existence. But a boyhood sweetheart renews her old-time friendship and in a measure succeeds in penetrating beneath his reserve. The

young man has not lost his sense of proportion during his slavery in the bank and so he permits himself to bask in the radiance of the girl's personality.

She unfolds a story about their former school teacher who has ever continued to hold them in her affection, particularly the hero, since his father had been her fiancé in the springtime of her life. The kind teacher, now old and blind, has maintained her faith in her former pupils, the girl showing a good heart by looking after her in her declining years. However, the heroine has a special mission in seeking out her childhood friend, for the old lady has a premonition that everything is not right with him and that he, particularly, needs to be "mothered."

She thinks he is a thief and wants to restore him to honorable society by revealing her faith in his better nature. Consequently a plan is formulated to humor the old lady that her intuition is correct. The scene attending the confession is poignantly pathetic. The scheme works, but the surprise is that the hero is a thief after all. And so he restores the stolen property to the bank through the faith of the two women that he is sincere at heart. His employer also reveals a faith in his honesty by rewarding him with a more lucrative position. The property had been left in a conspicuous place for no other purpose than to provide a test.

Rosemary Theby as the girl, Edythe Chapman as the school teacher, and Edwin Stevens as the banker give fine performances. "Faith" will endure when many spectacular things are long forgotten.

LAURENCE REID.

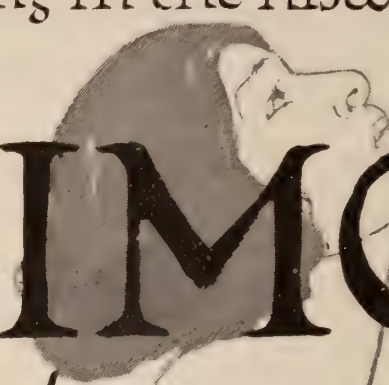
Tremendous Popularity is coming to
BERT LYTELL
Metro Pictures Corporation

Put yourself in her place.

If you were young, eager and vibrant with life, and you were caged like a bird with four gloomy walls between you and the sunshine -

If you knew nothing of books and still less of people, if you had never even seen a woman or a man other than a half crazed old grandfather - and then, if suddenly, out of the fog there came the light, piercing the gray of your fantastic life, with hope and love in it - what would be your emotions?

In the greatest instance of emotional and interpretative acting in the history of the screen.



NAZIMOVA

lives, this human drama in

OUT of the FOG

which as "CEPTION SHOALS" by H. Austin Adams was her great stage success.

Directed by ALBERT CAPELLANI, *Scenario by* June Mathis

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

In a new character The star of a thousand moods

You saw her as the fascinating girl,
of the French studios in "Revelation"

You saw her as Romany's light
hearted daughter in "Toys of Fate"

You saw her as the wild child of the
desert in "Eye for Eye"



and now in OUT of the FOG

surrounded by a cast of only
4 principal characters you see
a new, a strange, a whimsical and
amazingly different

NAZIMOVA

New York Opening run, RIALTO Theatre, FEBRUARY 9th

NAZIMOVA PRODUCTIONS
DISTRIBUTED EXCLUSIVELY BY METRO PICTURES CORPORATION
MAXWELL KARGER DIRECTOR GENERAL

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Not since Bret Harte wrote "Outcasts of Poker Flat" has there been given to fiction or the drama a story so picturesque, so unreservedly different and unconventional as this, the newest Metro All Star Series Production.

It's the story of a bad girl who is bigger and better and finer than most of the girls you ever saw.

It's
**EDITH
 STOREY**
in
**AS THE SUN
 WENT DOWN**

*Adapted by George D. Baker
 from his stage drama of the
 same name and directed by
 E. Mason Hopper in 5 acts.*



RELEASED BY
METRO
 FEBRUARY
 TENTH

Any one of these five would make a picture draw—

The Trade-Mark	- - - -	SELZNICK PICTURES
The Star	- - - -	OLIVE THOMAS
The Play	- - - -	UPSTAIRS & DOWN
The Director	- - - -	CHARLES GIBLYN
The Co-operation	- - - -	NATIONAL ADVERTISING



THERE WILL BE
EIGHT LIKE THIS
IN THE YEAR.

HAVE YOU
WRITTEN FOR
A FRANCHISE?

SELZNICK PICTURES
Corporation

MYRON SELZNICK, President
CHAS. GIBLYN, Director Gen.

501 FIFTH AVENUE, NEW YORK

Circulation

Reader Interest

Service to the Reader

Service to the Manufacturer

- ¶ The four points that should decide for you the spending of every advertising dollar.
- ¶ The four points in which Motion Picture News dominates the field.
- ¶ If you believe us — be honest with yourself in spending your advertising dollars.
- ¶ If you don't believe us — *make* us prove it.
- ¶ *Make* us show you!

Any interested advertiser can earn our gratitude by calling at the office and saying: "Show me! Prove it to me!"

Just

SAMPLES of WIRES — ^{AND} A FORECAST

Boise, Idaho.

Broke all records beating
The Barrier by sixty per cent
and The Spoilers by one hundred
per cent in receipts & attendance.

*Herman T. Brown
Majestic Theatre.*

Dustin
Farnum in
**The Light of
Western
Stars**

San Francisco Cal.

Kitty Gordon opening in
ADELE at our Tivoli theatre
proved her value as a drawing
card beyond all doubt. Theatre
packed from noon till eleven p.m.

*Turner & Dahnken
Tivoli Theatre.*

Kitty
Gordon
in
'ADELE'

*From ADELE BIENEAU'S
THE
NURSE'S STORY*

A Forecast

It is one of the very best
productions I have ever
appeared in. It will make
me many new friends.

Dustin Farnum

Dustin
Farnum
in
**A MAN IN
THE OPEN**

Released

FEB. 23

United Picture Theatres of America Inc.

1600 Broadway

J.A. Berst, pres.

New York.

Mr. Exhibitor:

Watch for announcement of trade showing



HARRY MACRAE WEBSTER'S Gripping Drama

"RECLAIMED"

PORTRAYING

A FIGHT FOR A SOUL BETWEEN LOVE AND HATE!

WITH

MABLE JULIENE SCOTT

AND

Directed by
Harry MacRae Webster

NILES WELCH

From the pen of
Richard Field Carroll

PRESENTED FOR THE OPEN MARKET BY
ALPHA PICTURES INC.

126 WEST 46TH STREET N.Y.

BRYANT 6314

BERNARD H. MILLS ... Sales Manager

STATE RIGHTS NOW SELLING

GO GET 'EM

THAT'S WHAT THEY SAY ABOUT
THESE TWO REEL PICTURES

ARE YOU



SHORT OF FEATURES OR—



DO YOU

—WANT SHORT FEATURES?

IF SO

WE CAN SUPPLY YOUR NEEDS



THEY'RE SURE MONEY MAKERS



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DETECTIVE STORIES

RAILROAD DRAMAS

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Look!

Sensational
Paper
on
Everything

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PHILADELPHIA
1314 VINE STREET

Don't Forget!

Feb. 3rd is
the date
of the
First Releases

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CAPITAL FILM COMPANY, Inc.
INDIANAPOLIS, IND.

IKE SCHLANK, President

THE FUNNIEST MAN ON EARTH

BILLY WEST

BULLS EYE FILM CORP.

729 SEVENTH AVENUE - - NEW YORK

Gaumont
News

AND

Gaumont
Graphic

ARE SHOWN IN THE
BEST THEATRES EVERYWHERE

WHY?

BECAUSE THEY ARE

THE NEWS REELS OF *REAL* NEWS

83 $\frac{1}{2}$

"I find the 'NEWS' here, the same as in Canada, the leading trade paper" writes H. B. Wright, Select salesman, from Seattle. "I have taken the trouble to ask and invariably receive the same answer: they all like the NEWS the best."

If any advertiser will put this same question to his travelling salesmen he will get *the same answer*—even to the extent of those exchange managers who recently voted more than 90% in favor of MOTION PICTURE NEWS.

And any advertiser—through this simple and easy investigation—will thereby save thousands of dollars for himself and his exhibitors—

—By concentrating his selling campaign in the one leading medium—

—*Instead* of spreading out copy in mediums that either don't reach the exhibitor or simply duplicate the one that surely reaches them all, and which they hold highest.

CONCENTRATE!

In its last seven issues MOTION PICTURE NEWS carried 83 $\frac{1}{2}$ more pages of paid advertising than any other picture trade paper.

Motion Picture News

Vol. 19 No. 7.

February 15, 1919

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WM. A. JOHNSTON, Pres. and Editor.

HENRY F. SEWALL, Vice-Pres.

E. KENDALL GILLET, Sec. and Treas.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Managing Editor, Robert E. Welsh; Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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FOUR GREAT CHAPLIN

RELEASES



First Showing of
New Prints
of These Great
Charlie Chaplin
Pictures:

SHANGHAIED *Released Feb. 15*

**A NIGHT IN
THE SHOW** *Released March 1*

THE BANK *Released March 15*

P O L I C E *Released March 29*

Screened Three
Years Ago
Now Just Like
New

ALL NEW PAPER

Will be enjoyed again
by all who see them

BOOKING NOW!

George Kleine System,
Distributors.

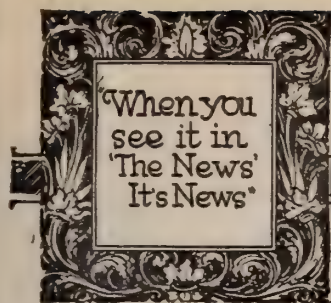
Representatives at All General Film Exchanges



Essanay
GEORGE K. SPOOR, PRESIDENT



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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 7

February 15, 1919



An Open Letter

To the Congress of the United States

Gentlemen:

THERE is a side to the motion picture of which, perhaps, you are unaware.

You know of films in connection with taxes, the Committee on Public Information, and the efforts of reformers under the guise of Federal Censorship to control the expression of art, literature, drama, news, etc., through motion pictures.

You know what motion pictures did to win the war which must have impressed you with the true status of the film; that it is a new agent of expression, with a scope beyond that of the public prints in influencing public opinion.

* *

TODAY, as we understand it, the minds of many peoples of Europe have been influenced against this country through active and poisonous war propaganda.

And where misinformation does not exist, there is a positive lack of information which, of course, will retard the progress of American goods in the new and greater trade expansion now facing us.

The work of the foreign branch of the Committee of Public Information was designed to correct the misinformation and lack of information.

Whatever results have been accomplished, the vastness of the work makes it apparent that it is far from complete; its vast importance makes it apparent that it must be continued.

Over and above all, perhaps, is this important element: we are fully aware of the great era of social and economic readjustment now facing the world. Bolshevism and kindred disorders must be ironed away. The world must be made as safe for democracy in peace as in war; and this country has definitely entered the world situation with the great end in view.

* *

ENLIGHTENMENT is needed, much enlightenment, a widely sustained campaign of education—if the truth about the United States, its exports, its government and its ideals of social progress are to be made clear to the world's inhabitants.

The motion picture is foreordained to be the prime agent in this campaign of enlightenment so greatly deserved from every commercial, economic and philanthropic standpoint.

This is beyond argument. There is much that can only be told by the motion picture; much that can best be

told; there are millions of people, unread, who can only be reached through the motion picture.

You, we take it, agree with these facts.

If so, then, you will be anxious to see many American features exported; to clear away needless obstacles now retarding their export.

You will want to do this in order to lend legitimate assistance to a single kind of American export goods, namely films themselves.

Still more you will want to do this because films are the veritable forerunners of many other classes of goods; they will have to pave the way by telling about these goods and in particular how they are to be used.

And still more you will want to do this in order that pictures of American life, happiness, ideals, social progress and government may carry their salutary lessons to the far corners of the earth.

* *

THERE are needless restrictions now hampering the export of American films.

Needless red tape can be and should be removed.

Shipping restrictions—we beg leave to call attention to the very small size comparatively of reels of film—should and can be removed.

American banks should hasten to facilitate international credit on films.

And finally the government of the United States should stand back of, take sympathetic interest in and lend every possible encouragement to the home production of motion pictures.

If the American picture is to go abroad then it must have a clear way; otherwise other than American pictures will fill this way, and in the end the home production of pictures will be stifled.

American production stands first today—this of its own enterprise. The American Government should help the American picture hold its own—this in the American Government's own best interests.

This we respectfully call to your attention—with the closing appeal that this is the aspect of the film worthy of your attention and not the fanatical effort of a few reformers who, through their frantic appeals for Federal Censorship, and in ignorance of the picture's true status and mission, seek to restrict it to their individual ideas of human life and expression.

Wm A. Johnston

Editorially Speaking:

Mr. McAdoo and the Stars

THE appointment of Wm. G. McAdoo as special counsel to the star combine is most interesting.

Good showmanship—is New York's quick verdict on this move by the stars.

Probably more advertising will follow than from any previous incident in the film business. It is good advertising, too, to couple pictures with a name which of late has stood second only, at home and abroad, to that of the President himself. And the appointment is an added and weighty indication that the stars really mean business.

We are in hopes, however, that the association of Mr. McAdoo, with the stars and with the industry at large, will be productive of much greater good.

Mr. McAdoo is much more than a lawyer, especially a lawyer whose sole concern is the making of contracts designed to secure big salaries regardless of all other considerations.

These other considerations will weigh heavily with him as an adviser to the stars, for he is a man who has handled big industrial and economic situations in a big way.

It will be clear to him, we believe, that it militates against good pictures to place star values so high that the biggest value of all—the story—is overlooked.

And he will also know that the placing of too high a monetary value on the star's services is disastrous to the stars themselves—to the business of their pictures.

For instance, the stars and their pictures will need advertising to the public. The stars will be greatly mistaken if they think the screen itself will continue to advertise them. They will need advertising badly; otherwise competing pictures, good pictures properly advertised, will make the exhibition of star pictures unprofitable.

Now, there is but one way to secure the advertising appropriation needed and that is from the margin of profit made; and there will be no margin of profit, at least no margin of sufficient size, if the stars' services eat it up.

The stars, in business for themselves will have to consider deeply these rather large equations; and we believe, Mr. McAdoo is just the man to point the way. We cannot imagine a happier situation.

And we believe that this is but one of many interesting announcements to be made this year from many sources.

This will be a momentous year in motion pictures—a year of better pictures and better business policies.

* * * * *

Showmanship and Pictures

A PRODUCER received a letter from an exhibitor the other day which contained more showmanship sense than most any statement we have seen—especially as compared with those from producers themselves.

"Think of all the good pictures you have seen," he writes, "and you'll find that they have one big thing in common—their characters are *human beings doing human things*."

Can anything be truer?

These *human* stories, he goes on—a consistent succession of them—are what keep big stars up, or send them down the toboggan; they bring unknown girls out of ob-

curity and into the hearts and minds of the millions; they make a director's starless plays box office successes; they make similar in appeal such widely different photoplays as those from the workshops of Charlie Chaplin and David Wark Griffith.

And the absence of them—of these *human* stories—*makes pictures fail*, regardless of big names, great production expense, magnificent scenery, artistic settings, fine presentation—regardless of any other consideration.

And he also says with a sincerity no one could doubt: "All the pictures can't be 'big'; the 'big' ones are important only by comparison. But if some one will wake up to the fact that the money that runs the picture game is made from the *show* business and get a few real showmen passing on the stories *and on the advertising* there'll be a hell of a lot more pleasing pictures."

Amen!

* * * * *

A Longer Run Object Lesson

ALL the words of all the clever salesmen in the game could not send home the lesson of longer runs with greater force than the feature story "Tough Luck, Duncan!" on pages 988 and 989 of this issue.

Exhibitor J. C. Duncan, of Sioux City, Iowa, signed for a seven-day run on "Virtuous Wives" when only one other picture, "Shoulder Arms," had ever played that run in his town.

And he couldn't use spread-eagle newspaper copy because of a newspaper boycott by the local managers as a protest against doubled rates.

Yet the gross on the week was only \$130 less than the Chaplin record—with big newspaper space back of the latter.

The way he did it is an interesting story in itself.

But the fact that he did it makes the lesson. And it's a lesson that should drive the last lingering doubts and fears from the minds of the exhibitors who "are afraid this town couldn't stand a long run."

* * * * *

Where Modesty Brings a Reward

WE learn that a group of Canadian theatres intend to reduce their bookings on American pictures this year in order to take care of forthcoming British productions.

This is undoubtedly an effort to build up home production; but, possibly, a factor has been too much flag-waving in American war pictures. There have been numerous complaints in Canada against pictures, news weeklies in particular, whose over-zealous titles make extravagant claims, to say the least, for victories by land and sea, to the complete exclusion of our allies' ships and armies.

There is bound to be considerable reciprocity in the world's film markets from now on. Due modesty in every way will help the American picture and its makers and distributors.

W. A. Johnston

Dealing in Personalities



**His
adroitness
teers Away
the
rumors"**

WILL someone please tell us what Lewis J. Selznick is thinking of these days?

Just think of all the rumors and counter-rumors the past few months have brought! Just think of the mergers and near mergers, the star combinations and such!

And not once has Lewis J. Selznick been mentioned in the rumors!

It's all wrong when one remembers that there never was a rumor or a fight in the past that did not find Lewis in the center of the argument.

But to come back to our opening query.

We have a real respect for the brains and film sense of Lewis J. Selznick. We have an admiration for the characteristic manner in which he expresses his opinions of film doings.

And wouldn't his real thoughts of recent events make interesting reading?

For one week BILL KEEFE, of the Griffith forces, has been expected in our midst. And he hasn't arrived yet. We're sending Pete Milne out on the trail.

A. H. SAWYER postcards Fred Beecroft from Florida: "Better get sick and come down here. That's the only way to get a vacation. Lost twenty-nine pounds, but will get it back here."

WILLIAM KALEM WRIGHT is now hanging his hat in Vitagraph's home office. Congratulations, Bill. Congratulations, Mr. Smith. Congratulations, Mr. Quinn.

There's food for a smile and a serious thought in the fact that the United States Government lost the services of a man like William F. McAdoo because it could not afford to pay him a decent salary. And then he is grabbed by an organization of motion picture stars—or, in the general public's parlance, "Movie actors." We only hope that McAdoo will be more than a "general counsel"—that he will jump right in and be a "film man." We need him.

Assistant GENERAL MANAGER GOFF, of Vitagraph, is under the weather these days and taking a complete rest under the doctor's orders.

ADOLPH ZUKOR has returned from Los Angeles. That Alexandria lobby will look deserted in a few weeks.

Stars may come and stars may go, but between the LASKY and NCE productions assured for PARAMOUNT that organization is planning a ninety horsepower Spring drive.

If we were to publish an "Extra!" every time we received a definite, authoritative, absolute statement of the inside of "The Big Five's" plans and other happenings on the Coast we would wear the presses out in one day. Every returning visitor from Los Angeles has "the real story." And still each succeeding hour brings a new "real story." It's a blame good thing the motion picture business doesn't stop running while film men get to the bottom of these things.

RICORD GRADWELL, of World, is back at his 46th Street desk after a few weeks on the Coast.

NAT STRONGE, former publicity director for Vitagraph and earlier with Motography, died Thursday morning, February 6.

THOMAS D. SORIERO, of Boston, was a New York visitor last week.

We read a tolerable lot of magazines in our day, but we are cer-

tain that we never see any advertising as striking, "pretty" and effective as some that is occasionally offered in picture trade papers. That insert of Arthur James' on "Out of the Fog," in last week's News, for example. Wasn't it a beauty? If you didn't give it a good look dig up your copy of last week's issue and learn what wonders can be done with black and white by a man who knows.

And in connection with the above, may we add our praise to a lot of good words we are hearing about the quality of the UNIVERSAL SPECIAL ATTRACTIONS inserts appearing in the News? They are corkers!

Still following the same line of thought we may as well tip you off that if the finished advertising lives up to some of the advance sketches we have seen you are going to get some eye-openers when the S-L campaign begins. Art plus Effectiveness is the combination being aimed at.

We probably won't be able to hold BILL RUDOLPH in check next week. The print of "The Unpardonable Sin" arrives in New York Saturday. And "They"—meaning everyone who has returned from the Coast—say it's a knockout. After Bill has seen it himself—!—!—!

Speaking of good pictures, we have heard a lot of good words about VITAGRAPH'S coming production, "THE LION AND THE MOUSE." Alice Joyce stars.

And still speaking of good pictures: HARRY REICHENBACH has returned from Los Angeles. Harry confesses that the new picture he is exploiting is "the greatest ever." After next week Harry will make more noise about his confessions.

Why get passports and journey abroad? These British film men are due to arrive shortly in New York: B. NICHOLS, managing director of the M. P. Sales Agency, Ltd.; Mr. TIM COOP, of the Progress Film Co., Ltd.; HARRY MAZE JENKS, of 10 Wardour Street, London, and W. ARTHUR NORTHAM, who will spend several months in the United States.

This week brings two big news smashes, one from the Big 5 combination and one from Rothapfel. On page 999.

AL LICHTMAN is well known as the General Manager of the Famous Players-Lasky Corporation's department of distribution. He is also well known as one of the most popular film men. The word popular is sadly misused in this industry but in the case of Al it sticks.

Like all great men Al has a weakness. It is telling gags which the Avon Comedy Four told when they were still selling newspapers on the street corners. The nice part of it all is that no matter how many times Al tells a gag it is always funny, proving conclusively that a story is all in the telling.

At all the many dinners, beefsteaks, et al, given by the gang at the Paramount-Artcraft home office, Lichtman always walks away with the first prize for entertainment. No party that he is ever at falls flat. No, he's not open for club dates, either.

Al was an actor once—in fact, twice. Then he felt that there was nothing in life worth while, so he became a motion picture man.



**"It's
The Way
He
Tells 'em
That Counts"**

"Tough Luck Duncan!"

He Booked a Week's Run on a Special for the Second Time in Sioux City's History and Along Came a Newspaper Boycott—What Would You Do?

"TOUGH luck, Duncan!"

That's what "They" told him—exhibitor friends and exhibitor rivals.

And no wonder.

Duncan had a big special booked for a week's run, at a first run rental, in a city where but one other special had ever played continuously for seven days to a profit.

Duncan had strong competition from second runs on other special attractions which he had previously played first run for three days to big business.

And Duncan could not use the newspapers!

For there was an exhibitor boycott on against the newspapers as a protest against an arbitrary fifty per cent increase in advertising rates.

What did he do?

What would you do?

Did he quit cold—and attempt to cancel the attraction?

Did he quit cold—and decide to pocket his loss with a smile?

Did he quit cold—and turn traitor to the boycott by using the newspapers?

He did not!

He buckled down to his job, went to it with a bang, and put the production over with a wallop!

But let's start at the beginning, back at the time when J. C. Duncan, of the Plaza theatre, Sioux City, Iowa, received his dates on "Virtuous Wives," first of the Anita Stewart productions distributed by First National.

"It looks like a tough proposition," said Mr. Duncan. "When I signed the contract for this picture I counted on newspaper advertising as the backbone of my local campaign. My schedule provides for quarter and half-page ads. And now, just as I am notified of the release date, the Sioux City newspapers increase their advertising rates from \$1.00 an inch to \$1.50."

This announcement from the newspapers, which, it was asserted, had acted in concert when they were certain that practically every local exhibitor had arrived at the point where he considered newspaper advertising and publicity absolutely essential to the conduct of his business, brought a storm of protests. The newspapers were obdurate. The exhibitors agreed to a thirty days' boycott as their only means of reprisal. One provision of the boycott was that no exhibitor would use more than a two inch ad any one day during the month.

"This is just enough space for announcements of film titles," continued the Plaza manager. "And it is a foregone conclusion that the newspapers will not run any publicity matter under the circumstances."

"On top of this, as a sort of added starter, I have

A Hard Luck Story

booked the production for a week's run. Sioux City is not accustomed to showings of that duration. Three and four days are about the limit. Only one other picture, 'Shoulder Arms,' has played a week straight here. Within the last six weeks three big specials have been shown first run at the Plaza, and now they are booked back for second runs to my opposition. Each of them was a big success, and I know that there are hundreds of people in town who will patronize them on the strength of the popularity they gained at the Plaza.

"All in all, it makes about as difficult a combination of perplexities as any one would want to tackle at one time. No newspaper advertising, a week's run in a three-day town, and heavy competition. Oh, boy!"

While Duncan was frankly disturbed at the handicaps which fate had thrust upon him, he proceeded to get into action.

His first move was to publish a specially written four page herald. He prepared the copy as a substitute for his newspaper advertising. An edition of fifteen thousand was distributed both in the lobby of the Plaza and in a house to house canvass.

"I got over every possible appeal that was suggested in the press sheet," he said. "I played up the feminine interest above everything. I wanted those heralds to be read, and, inasmuch as the house to house distribution was made during the day, it was essential to attract the women in order to attain that result."

"It was obvious to me that if I was to succeed in making 'Virtuous Wives' pay the profit I knew would result from the usual big newspaper advertising campaign that the substitute measures I adopted would have to be extremely unique and novel. The film trailer, slides, house program announcements and advance displays in the lobby were familiar forms of advance advertising which would attract the usual attention. They were all right so far as they went. But I didn't think that they would go far enough."

With this analysis of his situation as a guide, Mr. Duncan seized upon the two songs written by Anita Stewart as the first of his novelty stunts. He obtained copies of "On the Road to Victory," and "America, the World is Proud of You," and rehearsed boy and girl singers to act as ushers and parade the aisles of the Plaza at every performance for a week preceding the opening of "Virtuous Wives," singing the two compositions. The words were projected on the screen for the audiences, and the songs were credited to "Anita Stewart—Here All Next Week In 'Virtuous Wives.'" Newsboys were "planted" in the front rows of seats to take up the refrains as an encouragement to the audiences to join with the vocalist ushers. Song pluggers were posted in the lobby and sold copies at the cost price.

"And they sold a lot of them," Duncan explained. "Within three days after I started this novelty promotion plan I could walk a couple of blocks in the residential section at night and hear the pianos playing 'On the Road to Victory' or 'America, the World Is Proud of You!' I began to feel greatly encouraged."

The next step was to inject novelty into the lobby display. The Plaza was playing to good business, and every patron for the week preceding the showing of "Virtuous Wives" was a prospective patron for that production. The publicity stories in the press sheet describing Miss Stewart's unusual costumes worn in her characterization of Amy Forrester in Owen Johnson's story gave

From Life

Duncan another novel idea.

Wax figures of feminine models were borrowed from Anderson, the leading ladies' fashion store in Sioux City. These were dressed in the most becoming and costly gowns Duncan could get out of Anderson's stock, and were placed in the Plaza lobby. Beside each one was a hand lettered card, stating that the particular gown was a replica of one of the many worn by Miss Stewart in "Virtuous Wives."

"It was really wonderful," Duncan declared, the way that both women and men would go from one model to the other in the lobby, studying the costumes and reading the explanatory copy on the cards. My hopes took another upward bound."

Meantime the Sioux City newspapers were receiving a daily lesson in exhibitor determination not to be browbeaten or bullied. The Plaza, like all other local houses, limited its space to two inches maximum. In small type, as part of the week's ads ran the line: "Next Week—Anita Stewart In Virtuous Wives."

"Quite a contrast to the quarter and half page smashes had planned to use on the picture," commented Duncan. It was really a shame to lose all of the value in the possibilities for original newspaper advertising and publicity that were offered by the picture. But it had to be done, so I bolstered up the song singing and wax figure displays in the lobby by using ten carefully selected twenty-four sheet stands and many three-sheet and one-sheet stands throughout the city. I used probably five times as much out-door display as I would have employed had newspaper advertising been possible."

Anderson's shop was receiving a lot of free advertising by Duncan's use of its wax models and costumes in the Plaza lobby, so a reciprocal arrangement was made which gave Duncan a position in Anderson's largest show window—and one of the most looked at in town—for one of the large oil paintings of Miss Stewart. Beside this was a tastefully lettered card, announcing that she would be at the Plaza during the next week.

On the Thursday, Friday and Saturday before "Virtuous Wives" opened Duncan gave up all of his advance-ment announcement time between pictures and shows at the Plaza to boosting "Virtuous Wives" with slides, both stock and special. The lobby display of wax models was supplemented with three-sheet and one-sheet displays, and



Duncan's Smile Broadened When He Saw the Hit Made by the Local Store's Wax Models

artistically mounted 11 x 14's and 8 x 10's, so that the house took on the appearance of existing solely for the purpose of boosting "Virtuous Wives."

"This might not appeal to some exhibitors as good showmanship," said Duncan, "but remember that I was facing stiff competition on both changes for the following week by my opposition, which I could meet in no other way. I figured that I could begin about Tuesday or Wednesday to talk about other coming attractions. And I had the Stewart pictures booked for a solid week, which was something of an innovation and a risk even under ordinary advertising conditions in a town of sixty-one thousand people who were not accustomed to week runs. I simply had to put every ounce of energy I had into the proposition to offset the handicap of no newspaper co-operation."

The production opened to capacity business. And throughout the week it kept a line waiting at the box office as evidence to every other Sioux City exhibitor and to the newspapers that "where there's a will there's a way."

"I think it taught the papers a lesson," said Duncan. "They were free in their prediction that I couldn't put it over without them. And possibly it has given other

(Continued on page 999)

WHAT TYPE PUBLICITY GETS SPACE!

Buffalo Manager Speaks from Experience on Subject

"WITH the exception of a few of the larger manufacturers," the press matter sent out to exhibitors, and which exhibitors are expected to use in the newspapers, is absolutely devoid of FACTS about the production," said Manager Earl L. Crabb, of the Strand theatre, Buffalo, to the MOTION PICTURE NEWS representative.

"Today one of the big problems with newspapers is SPACE and in most towns exhibitors are lucky to get any notices at all, so that those that do get into print necessarily must be packed with meat—FACTS about the picture, not stories about 'how such and such a famous star now at work in 'The Brick Layer,' in talking of the much reported high salaries paid to motion picture stars, said,' or how the Fiasco actors sell Liberty Bonds while appearing in scenes of 'How Do They Do It,' or how 'Barbara Barrington Roped a Cafe,' or how the Modernist Painting Gives Distinctive Note to Handsome Interior in 'Only a Fireman,' and so on down through a long list of bunk revealed as one glances through the press sheets issued by many manufacturers. One looks in vain for some FACTS about the picture.

"For example here is a press book on one of the big features with a popular star. On page one we find a story on 'Ambitious —, Ever Seeking New Types.' The next is headed Ready to Clip Press Matter and the page contains FOUR SYNOPSISSES. The next page says 'Clip These Interesting Items' and—lo and behold!—a sub-title says, 'Get Your Local Paper to Print Them.' The interesting stories are headed 'Notable Silhouette Photography in 'So-and-So's Picture,' 'The Director's Aim,' 'So-and-So Balks at More Rain' and 'So-and-So Has Well-Known Scenario Writer.' Then comes a series of ads and, ye gods! the booklet closes with a story about the star reprinted from a fan magazine. Now isn't this a fine lot of junk to forward to an exhibitor for publication in a newspaper. The waste paper basket next to the editor's desk will receive this stuff joyfully.

"It seems that many manufacturers delight in featuring long synopsis in their press sheets. This, it seems to me, from experience, is a waste of valuable space, for few papers in the country will let these long smears get by the blue pencil, and then again, who in these days of rush has the time or wants to take it to read through the story of the photoplay. That's what they are going for—to see what the story is about. No up-to-date theatre should stand for a press notice that has a short introduction and then picks up the synopsis of the story as the rest of the notice. However, with the present sheets issued by manufacturers containing nothing else, many exhibitors have no other choice.

"If it were not for such publications as the MOTION PICTURE NEWS and its Complete Plan Book, where an exhibitor can

find the much desired facts, many managers and their press agents would be entirely at sea as to just what the whole thing was about and what the big features in the film were. In fact, at present, unless an exhibitor is showing the productions of the few real big manufacturers, and is able to get a few facts on which his publicity director or he himself can elaborate, there is no other place to turn than to such trade paper features as the NEWS' 'Complete Plan Book.'

"Here in Buffalo, where the advertising rate is exceptionally high for amusements, where only the larger theatres can afford to go into the newspapers daily and where notices are given to correspond with the amount of advertising placed, one must jam every story with FACTS—the kind that interest readers. The shorter the notice an exhibitor gets the more facts he wants in it—not a synopsis of the story.

"I think it would be a good idea to eliminate the synopsis entirely from press sheets and issue them on separate paper, leaving the press sheets free from stories about the drawing features of the picture itself, just what there is in the production that audiences will want to see.

"Biographies of stars, it seems, could also, without much sorrow, be eliminated from press sheets and books, for they are utterly valueless in the preparation of notices for the newspapers. Some companies, although their stars are known as well as the President himself, insist on putting biographies in every press sheet that comes out. They are doing it to this day. On the same sheet they also give elaborate writeups about the cast and of course the leading article is the synopsis. FACTS about the feature are conspicuous by their absence.

"Here is another 'illuminating' press sheet, supposed to be used by the exhibitor in his newspaper work. In column one is a story headed 'Self-Sacrifice Theme for New — Play.' In reading the story we find it is nothing more than a synopsis with this alarming sentence at the bottom 'The play is beautifully staged and clearly photographed.' The next column is headed 'Who's Who in —.' It is a series of biographies of the folks in the play. The next column is headed '— Picks Star Cast for So and So,' which goes further into the biographies of the cast. Then in the next column comes a real surprise—yes, alas it is another synopsis and in the next column we find the head 'Unusual Story for So and So in Latest Play.' However, there is nothing along the FACT line about this 'unusual' story, but instead it tells who the author and director are. The last column is headed 'So and So Cast Learns French; Actor Teacher.' Such stories as this are a big help to exhibitors—NOT.

"Is it any wonder that some exhibitors have a hard time getting notices in newspapers, when such bunk as this is issued

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Toronto Theatres Have Essay Competitions

Special campaigns for patrons of moving picture theatres in Toronto have become quite the vogue. Both the Allen and Regent theatres, two big downtown houses, have conducted essay competitions during the past few weeks.

The Regent theatre asked, "What is the difference between Entertainment and Amusement?" Answers were restricted to two hundred words. The object of the question was to ascertain the thoughts and wishes of patrons in the matter of pictorial diversion.

The Allen theatre came along with a similar stunt with the presentation of "The Greatest Thing in Life." The question was, "What is the greatest thing in life?" Conditions of the contest were given by means of slides. More than a thousand replies were received and they came from university professors, clergymen, doctor and many others. Some answers were real essays. Quite a number sent in poetry. The answer every time, almost without exception, described "Love" as the real thing. A cash prize and passes were awarded.

"Unpardonable Sin" Print On the Way

It was announced on February 6 in New York that prints of "The Unpardonable Sin," the Harry Garson production starring Blanche Sweet, directed by Marshall Neilan, were expected to arrive in the metropolis on Saturday, February 8.

At the request of several prominent film men, who have been interested in the wonderful reports that have been flowing in, a private showing was scheduled for the week at one of the Broadway theatres.

Johnston Instructing Class in Photography

G. Carroll Johnston, brother of J. Johnston, of the Universal publicity staff, now with the 370th Aero Squadron, Chatillon sur Seine, has been assigned the photographic and laboratory instruction over a body of twenty-five film men. In addition to instructing the class in laboratory work, Mr. Johnston is teaching film salesmanship and is editor of a weekly magazine published by his squadron. Mr. Johnston completed a course of study in slide making, developing and photography at Tours, France.

Hart Expected from Europe This Week

Charles S. Hart, Director of the Division of Films of the Committee on Public Information, is due to arrive from Europe this week, it is announced. He sailed from Bordeaux Monday, January 27, for the Espagne. Mr. Hart left New York November 19 to visit important centers in Europe in connection with the business of Government pictures.

New Haven Trial Set for February 18

Theatre owners of New Haven, Conn., will appear before the New Haven County Court of Common Pleas on February 18 for trial of their appeal of the recent City Court sentence for conducting Sunday shows. The County Prosecutor has additionally charged the theatre men with employing others to engage in work on Sunday, which is a second violation of the secular law of Connecticut. The 18 owners are to be tried collectively, an agreement having been reached similar to that under which they were tried in the City Court last month. Defendants are prepared to appeal their cases to the County Superior Court and then to the Supreme Court of the State if necessary.

Meanwhile the present session of the Legislature has been asked to provide legal authority for Sunday shows, the bill having been introduced by Senator Daniel J. Bailey, a New Haven attorney. A similar bill passed by the Legislature two years ago was vetoed by Governor Holcomb. It is now believed that the Governor's attitude is changed because of the good work done by the theatre owners of the state during the war.

Additional support for Sunday amusements and sports has been obtained since the return from France of Dr. Oscar E. Maurer, pastor of the Center Church at New Haven, the largest and most influential Congregational church in Connecticut. Dr. Maurer immediately urged the pastors to withdraw their opposition, which led to closing theatres in New Haven on Sunday, and will lead in an effort to have the secular law amended.

Rothacker's 'Technical Expert for Special Duty

J. Wesley Smith, of Rothacker Film Manufacturing Company's technical department, left Chicago, the home office of the Rothacker Film, last week for Los Angeles, where he will render special service to the Rothacker customers in that territory and will co-operate with the Charlie Chaplin and Anita Stewart companies, performing special technical service. Mr. Smith will also supervise the taking of a number of special scenes for James Quirk, publisher of Photoplay Magazine, and head of the Photoplay Supplement, released through Educational Films.

World Books at Palace

What World Film claims to be the biggest contract ever executed for a news reel was recorded this week when on a showing of Kinograms at the Palace theatre, this de luxe screen news weekly will from now on be seen in the theatres of B. F. Keith and the Orpheum Circuit together with the hundreds of affiliated theatres of this gigantic booking organization. With such a contract of a proportion as large as this concluded on a private showing clearly indicates that the claims of the Kinogram company that it is the best news weekly in existence is well founded.

McAdoo Joins Star Combination

Former Secretary of the Treasury to Act as General Counsel to Fairbanks et al—Salary Runs Into Six Big Figures

WILLIAM G. McADOO, former Secretary of the Treasury of the United States and Director General of Railroads under the present administration, has been coralled by the Big Five of the motion picture business and has announced his acceptance of the post of general counsel for the Pickford-Chaplin-Fairbanks-Hart-Griffith combine.

This announcement came as a distinct surprise to the motion picture industry at large, although it was known that he had received at least one previous offer to enter the business, this coming from Carl Laemmle, president of the Universal company, who offered him the post of director-general of the company.

Mr. McAdoo's salary, it is stated will reach six figures. Varying reports as to the amount have been mentioned, but none verified. The fact remains that it is at least \$100,000. The salary returned to him for his various activities in serving the government was \$12,000 yearly and his resignation from his important posts was partially due to financial matters.

At the Griffith offices in New York it was stated by Albert Gray, his manager in the East, that it was Mr. Fairbanks who proved the deciding factor in securing the services

of the former secretary. They had known each other for some time, he said, and had worked together closely during the Liberty Loan campaigns, to which the star bent his energies.

Details of the transaction were consummated in Los Angeles, where Mr. McAdoo had gone for a rest after his Government activities. Mr. Fairbanks first broached the proposition and when the former secretary signified his willingness to accept it the Big Five held a meeting and immediately took advantage of the opportunity.

That Mr. McAdoo will prove an immense asset to the United Artists' Distributing Association, the official title of the Big Five's company, is acknowledged by all the big leaders in the motion picture business. During the period in which he was a member of President Wilson's Cabinet he was known as one of the chief executive's closest advisers. The intricacies of putting the Liberty Loans in motion, organizing machinery for this purpose all over the United States were in his hands. The loans, incidentally, were the largest ever floated in the world.

As Director General of the railways of the United States, Mr. McAdoo showed an executive ability beyond compare.

In a statement issued immediately after the signing of his contract, the former Secretary of the Treasury said:

"They (the 'big five') have determined (Continued on page 992)

Additional Legislation Proposed

Pennsylvania Bill Hits at Ticket Scalping and Includes Motion Picture Admission Tickets—Print Price on Face

THE first important bill affecting the motion picture industry to be introduced in the present biennial session of the Pennsylvania Legislature is an "anti-ticket scalping" measure presented by Representative Gans, of Philadelphia. It is sweeping in its provisions, and if passed would require every owner of a motion picture theatre, as well as owners of Pennsylvania theatres in general, to print the price in large type on the face of each ticket and would prohibit the selling of a ticket at any amount in excess of the printed price. Moreover theatres would be required to post the price list of tickets of admission in a conspicuous place near the box office window.

The penalty for violation of the proposed law is a fine of not less than \$50 nor more than \$500 for each offense and in event of failure to pay the fine imposed the offender would be imprisoned in the county jail for a period not to exceed 30 days. The measure provides that persons convicted of violation of the proposed law, before an alderman, magistrate or justice of the peace, shall have the right to appeal "in the manner now provided by laws for appeals from summary convictions."

The bill, which was introduced in the House on January 28, was quickly referred to Committee on Health and Sanitation.

A similar measure was offered in the Legislature of 1917 but was crowded out the calendar in the rush of late legislation and was never enacted into law.

Motion picture men say that if the Gans bill is adopted by the Legislature and signed by Governor Sproul it will impose upon theater managers considerable expense in having their tickets reprinted and in otherwise carrying out the provisions of the measure. The text of the Gans bill follows:

"Section 1. Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania in General Assembly met and it is hereby enacted by the authority of the same, That all tickets for the admission to any place of amusement shall have the price thereof printed upon the face thereof in large type.

"Section 2. It shall be unlawful for any person, co-partnership, association or corporation: (a) to sell any such ticket unless the price thereof be printed on the face thereof as required in section one of this act; (b) to sell any such ticket at a price in excess of that printed on the face thereof.

"Section 3. The price list of tickets of admission to a place of amusement shall be exhibited in a conspicuous place near the ticket window or ticket office. After such list is exhibited no deviation in the price of admission shall be made.

"Section 4. Any person, co-partnership, association, or corporation who shall violate any of the provisions of this act shall, upon conviction thereof, before any alderman, magistrate or justice of the peace of the county be sentenced to pay a fine of not less than fifty dollars (\$50) or more than five hundred dollars (\$500) for each offense or in default thereof such person or the directors or officers or members of such co-partnership, association or corporation, as the case may be, shall be committed to the proper county jail for a period not to exceed thirty days.

"Any person, co-partnership, association, or corporation so convicted may appeal from such summary conviction in the manner now provided by laws for appeals from summary convictions."

'Frisco Seeks Place in the Sun

Would Like to See Los Angeles Producers Move Into Town and Live Things Up—Hopes May be Fulfilled

SAN FRANCISCO has hopes of being the photoplay center of the world, thereby gaining for itself the glory that this place in the sun brings. Of course, San Francisco has long been in the California sun, but since the armistice was signed the old town looks forward to more exciting things, and is willing to let Los Angeles retain for her very own the rays of old Sol, minus the photoplay producers, actorines and heroes.

Predicting that the center of the photoplay world will shift to San Francisco, motion picture men have under way plans to build a huge glass inclosed studio in this city and to begin at once the production of pictures. The pioneer company, it is announced, will be the Belle Bennett Pictures Corporation, which was recently organized with a capital of \$750,000. This is only the first in the promised series of big ventures of this character, for the picture people have been looking for new fields and a number of them have long been anxious to locate here.

C. E. Bentley of New York, well known in the industry, is vice president and gen-

eral manager of the new concern. He is the head of the Bentley Meyers Corporation of New York, controlling some of the most noted stars of both screen and stage and also having control of the Pyramid studio at Culver City, a studio built by Bentley, and the Bernstein plant at Los Angeles. The William H. Clifford Producing Co., in the latter city, was organized by him. Associated with him in the San Francisco Corporation is L. H. Bentley of Minneapolis, who owns the big Bentley Grand Theatre at Long Beach and is engaged in various enterprises. The company has its offices in the Flood Building. Local bankers and other capitalists are said to be associated in the enterprise.

It is planned that the gigantic studio to be erected in San Francisco will have accommodations for twenty producing companies. The preliminary business work has been completed and negotiations for the desired site are now in progress. Belle Bennett, the star of the new corporation, made a name for herself in "The Hell-Cat of Alaska," "The Bond of Fear" and other pictures, and then interrupted her brilliant screen career for a few months' training at the Alcazar theatre in San Francisco. She is now to retire from the "Legitimate" and devote herself exclusively to screen work in local fields.

McAdoo Joins Combination of Stars

(Continued from page 991)

mined not to permit any trust to destroy competition or to blight or interfere with the high quality of their work. They feel that it is of the utmost importance to secure the artistic development of the motion picture industry, and they believe that this will be impossible if any trust should get possession of the field and menace the business."

Discussing the acquisition of Mr. McAdoo in the broader aspects of its relation to the moving picture business, prominent film men expressed the greatest satisfaction last night.

"We think that the entrance of Mr. McAdoo into the industry is sure to prove a bully good thing," is the way Carl Laemmle, president of the Universal, summed it up.

"He's a fine man, and we're mighty glad to have him come in," said Samuel Goldwyn.

"This is a step in the right direction," Richard A. Rowland, president of the Metro, said. "Men of Mr. McAdoo's type will put the industry where it belongs. There is still room for more of the same type."

At the offices of the Universal company it was learned that Carl Laemmle had extended an offer to Mr. McAdoo the day following his official resignation as Secretary of the Treasury. The salary suggested was \$50,000.

"Mr. McAdoo thought the matter over for some time," said Mr. Laemmle. "He was very favorably disposed toward the moving picture industry and spoke enthusiastically of its great possibilities. Finally he declined to join us on the ground that he lacked the practical experience for such a position as we had asked him to fill."

Secretary Received Many Offers for Pictures

Following the announcement that Wm. G. McAdoo had signed as general counsel for the United Artists' Association recently formed, reports began to come in that showed the former secretary had been "discovered" by several people in the industry.

The story above tells of an offer made by Carl Laemmle, of Universal, and it is known that other producers also sounded Mr. McAdoo out on the subject.

Leonce Perret, the French producer, wrote Mr. McAdoo in December, suggesting that he enter the industry. The reply was as follows:

"My dear sir:

"I have your letter of the 10th inst., suggesting that I turn my thoughts to the moving picture industry, which has a great future. I thank you for the suggestion, but I am sure that I have no qualifications for work of this character. I am going to resume the practice of law in New York when I take up business again.

"Thanking you for bringing the matter to my attention, and with all good wishes, I am, sincerely yours,

(Signed) Wm. G. McAdoo.

Goldwyn Renews Stoll Contract

All Productions in Great Britain to Be Handled for Another Year—George King Now in America

FOR a second year Goldwyn Pictures will be distributed in Great Britain exclusively by the Stoll Film Co., Ltd., the organization that bears the name of England's greatest amusement magnate. A contract was signed this week by Samuel Goldwyn, president of Goldwyn Pictures Corporation, and George King, general manager of Oswald Stoll's organization, under which every Goldwyn production for the second year of the company's existence reaches the people of the United Kingdom under the same successful auspices that marketed them last year.

Mr. King, representing Mr. Stoll, and also Mr. Jeffrey Bernerd, the managing director of the Stoll Film Company, Ltd., has been in the United States since mid-November, being the first picture executive to reach the United States after the signing of the armistice in the world war. Throughout his stay in America he has been in daily contact with Goldwyn and its personnel and has found that Goldwyn regarded him and his powerful principals in London as an integral part of the Goldwyn world organization.

The Stoll Film Company, Ltd., has in England virtually paralleled the career of Goldwyn in the United States. The British organization was formed just a few months after the formation of Goldwyn over here and during the first year of its existence has been the exclusive distributor of all Goldwyn Pictures in the United Kingdom.

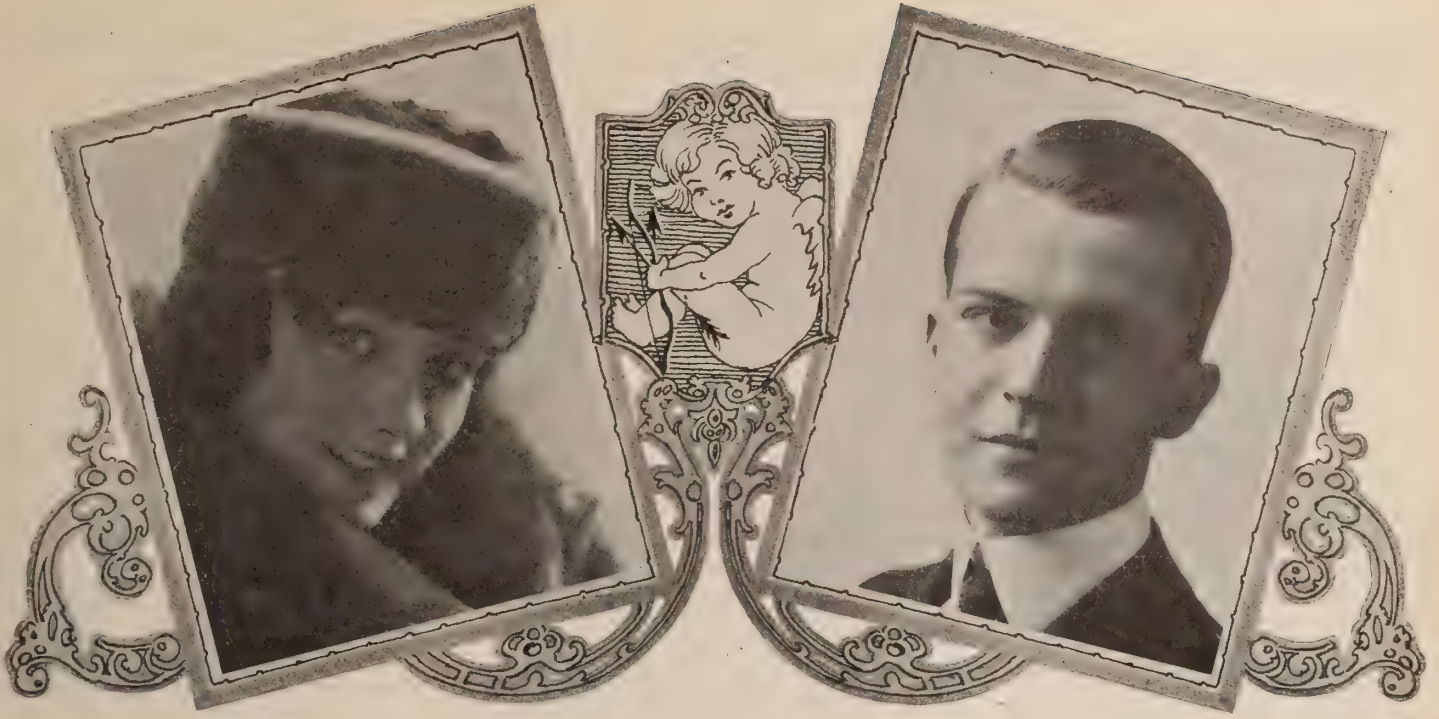
"The Goldwyn name and productions have met with splendid success," said Mr. King in discussing the signing of the new contract with Goldwyn. "The two organizations, yours and our own, have had a common purpose from the beginning. We have understood our product, its aims and ideals, and our exploitation of the pictures singly and collectively has been along lines closely parallel to your own. The Stoll Film Company, Ltd., has been delighted with the success of Goldwyn, especially because of the fact that we have not taken into our distributing organization any outside pictures of other producers."

Mae Marsh Plans Eastward Trip

It was reported by wire from Los Angeles February 6 that Mae Marsh plans to return to New York about the first of March. Her contract with Goldwyn expired February 3, and rumors have it that the star has three offers under consideration. Miss Marsh is said to have denied the report that she was intending to sign with Famous Players-Lasky.

Ince Renews Contract with Zukor

It was announced February 6 from the West Coast that Thomas H. Ince has renewed his contract with Adolph Zukor, and that the present stars will continue. The complete story will be found on page 997 in this issue of MOTION PICTURE NEWS.



Two new stars announced by Fox Film Corporation are herewith pictured. On the left is Elinor Fair, youthful—just seventeen—and heralded as a striking beauty of great personal magnetism. Albert Ray, in the panel on the right, is considered a "find" for William Fox, who has been closely watching his motion picture career. They will appear in a series of pictures announced as "Sweetest Stories Ever Told." As the little Cupid, pictured in the center, is not announced in the cast it is safe to assume that it will form the theme of the pictures, the first of which is nearing completion.

Kane Makes Success of Kansas Dinner

Visitors to the General Manager's Office at Select Pictures during the last three or four days have observed Arthur S. Kane wearing a smile like unto that which adorns the face of a school boy on the first day of vacation. The reason for this extra exuberance on the countenance of Select's seldom-solemn General Manager is the success with which Mr. Kane put over the Annual Dinner of the Kansas Society of New York, at the Hotel McAlpin last Wednesday evening, January 29th.

Mr. Kane, whose presidency of this society expired with the conclusion of the dinner, showed on this occasion how strong a hold the success habit has upon him. He pulled out an attendance fifty per cent greater than the highest at any of the previous thirteen annual dinners. Mr. Kane is a persistent record breaker. He it was who started Pathe Exchange, Incorporated, on its highly successful career, put over Select Pictures distribution until it looms large in the industry, and has made the Kansas Society one of the biggest State organizations in New York City. Now he is said to be looking for new worlds to conquer.

Walter Griffith in New Haven, Conn.

Walter Griffith has assumed management of the Bijou theatre, at New Haven, Conn., for Sylvester Z. Poli. He was in charge of the Poli theatre at Meriden, Conn., for the past six months, and previously had run the Plaza theatre at Bridgeport.

Fox Announces Two New Stars

Albert Ray and Elinor Fair to Appear in "Sweetest Stories Ever Told"
—First Picture is Already Started

ALBERT RAY and Elinor Fair are to appear in William Fox pictures—announced as a series of the sweetest stories ever told. These pictures will be of the good-humored, wholesome, dramatic type of love tales—clean, bright and snappy—that the American public has come to desire, the Fox offices announce. Typical of young American manhood and womanhood, these stories are expected to reflect the virile strength of Mr. Ray and the sweetness and charm of Miss Fair.

Albert Ray is regarded by film experts as typifying on the screen all that is likeable and best in young American manhood. Youthful, handsome, and the possessor of an illimitable fund of pep and vigor, they regard him as ideally suited for the speedy, good-humored type of American screen entertainment. His addition to the William Fox constellation is regarded as another evidence of Mr. Fox's alertness in engaging new stars who are proved box-office winners.

Ray's motion picture work has stamped him as one of the most finished actors on the screen. But, in addition to his thorough grasp of his art, he has the advantage of being the sort of dashing young man who middle-aged men and women love to see and whom young men emulate.

Mr. Fox, it is said, has been watching the young star's career for some time, and has noted that the public was extraordinarily enthusiastic over the manner in which he enacted breezy comedy-dramas. His

appeal to the public was definite and irresistible.

In a way, the career of Miss Fair has paralleled that of Mr. Ray. Like him, she is blessed with youth—being only seventeen years of age. Because of this youth and her striking beauty and personal magnetism, Miss Fair has come to be known as "one of the sweetest girls in motion pictures."

Mr. Ray and Miss Fair already have begun on their first picture at the William Fox studios in Hollywood. The picture is based on an original story by E. Lloyd Sheldon and J. Searle Dawley and was written especially as a vehicle for Mr. Ray and Miss Fair.

Miss Young Withholds New Title

It was announced this week that Clara Kimball Young has started work on a new picture on the West Coast. The Garson-Young producing forces that have been turning out Clara Kimball Young and Blanche Sweet pictures have moved from the Sunset studios to the Brunton plant in Los Angeles. This announcement comes from the New York office of the company.

The title of the new Young production is withheld, but, as an indication that Miss Young's activities in the future are to be more important than ever before, the word has been passed around that there has been secured as a vehicle for the well-known star one of the choicest pieces of theatrical property which has been developed in a long time.

Sees Hope in Australian Crisis

Paul Cromelin of Inter-Ocean Thinks
Influenza Will Not Prostrate
Country — Harper Writes
Optimistically

THAT the Australian picture business will very quickly recover from close-down effects through the "flu" is the belief of President Paul H. Cromelin, of Inter-Ocean Film Corporation, the well-known American exporting firm, and he bases it on a letter just to hand from special representative H. G. Harper, who is now at Sydney. Mr. Cromelin has given the MOTION PICTURE NEWS the following extracts from Representative Harper's letter:

"I have been in Sydney one week. The town, in fact the whole country, has been given over to holiday making. Most of the city folks are away in the country or at the seaside, and as many of the rural population seem to have been visiting the city. This is really—or so it seems to me—the aftermath of the armistice. There is a strong victory atmosphere about and much jubilation over the constantly returning soldiers. I have, up to now, contented myself with renewing acquaintances with as many of my showmen and film world friends as have remained in town—joined the Showman's Kinema Club, etc., and I am gratified immensely at the welcome accorded me everywhere. After the accumulation of war burdens, and the apprehension of increased taxation, there seems to be a strong reaction toward general buoyancy and hope for the future now that there is peace. Australia always had great powers of recuperation after periods of depression, and although things are far from good just at present, the outlook is reassuring for the future."

Another Inter-Ocean traveler is Louis Brock, who leaves this week for Cuba and Central America. Like Representative Harper, Mr. Brock will preach a double gospel of films and accessories on his trip

BUILD NOW!

Exhibitors Urged to Aid in Employment Situation

DAVID K. NILES, Chief of the Motion Picture Section of the U. S. Department of Labor, with offices in New York City, has made an appeal to exhibitors who contemplate building new theatres or additions to ones already in use.

The purpose of Mr. Niles' appeal is to urge the exhibitors to aid in solving the employment situation—rather the un-employment situation.

The letter to MOTION PICTURE NEWS reads as follows:

"The Department of Labor feels that one of the most effective means of solving the unemployment situation is to encourage building construction. If any motion picture exhibitors have an intention of building new theatres or additions to those they now control, it would be a patriotic service on their part to start in doing so immediately."

because of the feeling of Inter-Ocean that American film supplies should find the same foreign demand as American films. Mr. Brock's tour will consume two months.

Major A. H. Sowerbutts, who will act as special accessories representative for the Inter-Ocean Film Corporation in London, leaves for that side February 8. He will open a special supply office in the heart of the London film district and eventually create branches elsewhere in Great Britain.

John H. Taylor, managing director of London Inter-Ocean, who is now conferring with President Paul H. Cromelin in New York, expects to prolong his stay here an additional two weeks, because of interesting developments in the American producing field which bear on the English market.

Fox Invades More S. American Territory

Announcements from the Fox Film Corporation reveal the scope of the invasion of Latin America by American films. Fox pictures now, it is said, are being shown in every country in South America save Colombia, and the William Fox organization is contemplating a contract for that.

The Foreign Department of the Fox Film Corporation last week closed a contract with Granados Dias, of Caracas, for all the William Fox special Features to be shown throughout Venezuela. These pictures are already being shown in Caracas and other leading Venezuelan cities, and are the only American motion pictures exhibited in that country.

The company also has just closed contracts for the booking of Fox Films in Santo Domingo and in Central America.

One of the big favorites in Latin America, letters from exhibitors show is Theda Bara. Miss Bara's great super-production "Cleopatra" was recently shown in the Faust theatre, Havana, to capacity audiences for an extended run. At the same time two other Bara subjects, "The Kreutzer Sonata" and "The Clemenceau Case" were being shown at the Margot Theatre.

Letters from Fox representatives in various South American cities state that apparently the Latin-American people cannot get enough of Miss Bara's pictures; that exhibitors, even in the smallest towns of the exterior, are continually writing for more Bara super-productions.

National Board Answers St. Louis Attack

The National Board of Review of Motion Pictures has replied at length to the recent attack made upon it by the Committee of Fifty at St. Louis, and news of which was published in MOTION PICTURE NEWS. The reply by the National Board covers over three closely written typewritten pages, and defends its work from all angles.

One paragraph, in regard to its work, reads: "Not satisfied with its own judgment on ethical questions, it has striven to obtain the opinions year by year of hundreds of dramatic, social, philanthropic, religious and civic leaders throughout the country. There has been a constant search for advice and for intelligent judgment. It is fair to say that no decision has been reached until leaders of the American people have given their endorsement."

Copies of the reply were mailed to each member of the Missouri legislature.

Hold Operators in Their Places

Under a new ruling, members of the Cincinnati Local Moving Picture Machine Operators cannot work in any other position. During the war period, members were permitted to work in other capacities during the day to relieve the labor situation, but now that peace is in sight and the reconstruction period is beginning, it was decided to rescind this order.

Quebec Hopes for Reduced Tax

Municipalities Will Impose Charge on
Tickets Instead of Province—
May be Reduced Two-fifths

THE highly interesting announcement was made at Quebec on January 30 by Hon. Walter Mitchell, Provincial Treasurer, that the Province of Quebec had decided to abandon the War Tax on Amusement Tickets. The information was divulged during the budget speech before the Legislative Assembly to cover the financial activities of the Province from June 30, 1918, to June 30, 1919.

This does not mean that theatre patrons of the Province of Quebec will be relieved of the necessity to pay a war tax on admission tickets, however, as the Provincial Government has decided to give the municipalities the privilege of imposing a tax on admission tickets. The Province will derive no revenue from the amusement tax, however.

The idea of a tax on tickets was invented first by the City of Montreal before

the war when provision was made for the collection of one cent on every theatre ticket sold. After the outbreak of hostilities, the Province decided to take over this source of revenue, knowing that the strain on the treasury for war purposes would be heavy. The tax was increased from the standard rate of one cent per ticket to from two to ten cents per ticket. A certain proportion of receipts from the war tax was returned to the municipalities at regular intervals. Now that the war is over and no further war contributions are necessary, the Province has decided to hand the amusement tax privileges to the cities. With the change will come a reduction in the amusement tax, it is promised, as the cities will not be permitted to maintain as high a scale of taxation as was levied by the Province.

It is anticipated that the amusement tax in Montreal and other places will now be reduced by two-fifths of the present tax schedule formerly retained by the Province.

TURN TO THEM

You'll Find a Man for That Job in This Issue

THE Classified Ads, the newest service to be made a feature of **MOTION PICTURE NEWS**, will be found in this issue on page —?

Under the heading of Situations Wanted you will find the very man you need for that open job you have. And the man you select from the Classified Ads will be worthy of the place, for he will be either a soldier or a sailor honorably discharged from Uncle Sam's army or navy and willing to get back into the fray of making this a safe business world to live in.

These small ads are published for service men free of all cost, and soldiers and sailors are invited to take advantage of them.

Do your bit for the boys who did their bit.

Lubin Promises Much in Lincoln Film

HERBERT LUBIN, one of the moving factors in the recently formed S-L Pictures organization, believes that when the initial "Ralph Ince Film Attraction," starring E. K. Lincoln, is presented to the motion picture public in the near future this production will contain all of the prime elements essential to a feature worthy of the designation "special." In summing up the factors which go to make screen entertainment of the highest class, Mr. Lubin recently pointed out the following details of the initial offering starring Lincoln:

It is the desire of the producers of the inaugural "Ralph Ince Film Attraction" to point out particularly the scenic beauties and pictorial dressing which has been offered the production from beginning to end. Unfolding as it does a story of rugged virility, American manhood and remarkable power, the very action and suspense of the play itself would suffice to interest and entertain the motion picture public, even though devoid of any particular beauty in the matter of settings and scenic values, not content with picturizing a theme of unbounded interest and nationwide appeal, the producers have given the film a setting of beauty rarely equaled.

B. G. Mitchell Engaged by Steger

B. G. Mitchell, recently discharged from Marine Aviation branch of the service, where he ranked as quartermaster sergeant, doing general aero-photographic work, has been engaged by Julius Steger, director general for International Film Corporation, to do developing and finishing work in connection with his productions. Mr. Mitchell is now engaged in developing and photographic work on Mr. Steger's late picture now under production, "Break the News to Mother," starring Pearl Shepard.

New Releasing Plans Announced

Carl Laemmle of Universal Cities
Departure from Previous Distributing Arrangements—March
10 Inaugurates the Plan

FOLLOWING the announcement of a new distribution policy last week, Carl Laemmle, president of the Universal Film Co., has again come to the fore with an outline of a new releasing policy for the "Big U" organization. The new releasing policy, though somewhat of a departure from previous releasing arrangements, does not revert from the idea of "the play is the thing," which has been a Universal motto for over three years, but adds considerable strength to this idea, due to the fact that the best plays obtainable are to feature five stars.

The new releasing policy as outlined by Mr. Laemmle will be permanent and will go into effect March 10.

At that time the first Universal Special Attraction of a special star series will be released. One Special Attraction of the Star Series will be released each week thereafter until the first series of twenty pictures expires. A second series of Special Attractions featuring a set number of stars will follow the first series; it is ex-

pected that thereafter each succeeding series will feature the same number of stars.

The stars who will be featured in the first series of Special Attractions are Mae Murray, Mary MacLaren, Monroe Salisbury, Priscilla Dean and Harry Carey. Each star will make four pictures for this series, and the exhibitor will be given the privilege of booking the entire series or just the picture of certain stars, as he desires. No effort or expense is to be spared in making each release of the series exceptional. None of the stars of the Special Attraction series will be featured in any Jewel productions or vice versa.

Dorothy Phillips will hereafter be known only as a Jewel star and Mildred Harris (Mrs. Charlie Chaplin) will be seen only in Jewel productions. The policy of releasing Jewel productions, which does not specify a certain number of releases per year, will be continued. Extraordinary box office attractions will be added to the list of Jewel productions for release from time to time and the unusual high standard of these productions will be continued.

"The Scarlet Shadow," with Mae Murray, will be the first Special Attraction of the new series plan.

Canadian Judgment Hits Marvin

Former Directors of Metropolitan
Theatres, Ltd., at Toronto, Must
Personally Liquidate Illegal
Dividend

AJUDGMENT delivered by the Master-in-Ordinary at Osgoode Hall, Toronto, Ontario, places the liability for an alleged illegal declaration of a dividend by the Metropolitan Theatres, Limited, an insolvent company, upon the directors of the company and they have been ordered to make good the amount of the dividend to the liquidator.

At the hearing it was charged that R. S. Marvin, R. C. Eckert, Benjamin Noble and others, directors of the company, were guilty of misfeasance and breach of trust in that they declared a dividend of two per cent at a meeting of the directors on March 31, 1916, and paid the same out of the wasting assets without any resolution from the shareholders. It was also charged that they had acted in their own interests and contrary to the interests of the company.

The court has found that the defendants are jointly and severally liable to the liquidator for the amount of the dividend, \$1,500, with interest and costs from May 4, 1916.

In his judgment, just issued, the Master-in-Ordinary declares: "A perusal of the minutes and evidence shows that the fixed policy of the executive was to wring from the company a rapid succession of dividends which, before March 31, 1916, amounted to ninety per cent of the stock. This policy had produced insolvency before that date."

The theatre formerly controlled by the Metropolitan Theatres, Limited, is a

large downtown house which is now operated by totally new interests and there is no connection between the old company and the new.

R. S. Marvin, one of the directors named as defendants, formerly was associated with theatre enterprises at Camp Borden, Angus and other Ontario centres and was manager of the Beaver Theatre, Toronto, for a while. He has not been actively interested in any Canadian theatre for some time, it is stated.

Canadian News Weekly Is Now Announced

The Specialty Film Import, Limited, Montreal, and five other Canadian cities, has arranged to release through its various offices what will be known as the "British-Canadian News Weekly." Four different reels will be released each week, it has been announced. The company, which handles Pathe subjects in Canada, announces that each reel will be sixty per cent. British or Canadian.

A camera department was recently established at the Toronto office of the company under the direction of Blaine Irish and a cameraman is also on the job in and around Montreal.

The Specialty Company has also been releasing the Allies' Official War Review in Canada.

Miss Justice Ill

Maibelle Heikes Justice, author and photodramatist, has been critically ill for the past few weeks at her home in New York. She escaped the influenza, then underwent a complete nervous breakdown.



Mitchell Lewis is one of the leading male stars in Select Pictures. Anna Case, the singer, makes her debut in films in "The Hidden Truth," through Select distribution

Kane Makes a Tour of Country

Select General Manager Intends to Be Away Six Weeks in Visit to Exhibitors. — Also Visits Exchanges

ARTHUR S. KANE, General Manager of Select Pictures Corporation, leaves New York Monday afternoon, February 10, on a trip through the South and Middle West that will consume six weeks. Mr. Kane expects to call on numerous exhibitors and to visit ten of the eleven Select Exchanges.

"I am going out to the fountainhead of all information," the exhibitor," said Mr. Kane. "We in New York know nothing. It's up to us to realize it and keep our lamps filled with the knowledge the theatre managers possess, making them burn brightly with better pictures better distributed. 'What the Public Wants' is the picture that every manufacturer on earth is trying to produce and each distributor is anxious to present. There is only one way to get this scenario and that is through the man who is in daily touch with the great buying public. The exhibitor has an instrument which is delicately attuned as any wonderful scientific invention, for it registers elusive human qualities, likes and dislikes, tastes and preferences. That instrument is the box office. By carefully noting the ups and downs of the various lines at the various hours and days and seasons and computing from them the theatre manager makes for himself a compass by which to steer his craft. The stars to him, the same as to the mariner, point out clearly the direction he shall sail. By intelligent readings of this wonderful device, recording delight, scorn, love or pity of the great paying public toward its amusement, he can forecast as accurately as the weatherman whether it will be fair or stormy the next time a certain star is in perihelion."

Mr. Kane's first stop is Philadelphia,

where Manager Max Milder will show him the fine new offices which are being prepared for Select. After spending February 12 and 13 in the Washington office Mr. Kane expects to visit Norfolk and Richmond, Va., in company with Manager V. P. Whitaker, calling upon Mr. Otto Wells, of the Wells and Colonial theatres, and other important Select exhibitors.

Influenza Still Disturbs Western Ontario

The influenza situation has been causing some concern in various sections of eastern Canada. There has been another scare at Ottawa, but general precautions have been taken. Montreal and Toronto, the two largest cities, are reported to be practically free of the disease.

Several small centres have been hit again, however. The medical officer at Sturgeon Falls, Ontario, ordered the closing of local theatres for a second time, but permitted schools, churches and other places to remain open.

Weather conditions have been very unusual. There has been very little snow in western or central Ontario, but places where there is a fair amount of snow are the ones where the disease has been more prevalent.

Fifteen Canadian Houses for W. M. Elliott

Announcement was made in Toronto, Ontario, on January 29 that Mr. Will M. Elliott, manager of the Regent theatre, Toronto, had been appointed general manager of the fifteen theatres controlled by the Paramount Theatres, Limited, which is a subsidiary of Regal Films, Limited.

The majority of the houses operated by this company are located in Ontario and six are Toronto houses.

Rosenberg Gets Hippodrome in Cleveland

It was announced in New York last week that Walter Rosenberg, who operates the Savoy and other theatres in New York and vicinity, has closed a deal whereby he acquires the Hippodrome theatre in Cleveland, O., for ten years beginning in July, 1922. This is said to mark a policy of expansion by Rosenberg, who is a nephew of Oscar Hammerstein. The seating capacity of the Cleveland Hippodrome is 5,000.

It is said that Mr. Rosenberg intends to operate the Hippodrome as combination motion picture theatre and concert auditorium.

Says Billy West Comedies Are Going Big

Milton L. Cohen, president of Bulls Eye Film Corporation, says that Ben Amsterdam of Philadelphia, franchise holder for the new Billy West two reel comedies, declared that the exhibitors in his territory are great boosters for the Billy West Comedies.

"The exhibitors in my territory have assured me (and their receipts speak for themselves) that the Billy West comedies are going over better just now than ever before," Amsterdam said.

"It's ripping fast comedy, of the cleanest type, and I would feel hurt, personally, if the reports from my exhibitors were other than they are."

Capellani to Form Own Company

Albert Capellani, whose withdrawal from the Metro organization has been announced, is scheduled to come to New York this week from the West Coast, according to advices from Los Angeles, to lay plans for the formation of his own producing organization.

Further than this, announcement of the director's plans have not been made known.



Louise Lovely, in Metro's "Johnny on the Spot"

Cleveland Looks for Record-Breaking Year

"All indications point toward a record-breaking year for the motion picture industry." This was the opinion recently expressed by one of the exchange managers of Cleveland, O., who has always made a deep psychological study of local conditions, and once again he has based his conclusions on rock bottom facts. "The public in general," he continued to explain, "has been treated to a series of free shows for the past eighteen months. Now that these free shows are over with, it is left with the great desire to do something and to go somewhere, and the only outlet for this nervous energy is the theatre. Seeing that the motion picture theatre reached the greatest majority of the people, it is logical to assume that the motion picture industry is going to have the banner year of its career."

Now, what this manager means by free shows, is not particularly free movie shows, although there have been plenty of them during the period of the war. He means occupation. Occupation for a vast lot of people who had previously been idle. True, the occupation has been useful, but the fact remains that it is impossible to let down on the nervous system, simply by the signing of peace terms. The human organism is so constructed that it adjusts itself to conditions slowly. Now that the outside interests are withdrawn, the restless public, the public that has been occupied with things outside the home and outside regular business interests, must keep on seeing outside diversion, for the time being, at any rate, and the consequence will undoubtedly be for the good of the Movies. It all sounds reasonable and logical, and seems a solid foundation for the prophecy that the coming year is going to be the red letter year of the industry.

"The Tiger's Trail," Title for Roland Serial

Ruth Roland's new Pathe serial, fifteen episodes, has been titled "The Tiger's Trail" and will immediately follow "The Lightning Raider," starring Pearl White, in release. Pathe executives believe that they have selected a name for this serial which will have a splendid exploitation value and at the same time comprehensively sum up the Arthur B. Reeve-Charles Logue story. The entire action centers around a band of East Indian natives who worship the tiger as their god. A live Bengal tiger figures prominently in the cast. Miss Roland's role compels her to play many scenes with the tiger. Robert Ellis is Miss Roland's director in "The Tiger's Trail," and the cast includes, in addition to Miss Roland, Harry G. Moody, George Field, Frederick Kohler, Mark Strong, George Larkin and Easter Walters.

New Ince Contract Now Signed

Will Produce Thirty Pictures for Famous Players-Lasky Corporation During Next Twelve Months



Thomas H. Ince

THOMAS H. INCE, who for the past two years has been producing Paramount and Arcraft pictures for distribution through the Famous Players-Lasky Corporation has signed a contract with Adolph Zukor to continue the present relationship for the releasing year which commences September 1 next. This arrangement, it is stated, was made just before Mr. Zukor left California for New York. It is said the contract exceeds in magnitude any other ever negotiated between a producer and a distributing organization.

Under the terms of the new contract Mr. Ince will produce during the year thirty pictures, all of which will be personally supervised by himself. These include a number of specials, two personally directed, in addition to productions starring Charles Ray, Dorothy Dalton, and Enid Bennett.

In making a simultaneous announcement in California concerning the closing of the new contract, Mr. Ince says: "My motives in entering into the negotiations whereby my productions will continue to be distributed through Paramount and Arcraft channels were dictated by the fact that I consider the Famous Players-Lasky Corporation the greatest motion picture distributing organization in existence to-day and my knowledge that Mr. Zukor is the genius who is responsible for that fact. Moreover, I feel confident that Mr. Zukor and his associates on their part are actuated by their confidence that my ideas for the future coincide perfectly with their analysis of the progress of the art and business of motion pictures.

"As to Mr. Ray, Miss Dalton and Miss Bennett, whose contracts I hold, I feel that they have established a popularity among exhibitors and the public which will continue to create an ever-increasing demand for their pictures, and it is my purpose to keep on giving them subjects which, produced under my personal supervision, will still further enhance their popularity as stars and will contribute to

the development of the highest art in motion picture production.

"The special productions which I will make, two of which I will personally direct, I have already started to plan for and I intend to make them fully worthy of the high standard which has been set by the Paramount-Arcraft Specials.

"I will continue, of course, as a strictly independent factor in the producing field, my relation to the Famous Players-Lasky Corporation being only that of producer to distributor.

"In this latter connection, I want to take this opportunity to state to the exhibitors of America, whose confidence in my productions in the past has been my greatest pride, that before entering into the new arrangement with Famous Players-Lasky Corporation I listened to scores of propositions from as many different sources.

"The fact that my final decision was to continue my present association with the Famous Players-Lasky Corporation should carry a world of meaning to the industry. Business-like, high-minded and with the sole ideal of building bigger and more prosperous patronage for clean, good pictures the organization has my profound confidence and its leader my respect."

Werner Organizes New Sales Organization

A new sales organization has been perfected for the sale of products of the American Photo Player Company, according to announcements made by H. G. Werner, vice-president, while in Los Angeles during the past week.

The new arrangement places the American Company on a wholesale basis entirely, inasmuch as selling arrangements have been completed with Wanamaker in New York and Philadelphia, Lyons and Heely of Chicago, Sherman Clay & Company of Seattle and San Francisco, and the Birkel Piano Company of Los Angeles. Hereafter all products of this company, which include the various styles of Fotoplayer and the Robert Morton pipe organ, will be sold by these various firms and their dealers.

H. F. Charles, who has been manager of the Los Angeles sales branch of the American Company, will be retained by the Birkel Company as manager of this department.

Mygatt to Handle Publicity for Hodkinson

Gerald Mygatt, formerly promotion manager of Good Housekeeping Magazine and Leslie's Weekly, has joined the W. W. Hodkinson Corporation as director of advertising and publicity. Mr. Mygatt has recently received his honorable discharge from the Army. He was a captain of the 75th Field Artillery. Captain Mygatt enlisted as a private in the Regular Army early in the war and rose from the ranks to captaincy.

Give the Boys a Chance!
See page 1040

The Reader has His Say

Editor Takes Svat at Producers Who Squander Good Money

The high cost of producing motion pictures has received another black eye through the medium of the press. This time it is in the shape of an editorial in the Akron Evening Times, of Akron, Ohio.

A. P. Botzum, general manager of the Orpheum, Dreamland and Strand theatres in Akron, sent the editorial to MOTION PICTURE NEWS with the following comment: "Discussed in the presence of film salesmen, the general opinion is that the editor is right—too much is spent for stars and no real stories are offered in sufficient quantity and with regularity that maintains the patronage of those who pay to see the real play regardless of the star."

The editorial follows:

ONE OVERSIGHT

"The moving picture makers pride themselves on the lavishness with which they spend money to create their product. We are all familiar with the press agent's stories of fabulous salaries paid to actors and the vast sums expended in staging movie productions. And it is self-evident that no narrow limits are placed by the producers on advertising appropriations. There is one point, however, wherein the parsimonious policy of the film industry shows itself to the most casual critics. The producers appear able to afford everything but good plays."

"The tendency is to squander 'million-dollar' staging on ten-dollar dramas. Except for a few outstanding films, the repertoire of worth while movies has been limited to the filming of stories published in book form or the reproduction of proven dramas from the speaking stage. The movies have failed to inspire any special creative art on the part of writers, in spite of the fact that they occupy a field peculiar to themselves. Neither the picturized novel nor the picturized spoken drama fill the special requirements nor meet the great opportunities of the cinema; the film stage initiated a new art and ought naturally to develop a new line of authorial creation. Writers say it is the niggardly policy of producers toward scenario authors which is responsible for the paucity of worthy film plays and the surplage of mediocre and inane offering which deluge the market. Producers deny this charge and insist that they cannot get an adequate supply of good material at any price."

"The public only knows that it wearies of the vacuous and insipid themes upon which producers lavish their money and ingenuity. The appreciative only regret that a new art, with almost boundless opportunities, should be stultified by the dramatic and literary absurdities which now dominate production. The movie industry may now be so prosperous that it can afford to ignore its artistic obligations, but if it is to continue appealing to any but childish minds it will have to adopt a higher standard of dramatic values on which to pour out its copious expenditures."

Plot Thickens in Quarrel Over American Films Shown in Canada

Several amusing incidents in the indignation which has been kicked up recently in Canada over the showing of American films which seemingly take all the credit for winning the world war, leaving England and other allies shivering out in the cold, have come to light.

Under date of January 12, D. C. Burkholder, of Ogen, Alberta, Can., writes MOTION PICTURE NEWS as follows: "Please find enclosed a short knock on misleading American films, published in a Saskatchewan paper. The situation up in this country is alarming, some places are absolutely refusing to exhibit American (U. S. made) films, as patrons get sceptical about them and get wrong ideas of them. They forget where they are made and for whom. I think it would improve the situation if film companies or producers would cater more to Canada or Britishers on certain films when shown in this country, the same as they do to the foreign market."

"According to this Mr. Britisher on the surrender of the German fleet, he saw the White Ensign and no other, which shows he has the same feeling to his part of it as the Americans have to their parts. I am showing this picture and will take close notice to what he says. I hope probably another allied boat was present to help, at least."

"An answer to the Canadian people through your NEWS would no doubt relieve the situation. American or U. S.-made films take good here as we have a large settlement of Yankees, but there are parts that will not attend picture theatres on that account."

Following is the letter which the Britisher published in the newspaper:

"Sir: The view of the German fleet sur-

rendering to the British fleet off the Firth of Forth, Scotland, being shown at present at the Daylight theatre is very interesting, but it is astounding that the following wording should be permitted:

'Surrender of the German fleet to the American and Allied fleets.' which would seem to indicate that German fleet was surrendered to the Americans while the Allied fleets stood by.

"We are aware that the American fleet did, during the last year of the war, assist the British in patrolling, but the fact remains that even the menace of the 'U' boat was practically over before America was on the scene."

"Of course it was noticeable that the 'White Ensign' was the only flag flying in the surrendering fleet, which plainly indicated that this was a complete surrender to the British high seas fleet."

"We also noticed that in 'Hearts of the World' which was shown at the Daylight recently, the British fleet was portrayed as the American fleet."

"Is it not time that some of these misleading American films were prohibited in this country? Certainly a person unaware of the real facts of the case would imagine after viewing several of these films (especially those shown at the Daylight), that America, and America alone, won the war."

"We do not wish in any way to depreciate the bravery of the Americans, but we would like to see honor given where honor is due."

According to an article appearing in your valuable paper recently, the Ontario Board of Censors have refused to allow American war pictures to be shown continuously, and we think it is time something of this kind was done in Saskatchewan."

Charleroi Exhibitor Has Bad Luck with War Productions

Michael Rosenbloom, manager of Majestic theatre, Charleroi, Pa., things motion pictures with stories built around the war or concerning in any way the orgies of Mars are doomed for the shelf, and writes his experiences to prove his convictions.

His letter follows:

Enclosed find cards as to the business of the last two weeks of show.

I am writing this letter just for your information, as I know that you are anxious to let your readers know some things which are on the exhibitor's mind, and I just want to make a few comments on the pictures which are on the market."

There are some pictures which I have played during the last two weeks with which I thought I would do big business, but was very much disappointed. I made up my mind to find out what the trouble is, because I know that the pictures were good, also the stories. I asked many of my patrons and invariably their answer was that they are tired of seeing pictures that pertain to the war, now that it is over."

Now to prove it. I played 'America's Answer' after the armistice was signed and I hardly made expenses. I played Pershing's Crusaders' during the war and I cleaned up."

I played 'Over There,' a Select all-star cast picture after the war and done a poor business."

"The Caillaux Case," another good picture, but fell flat. I played 'The Prussian Cur' this week; a good show, but did not interest the people. Clara Kimball Young always drew big houses in all her plays, but in 'The Road Through the Dark' did only an average business."

I have made up my mind that I will not show any more pictures where the story is about the war, and I think that the exchange men would be wise in not putting them out. Let us have good stories up to date and the exhibitors and producers would be better off."

Very respectfully,

Majestic Theatre,
Michael Rosenbloom,
Manager.

Fiske Takes Management of Reference Library

Lyman O. Fiske, business manager for a number of years for the Dramatic Mirror, has resigned to assume the duties of manager of Packard Photo Reference Library, affiliated with the Packard Theatre Exchange, New York.

Gaumont Sales on "The Real Roosevelt"

Gaumont Company announces the following sales of its two-reel features, "The Real Roosevelt," offered on the independent market:

Gordon-Mayer Film Corporation, Boston, Mass., for the New England States; Gardiner Syndicate, Buffalo, N. Y., for New York State (exclusive of Greater New York, Long Island and the counties of Westchester and Rockland); Electric Theatre Supply Company, Philadelphia, Pa., for eastern Pennsylvania and southern New Jersey; First National Exhibitors' Exchange, Pittsburgh, Pa., for western Pennsylvania and West Virginia; Super Film Attractions, Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia; Eltabran Film Company, Charlotte, N. C., for North and South Carolina; Savini Films, Inc., Atlanta, Ga., for Georgia, Florida, Alabama and Tennessee; Pearce Films, New Orleans, La., for Louisiana and Mississippi; Doll-Van Film Corporation, Indianapolis, Ind., for Indiana; Celebrated Players Film Corporation, Chicago, Ill., for Illinois and Wisconsin; R. D. Lewis Film Company, Oklahoma City, Okla., for Texas, Oklahoma and Arkansas; Ben S. Cohen, Denver, Col., for Colorado, Utah, Wyoming and New Mexico; De Luxe Features Company, Seattle, Wash., for Washington, Oregon, Montana and Idaho; Metropolitan Company, Detroit, Michigan, for Michigan.

Lillian Walker Title Is Changed

The title of Lillian Walker's second picture on the Hodkinson program has been changed from "Fixing It" to "The Love Hunger." This title has been chosen because it is believed to better describe the heroine's search for a home and her determination to keep it, in spite of obstacles. The story is adapted from J. Breckenridge Ellis' well known novel, "Fran."

The action of "The Love Hunger" takes place in a small town where the monotony of country life is relieved when the circus comes to town. In the role of a lion tamer, Miss Walker has one of the most thrilling and dangerous parts in her long career as a comedienne of the screen. William P. S. Earle directed the picture, which will be released February 24.

To Erect Theatre as War Monument

Pryor C. Tarvin, Secretary of the Kenton County Memorial Committee, Covington, Kentucky, has taken up a project to have a motion picture theatre erected in that city as a memorial to Covington boys who sacrificed their lives in the world war. It is proposed to raise \$100,000 for this purpose by popular subscription, the maximum subscription being \$5 so that all citizens can participate in the plan, which is meeting with popular approval.

Two Big News Smashes

Complete Plans of Big Five

FOUR of the "Big Five" combination of artists have signed the final articles prepared by their respective attorneys, according to report.

Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffiths are the four who are said to have signed the new agreement at Syd Chaplin's home in Hollywood, February 5.

It is declared that the reason William S. Hart has not already signed the final agreement is that his attorney, W. H. Grossman of New York City, has not had time to fully investigate for him.

The agreements are said to provide for United Artists Distributing Corporation, with main offices in New York and exchanges in the principal cities throughout the United States.

The productions will be booked on a percentage basis, except in the smaller towns where a flat rental will be in force.

It is further stated that each branch exchange will supervise the presentations in each respective territory and also attend to the advertising and other exploitation to induce long runs.

The five artists will finance themselves individually and the organization will be conducted as a close corporation.

Rothapfel Definitely a Producer

THE first announcement of the Rothapfel Pictures Corporation, formed since S. L. Rothapfel resigned as managing director of the Rialto and Rivoli Theatres in New York, was made February 6 in the afternoon from the offices of the organization.

"The projected product," said the announcement, "of this new motion picture corporation is not pictures alone, but a complete program for use in the better class motion picture theatres. The policy contemplates the issuance of six of the Rothapfel programs a year, each a complete entertainment, including a dramatic feature picture, comedy, scenic and news or magazine films, together with complete musical scores, lighting effects and other essentials of proper presentation."

The announcement makes it known that the Rothapfel Picture Corporation will produce dramatic and other pictures under the personal supervision of Mr. Rothapfel, and will also acquire in the open market such pictures as they may desire.

The officers of the organization are: Samuel R. Rothapfel, president; Frank G. Hall, vice-president; Ashbel P. Fitch, treasurer, and Wm. Seabury, secretary.

The announcement definitely sets at rest the various rumors that have been going the rounds of late from the Astor lobby on Broadway to the Alexandria in Los Angeles. One of these rumors had it that Mr. Rothapfel was to become connected with the Goldwyn company.

Steger Completes Scenes of Shepard Picture

Julius Steger, directing Pearl Shepard in International Film Corporation's screen version of a drama inspired by the song of the same title written by Charles K. Harris, "Break the News to Mother," is working on the last scenes of this production at the Norma Talmadge Studio. Mr. Steger expects to have finished the photographic work by Monday. Immediately following the completion of Miss Shepard's picture, Director Steger will commence work on an International production, the feature of which will be an all-star cast. The title has not been announced.

What Type Publicity Gets Space?

(Continued from page 990)

by the 'publicity' departments of the manufacturing end of the industry?

"This kind of bunk may have been all right 10 years ago, but it is all wrong now. Audiences now know all about the stars and unless someone gets married, dies, shoots someone, etc., why keep on publishing stories about where the star was born, what kind of breakfast food he or she likes, what their favorite sports are, how many languages they speak, etc.

"The age of bunk has passed—the era of FAUL has arrived."

"Tough Luck Duncan"

(Continued from page 989)

local theatre operators a stronger determination to stand pat and demand that if any rate raise is to be made, that it be somewhere within reason and not a deliberate out-and-out holdup.

"Another thing. Sioux City has proven that it can support a week's run on a real special. Exhibitors here, including myself, have lost chances for greater profits on previous attractions by limiting our runs to three and four days.

"From now on I am a week-run fan. Just show me another chance to prove it."

Cleveland Avoids the Seat Tax

Saves Exhibitors More Than \$30,000 Annually in Revenue—Exhibitors' League Helps Defeat Measure

THROUGH the concerted work of the officers of the Motion Picture Exhibitors' League and a few of the leading exhibitors of the city, the motion picture exhibitors of Cleveland have been saved the painful task of putting their hands in their pockets to the extent of \$30,000 annually. This is the amount that was calculated to be paid into the treasury of the building inspection department of the city by way of a yearly license tax on the movies, ranging all the way from \$100 to \$300, according to the seating capacity of the house. Houses with 300 seats were to pay \$100 annually. Houses with 600 seats would pay \$200, and houses of more than 300 seats would pay \$300. The threat of such a calamity became an actual fact several weeks ago when a license bill, incorporating these stipulations, was incorporated in an amendment to the revised building code. Nobody dreamed that a movie tax would be buried in a mass of building details, and as a consequence, those most interested in stopping its passage knew nothing of its existence until it had been passed by the council and signed by the Mayor.

As soon as the facts of the case became known to the officers of the Motion Picture Exhibitors' League, they immediately got in touch with Mayor Davis. Mayor Davis, on previous occasions, has freely expressed the opinion that the movies were a great benefit to the civic body, and that he would never put anything in the way of its progress. So when it was called to his attention what had been done

to the movies, he recommended a reconsideration. This reconsideration came through the finance committee of the council. The League officers, headed by President Lustig, Secretary Gerson and Exhibitor Joe Grossman, met with this committee and pointed out to them the foolishness of this excessive tax, inasmuch as it defeated the object of its existence, for many of the theatres would not be able to pay it, would go out of business, and as a consequence, they would not get nearly so much revenue from the movie license tax as they contemplated. This seemed reasonable to the committee members, and so they advised that the tax amendment be repealed altogether. The license law came up for a third reading before the council last Monday night and was defeated by a large majority. And so it remained for the Motion Picture Exhibitors' League to accomplish almost the impossible; that is, to have a law repealed which had already been passed by the council and which had received the signature of the Mayor.

The exhibitors of the city were exceedingly grateful to the League officials who accomplished this in their behalf. It means an annual saving for the industry of \$30,000. This is the amount that the building inspection department needed for its own maintenance, and which the movies were expected to furnish. But the sum will either have to be raised by other means, or else the building appropriation will have to be cut down to meet the stipulated amount minus the \$30,000.

See Page 1040

Exhibitor Service Bureau

New Orleans Backslider

Once a Leader in Newspaper Co-operation, It Is
Now One of the Poorest—Some
Reasons Why

NEW ORLEANS presents the spectacle of a city where there was once bitter rivalry between the three daily newspapers, to see which could do the most in co-operating with motion pictures and in giving the general photoplay news, and which now has put the photoplay matter on a strictly commercial basis.

In fact, today the newspapers and theatres are about as far apart as they well could be. The three newspapers have an iron-clad agreement as to their treatment of the motion picture houses and the theatres themselves seem about decided to break with the papers. There will be a conference between the two interests shortly, when an adjustment may be reached. At present the theatres are doing as little advertising as possible—and getting mighty little in return.

New Orleans was one of the first cities in the country to give real recognition to the interests in photoplay matter and the *Item* was the paper that led the way. At one time this paper printed a full eight-page section devoted to the photoplay, but this was gradually cut down and things went from bad to worse until the present state of affairs has been reached. And the newspapers are far from being entirely to blame for the existence of this state of affairs. There is an interesting story for all connected with the industry, in the developments in the Crescent City.

As stated, the *Item* was one of the first papers to start a motion picture department. It is an afternoon paper with a Sunday edition and the so-called photoplay department appeared in that issue. But, as it was started, this department was frankly conducted for the revenue that the man conducting it was getting out of it and the revenue to the paper. It was based on the advertising that was obtained from the exchanges and the only "news" matter that was printed was in connection with this advertising and largely gossip of the exchanges.

On the *Item* at the time, there was an editor who has made a study of the photoplay, as well as being a trained newspaper man. He pointed out to the owner that a photoplay department ought to be conducted from the readers' point of view; that the general public wasn't interested in whether Bill Jones, manager of the Diamond exchange, has returned from a tour of the theatres of the state, or that "Her Price," which was being advertised for sale by some exchange, told this and that story. The answer was practically: "If you know so much better how this department should be run, why don't you do it yourself?"

And this man did take up this work, in addition to his regular duties, largely as a labor of love and more because he believed at that time that the promises of big advertising being held out by the producers meant that a real department could be made a financial success, from the newspaper point of view, and that it would be of tremendous interest to the reading public, and therefore, a good circulation builder and holder for the newspaper. And certainly the latter theory is correct, no matter how much error there may have been in the expectation of a large amount of national advertising.

At the time that this change was made there was one theatre advertising regularly. Four columns were to be devoted to the reading matter given the photoplay and from the very start everything, except a reading notice for the advertising theatre, was devoted to the real news of the industry—gossip of the players, items about productions in the making and the like. The result was that the other theatres began to come in and the department expanded. In a very few weeks there was a "layout" of scenes from the first-run attractions being carried.

Such strides attracted attention and the paper began to get national advertising, largely on serials, though it was carrying the advertising of one large distributing company. The owner of the paper began to get as much interested in the department as

the man who was conducting it and after many of their talks it was decided to enlarge the Sunday department and to establish an illustrated daily department. But before this was done the

leading theatre managers and all of the exchange men were invited to a dinner at which the matter was discussed in detail and there were such assurances of co-operation that the decision was reached to enlarge the department as indicated. Co-operation was promised and it was forthcoming from the theatre owners.

Just at that moment there came up an example of what advertising and co-operation will do. An experienced exhibitor announced that he would open the biggest theatre in the city for motion pictures. This house had tried everything, from the straight legitimate to burlesque. Under every management it had failed. At the time that it was to be opened as a photoplay theatre it was surrounded by cabarets—and cabarets in New Orleans were not frequented by society people. The manager had to build a wall to keep out the noise of one of the cabarets that adjoined the theatre. He got real pictures and he employed a man who understands advertising and who is now directing the advertising and publicity for one of the biggest chains in the country; and he got real co-operation from the *Item*.

After a few weeks the house began to make money, though another new house had been opened at the same time. The house in question advertised consistently; the other one did not. Soon the theatre we are discussing became the leading one of the city. We understand that the manager sold the lease alone for \$65,000.

That certainly shows it pays to advertise—when you get co-operation.

But to return to the story of the *Item*: The daily department was established. There was a standing heading, in fact, several sets of them, and each one of these carried, day after day, the picture of some star in the news. Understand, this had nothing to do with current attractions at local theatres; they were really news stories written in gossipy style, and written from the point of view of the reader. There were reading notices given each advertising theatre every day, with real reviews on the day after they changed their bills. When they were written by the photoplay editor they were signed with his initials. These reviews were frank; they told the truth about pictures. The value that the managers placed in these is shown by the fact that after the reviewer had adversely criticised three different bills at the theatre the business office began to worry about lost business. He went to the manager of the theatre and the answer from that man was: "If you cut out the signed reviews I will stop advertising. I don't mind the truth being told, but after ——— writes a review and says that the picture is true, people will even come to see whether they agree with him."

All this time the Sunday department kept on growing. It was now occupying, with the advertising, more than two pages. Assurances from the producers and distributors came that there would be still more national advertising. At that time most of the companies issuing serials were asking that they be printed in weekly chapter form, each installment occupying a page. In exchange for running this matter the company advertised, the amount ranging about \$1,500 for each serial carried. At that time there were three or four of these running and these were being carried in the Magazine Section of the paper.

In the meantime three-fourths of the matter being carried in the Sunday *Item* and about half of that in the afternoon daily editions, was devoted to real news about the pictures. A different type had been adopted for the headings, a large number of cuts were being employed, including a column or more of gossip about the players, which was illustrated with vignettes—all of these being

(Continued on page 1002)

Motion Picture "News" Matter on Strictly Commercial Basis Here

At top left and center two Sunday pages from the Item and a Thursday page showing the reading notices. In the center the same pages from the Times-Picayune and at the bottom from the Daily States

In the Amusement World This Week

NEIL O'BRIEN
AND HIS GREAT AMERICAN MINSTRELS

RAYMOND MITCHELL
"STORY AND 1918"

13
TONIGHT

Palace
TONIGHT

THE CAVE
TONIGHT

THE FALL OF THE ROMANOFFS

ART WARES
HARTWELL

WESTERN CENTRAL BANKS

NEIL O'BRIEN
AND HIS GREAT AMERICAN MINSTRELS

RAYMOND MITCHELL
"STORY AND 1918"

13
TONIGHT

Palace
TONIGHT

THE CAVE
TONIGHT

THE FALL OF THE ROMANOFFS

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HARTWELL

WESTERN CENTRAL BANKS

PRINCE ALBERT

Commercial Trust and Savings Bank

The St. Charles
The Disraeli Jazz Boys

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THE CAVE
TONIGHT

THE FALL OF THE ROMANOFFS

ART WARES
HARTWELL

WESTERN CENTRAL BANKS

New Orleans, Once Among Country's Best, Backslider on Motion Picture Co-operation

(Continued from page 1000)

made by the paper without charge to the exhibitor or to anyone else.

Because of the fact that it was desirous to get this serial matter out of the regular magazine, *because of the assurances that came from many of the producers of national advertising that was in view* and because of the support that seemed to come from the exchange men and the theatres it was decided to go a step further and to establish the *Motion Picture Item*.

Up to this time the man who had been doing this work was doing it "on the side," with the average of some sixteen hours a day devoted to the two duties. The owner of the paper felt convinced that the photoplay editor was right in his conclusions. In fact, the owner came to New York and talked over the matter with representatives of leading producers and he was assured of the fullest co-operation.

Then in New Orleans was staged another dinner, to which the exchange men alone were invited.

But look back a moment: There are two other newspapers in New Orleans, the *Times-Picayune*, morning and Sunday, and the *Daily States*, afternoon and Sunday. Almost immediately after the *Item* started its real Sunday motion picture department the *Daily States* followed suit, though the matter was largely reading notices. Men connected with the morning paper had been quoted by exhibitors as expressing, in the past, a contempt for the motion picture, but it was finally forced to come into the list. And after the *Item* started its daily department the other two papers swung into line, the *Daily States* illustrating its with cuts as were furnished by the theatres, the *Times-Picayune* using none.

At this second dinner a complete dummy of the proposed *Motion Picture Item*, made up with actual type and illustrations, just as it would appear, were given each guest. The proposition was put up to them—that this was a great step forward and that the newspaper was going to a big expense by putting one of its highest priced men exclusively on this work, spending a large amount for cuts and white paper, devoting a special advertising campaign to this feature of the paper.

It was put up to the exchange men straight that there were 85 theatres in New Orleans. Territorially the city is one of the largest in the country, occupying the whole of Orleans parish. Some of the neighborhood theatres seated as many as 2,500 and did immense business. Most of them were small, frequently changing hands and with the financial responsibility of the management slight. It was explained to the exchange managers that the downtown houses would advertise on the basis desired, but that real pressure would have to be put behind most of the neighborhood houses and that all the newspaper asked was to be kept in touch with the changes in management and the financial standing of these houses. But the exchange managers were asked to get behind this special Sunday eight-page section and urge the theatres to



Cover of Sanger program in which reliance is being placed

advertise in it. A rate was agreed upon of ten cents an agate line, which would give each theatre five lines each day of the week, including Sunday, at a total cost of \$3.50.

While this dinner was in progress all of these exchange managers were enthusiastic. They promised their fullest co-operation, because they knew that the *Item* was going to devote the larger part of the space to motion picture matter in general—only one page with a seven-column layout being devoted to the first-run houses, and that it would be a great stimulant for the photoplay in general.

With the promise of this co-operation the paper proceeded to start the *Motion Picture Item*. On the front page it carried strictly news matter of the motion picture, with special news heading, a three-column picture of some star each week, the selection to be made by request of the readers. There were the vignette cuts, columns of gossip about the players and coming productions, questions and answers, editorials and a couple of columns devoted to "news of the neighborhood houses."

The exchange men named a committee on co-operation, and in the meantime the news of what the *Item* was about to do "leaked." The committee of exchange men met, arranged a time to call upon the officials of the *Item*—but never showed up. When they were called upon, the paper was informed that the other papers had protested—though the *Item* was offering to do ten times what the others had done and had been the distinct leader on behalf of the photoplay.

Out of the entire number, representing all of the film companies, one exchange man actually co-operated. The others explained that they could not ask a theatre manager to advertise in the *Item* as against the other

papers—despite the unprecedented step in the whole nation that the paper was taking.

But the *Motion Picture Item* went ahead. It got all of the downtown houses and the principal neighborhood houses that would pay their bills—and some that, unfortunately, did not, though the general plan was to require cash in advance.

Then the next thing that happened was that several of the serial companies dropped the policy of having the stories printed and doing heavy advertising. The expected national advertising came along for a time and then unexpectedly began to drop off.

In those days there was no such thing as co-operation between the producer and the exhibitor in advertising, except for a couple of the serial companies.

Here was a newspaper that had been led to expect this sort of co-operation. It was not forthcoming from most of the companies as a whole or from their local representatives. Naturally, the thing that the newspaper did was to begin to cut down. First, the size of the paper was reduced to six pages, then to four and finally was incorporated in the regular portion.

But on the part of the newspapers there came more and more of neglect of the news side of photoplays and a desire to reduce the space devoted to the reading matter. Things went from bad to worse. Then the newspapers got together and decided to cut out reading matter during the week entirely. That started a fight and then the newspapers countered with another decision—to double the advertising rate of ten cents a line and give reading notices.

Since then the photoplay department, as a department, has disappeared entirely. All of the amusement matter is grouped together; even notices of steamboat excursions appearing along with the other matter. Today, in the pages that have been reproduced, the advertising matter has almost disappeared and what there is of it is mingled with the general amusement matter. *It is decidedly unattractive and uninteresting reading matter.*

According to the latest reports, there are now about fifty theatres operating in New Orleans. The neighborhood houses have stopped advertising entirely since the increase in rate.

The Strand, Liberty and Globe, all a part of the Sanger chain, use comparatively small space in all of the papers but get mighty good results from the space they do use. The Pearce interests advertise two of their theatres, the Tudor and the Trianon, with about three inches single column, in the Sunday *Item*, using none of the other papers. Loew's and the Palace advertise the feature in connection with their vaudeville bills.

One neighborhood theatre, the Mecca, advertises its weekly bill in the Sunday *Times-Picayune*.

The daily advertising of the leading theatres is small but attractive, among the best in the country, and they get with this, reading notices that are indicated on the pages reproduced.

There will be further remarks made about the New Orleans situation, but because there is prospect of an early settlement, and because the present situation may be only temporary, we are only recording some facts here.

Franklin Puts Emphasis on Short Subjects

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

THE art of exhibition finds expression not alone in the presentation of features, but in the proper blending of the program. A wealth of material is available in one and two reel subjects that help to balance a program. These short subjects aid in giving motion picture entertainment almost the same appeal as vaudeville-variety.

The importance of the short subject should not be discounted. These so-called "fill-ins" are being recognized throughout the country as one of the wonders of motion picture presentation. Recently the *New York Times*, one of the country's leading dailies, gave unusual prominence to the short subjects presented at two of the New York's leading motion picture theatres and in one instance the criticism overshadowed the featured offering at these houses.

Short subjects lend themselves admirably in the building of a program and the up-to-date exhibitor will take advantage of the big opportunities for presentation that is offered by comedies, scenics, cartoons, news weeklies and so on through a long list. All of these subjects have a peculiar place on the motion picture program and if properly arranged will help to enhance the presentation of any feature.

These subjects should be booked with the same care as the principal feature and presented with the same care. At Shea's Hippodrome we screen every short subject and appropriate music is selected. We like to refer to our "fillins" as "featurettes."

Some of the scenics that are offered are not only interesting and beautiful to look at, but hold a fascination for all and have a particular interest for the better grade audience. These subjects offer splendid opportunities for proper musical interpretation and lend class to the program. Big strides have been made in the titling of scenics and in them we often find good entertainment.

Good comedy is always in order. It holds the same function as wit, humor and satire does to literature. And besides everyone loves to laugh. Its very contrast



Franklin's reproduction of 'Napoleon on the Bellerophon' as a Hippodrome stage setting

to the feature gives it variety. Good cartoons generally receive a warm welcome from the youngsters as well as the grown-ups.

The news weeklies are entitled to a place of honor on every program and properly played up with music that fits the subjects they will please all audiences. The screen magazine offers intimate views of subjects that are of decided interest.

Anyone can book a feature, but it is the creative exhibitor who will take advantage of the splendid material offered by the short subject. He will blend his program so that it will be a harmonious arrangement of everything that motion pictures has to offer and with intelligent thought he need not run a show that is too long. The average feature, together with a comedy, news weekly, scenic and cartoon, can be run in an hour and three-quarters to two hours. Intelligent selection of short subjects is a great help to any feature and the good short subject of today can in many instances be made just as attractive

as the best feature.

The appeal of motion picture entertainment depends in no small measure on the short subjects. They are the "stuffing and the cranberry sauce to the turkey." Some of the most interesting and entertaining qualities of motion pictures can be secured in these shorter reels. They help audiences to appreciate the principal feature of the program more by offering a contrast.

This week at Shea's Hippodrome we are offering the following program:

First Half—Scenic—Prizma—"Kilauea, the Hell Hole of Hawaii." Comedy—Mack Sennett's "Cupid's Day Out." News—Universal and Literary Digest topics. Feature—Mabel Normand in "Mickey."

Last Half—Scenic—Educational—At the Peace Conference of the World. Cartoon—Mutt and Jeff in "The Pusse Cafe." News—Universal—Pictograph. Feature—Constance Talmadge in "Sauce for the Goose." Comedy—Flagg's "One Every Minute."

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Your Idea and Ours

MOST of the advertising on "The Heart of Humanity," which is still playing at the Broadway theatre, has been of the intimate, chatty type. After the original announcement that the Alan Holubar picture was to be seen at the Broadway there then followed a series of advertisements in which nothing was printed except quotations from the reviews in the New York papers.

We can't kill it!

After 252 performances at the Broadway Theatre (6 every day) we are compelled to announce that

"The Heart of Humanity"

(The Picture That Will Live Forever) Will be continued

Still another week

Three times we have announced its withdrawal and three times public clamor has made us retain it. We don't know whether to laugh or cry. It's the craziest experience we ever had. Maybe the heart of humanity is to blame!

Broadway

THEATRE, BROADWAY AT 41ST ST.
(Continuous 10 A. M. to Midnight).

Then came the chatty talks, and this one headed "We can't kill it" is certainly most unusual. In other words, the theatre is saying to the public that it wants to get rid of this picture to put on another one which it has booked, but that the public demand is so strong that the Broadway cannot stop the run now. And this no doubt will attract more attention and pull more business than if the theatre strung "magnificent" and "record breaking" all over the page. The space used is 5½ inches double.

Advertising leadeth the dollars to lie down beside the dimes.

THIS is the best of all of the advertising on "Little Women" that has come to our attention. It is distinctly pleasing to say this, too, because it comes from the Walnut theatre, Cincinnati, and because when this department was started Cincinnati was, all in all, one of the poorest advertising cities in the country. There has been a marked improvement there.

Here the figures of the four girls are used in half-tone, and then before them is the selling argument. There was no need to tell the story of "Little Women," for practically everyone has read it.

There is a good line in: "A play as pure as newly fallen snow and as sweet as clover." That comes from the press book, and it cannot be surpassed for selling power. If the Walnut did not get every possible patron with this display there is something wrong with Cincinnati.

One idea used is better than a million in the pigeonhole.

CRYSTAL theatre, Indianapolis, meant well in this display, which occupied a little less than three inches across two columns, but that is as far as it got. In the first place it entirely killed the effect with the use of the heavy border. Certainly there was no excuse for the black rule between the picture of Miss Nesbit and the reading matter. And then we doubt very much whether anyone will recognize the cut as being a picture of the star.

We fail to get the selling lines: "A powerful drama of New York society life," etc. We do not believe that this will create in anyone a desire to see the picture. There was a time long ago when the new dealer in woman's goods, down on

Main street, hung out the sign "New York Store" and expected the people to come in and buy because they would believe the goods different from those offered at the store with which they had been trading for years. And so there may have been a time when a line of people would form in front of the box office to see a picture of "New York society life," but that old story has been told them so often that there isn't the slightest appeal. If you had no more to say than this it would have been better to have devoted the space to the name of the star and the title.

Courtesy costs nothing, but it yields the biggest of profits.

MOORE'S RIALTO theatre uses a rather unusual style in advertising Pricilla Dean in "The Wildcat of Paris." The display is made one that will appeal to the emotions. For instance, we have the line: "You have seen Nazimova in 'Eye for Eye,' Farrar as 'Carmen,' and other vivid examples of exotic characterizations,

but you have not viewed the wildest flight of feminine daring, or the furtherest reach of startling portrayal until you have seen the astounding combination of fiction and fact in modern Paris."

Rialto plays Miss Dean as "the amazing actress," and it is bound to get results with the use of this phrase. The advertising of the Rialto is based on the display conditions that exist in Washington, D. C., and therefore it is going to get over mighty strong where it would fail to do so in some other sections.

In short, the Rialto has invited the very best people of Washington to come to the theatre and get the thrill of their lives. We haven't the slightest doubt that the display worked well—though we are still opposed to the use of the superlative in "The greatest action picture ever made." There's lots of action in it, be we wouldn't have stressed the fact this way. It would have been just as strong to have said: "There's action every moment."

It is eleven inches across three columns.

The smile that won't come off is the best come-on for your house.

FOR a change we like a display of this sort once in awhile. The Paramount-Empress theatre, Salt Lake City, realized the great cast that was provided with "The Squaw Man," and instead of going into the use of a lot of adjectives George Carpenter, the manager, simply listed the principal members of the cast.

While "The Squaw Man" is one of the best-known of modern plays, we believe that those theatres that failed to call attention to the fact that this is the screen version of a legitimate success lost money. This Mr. Carpenter succeeds in doing and uses only seven inches across two columns. The only picture that he uses is a line cut of Cecil B. DeMille, the director.

Certainly advertising such as this is go-

What Live Wires are Doing

PARAMOUNT



First Three Days
Next Week

Cecil B. De Mille's new Artcraft
Photoplay de Luxe. A remarkable
picturization of Edwin Milton Royle's
famous play.

The Squaw Man

The All-Star Cast

Elliott Dexter Ann Little
Theodore Roberts Edwin Stevens
Jack Holt Thurston Hall
Tully Marshall Herbert Standing
Katherine MacDonald Helen Dunbar
Winter Hall Julia Faye
Noah Beery Charles Ogle
And Many Other Screen Favorites.

LAST TIMES TONIGHT—FRED STONE in a big Artcraft
novelty Story "UNDER THE TOP" and a Mack Sennett
Comedy Entitled, "Never Too Old."

ing to appeal to the very night. Lack of patronage in the section, and when you have a picture where similar conditions obtain you will do well to try this. But be sure that you have the cast to back it up. A mere string of just names means nothing.

Even the Ark would have to call around several times a day for some people.

FEW pictures seem to have offered the exhibitor so much encouragement to use attractive pictures of the star as has "Virtuous Wives," the first of the new Anita Stewart productions.

We have repeatedly said that there is nothing so valuable in getting the attention of the reader as a striking picture of a pretty woman, and there has been a sufficient variety of these pictures of Miss Stewart distributed to assure different appeals in various displays.

Cozy theatre, Topeka, Kan., could ordinarily be criticised as having too much reading matter if one merely considered the type at the left, but the dominating cut that was used insured that everyone read

this display throughout. Ten inches, five columns is the space.

Using only seven inches across four columns, the Strand theatre, Providence, R. I., has an even more attractive arrangement. Here, again, the picture of Miss Stewart is used as the main thing to get the eye, and the selling argument is reduced to smaller type. But it could have been improved, we believe, by omitting the reference to the coming attractions in the shield at the lower left-hand corner and using here either the list of the supporting cast or some other matter.

Certainly, in an attraction like this one, with the novelty of the return of Miss Stewart to the screen, we wouldn't let anything else interfere. But in this particular case this criticism is a little narrow, for this is the first time in many weeks that the Strand has confined itself to a single feature and, therefore, the announcement was evidently meant to show that the theatre had not abandoned the double-bill feature, but that the arrangement was only for the current week.

Yes, star cuts pay when they are used

STRAND
ANITA STEWART
"Virtuous Wives"

COMING!
The new picture of the week
Don't miss it
The picture of the week
The picture of the week

in sufficient size and prominently. But make them attractive and get the full punch over with them.

If there's enough "please" about your theatre, you'll soon find the ease.

THIS fails to "arrive." It is a mere mass of type without anything played strong except the title of the picture, and here a mistake is made. Imperial theatre, Jacksonville, Fla., knew that it had an unusual picture here and went in for big space, so far as Jacksonville is concerned, employing 9½ inches across three columns.

We do not know why the Imperial decided on matter like this, whether it was unable to get any of the ready prepared advertising from the exchange, or whether it thought this a better selling argument. In the first place the name of D. W. Griffith is lost by using it at the top of the display, when it should have been made to stand out equally prominently as the title of the picture. And then the picture itself is "over sold" in the mass of black type that follows. There should have been some one line or series of lines picked out, and then this should have been brought down to smaller space, largely indented at the sides to leave plenty of white; and

A Surprise from D. W. Griffith
WHO PRESENTS HIS LATEST ARTCRAFT PRODUCTION

The Romance of Happy Valley

A Friendly Drama of Kentucky Folk—Filmed in the Land of His Boyhood, With Characters Who Might Have Stepped from an Old Plush Album

No War! No Spectacle!

So Simple It Flows Like a Fireside Tale—Athrob With the Pulse of Plain People. Glowing With Love, and Faith, and Patient Devotion—Starring With the Tumult of Unleashed Passions

AGAIN SOMETHING NEW FROM THE GREAT
CREATIVE GENIUS OF THE SCREEN

A Brilliant Study of Homespun Humanity—The Coming of True Drama to the Films. Acting by Artists Whom Critics Praise Have Nothing Further to Learn. THE CAST WITH LILLIAN GISH, ROBERT HARRON, GEORGE FAWCETT, KATE BRUCE AND OTHERS OF GRIFFITH'S BRILLIANT PLAYERS

IMPERIAL

Today, Tomorrow and Tues.

Special Appropriate
Music By the
Imperial Orchestra

ADMISSION 20c

after that we would have used the names of the players one under the other.

As it is there is too much mere "talk." It leaves the impression that the writer himself did not know exactly what to say and therefore went ahead and said everything that came into his mind. As the display stands it does not furnish the patron a single argument why he must see this offering.

And on the seventh day the theatre manager worked like the dickens on ideas for the next one.

THIS half-page advertisement of the Strand theatre, Hartford, Conn., is certainly a striking one, but we believe that it would have been made the stronger with the elimination of the adjectives.

In the first place the unusually large space that the Strand uses is the best evidence that the theatre thought this an unusual attraction and that the people of Hartford would be likely to come to the same conclusion. The name of Maurice

STRAND THEATRE
MAURICE TOURNEUR'S Epic Masterpiece
STARTLING "WOMAN" SENSATIONAL
THE SCREEN'S MOST UNUSUAL OFFERING

Tourneur and calling "Woman" his masterpiece seems to us to have been sufficient. Yet, here is a case, if there is such a thing, where these adjectives are justifiable.

In this connection we want to call attention to the name plate the Strand used, one of the best that we have seen anywhere. The motto line, "A place of pleasure and refinement," is a good one. The theatre should have this plate made in various sizes and use it in every advertisement.

It doesn't necessarily require brains to make money in a gamble, but it does with an investment.

COZY
ANITA STEWART
"Virtuous Wives"

Yes, a Whole Week—
Commencing
Tomorrow

SPECIAL MUSIC
The Husband
The Wife
The Girl
The Boy

Now New York Stages the Show

WHILE it is impossible to present the musical scores of the three leading New York theatres in the ordinary chart form in these columns, exhibitors will find many suggestions here for the playing of the same features. Through the courtesy of Dr. Riesenfeld, managing director of the Rialto and Rivoli, and of Mr. Plunkett, managing director of the Strand, we have access to the full musical scores and are undertaking to present them here in suggestive form rather than to offer a mere tabulation. We believe that this arrangement will do more to inspire you to good music than would any mere cue sheet.

The same facilities will be afforded by the Broadway theatre through Managing Director Kashin. The debut of the Broadway in these columns is again postponed this week because "The Heart of Humanity" is once more held over.

THERE are three distinct types of pictures presented at the New York houses this week, including a wide variety of short subjects that ought to give the exhibitors of the country a mighty good idea of the current releases in those classes. All of the weeklies are used at the three theatres, and often the same event is portrayed more than once. In that case there will be detailed comment only once here.

At the Rialto this week Cecil B. De Mille's "Don't Change Your Husband" is the feature. There is no scenic, but there is an unusual arrangement of the Animated that is worthy of attention. A Mutt and Jeff cartoon supplies the comedy element.

Rivoli has a typical Hart feature in "Breed of Men," while there is a striking Prizma picture and a Vitagraph comedy in "Scamps and Scandals."

Strand presents a varied series of subjects attractively arranged with comedy dominating inasmuch as the feature, John Barrymore in "Here Comes the Bride" is the feature. A Keystone reissue adds to the laughs.

Strand Theatre

THERE is certainly wide variety in the bill at the Strand theatre this week and it sparkles because of the many changes in the spirit of the offering, though it should properly be called a joyous presentation since comedy dominates. You may know that we think that it is an enjoyable bill when we tell you that we stood up almost all the way through it, so great was the crowd on Sunday evening.

Excerpts from Victor Herbert's "Babes in Toyland" form the overture. The Joan of Arc setting which we have already described was used for this and it is played with the lights up in gold.

Then comes the Strand Topical Review opening with Pathe pictures "Following the Army of Liberation into Germany." These are some of the most dramatic pictures that have come out of the war and the audiences are vehement in their appreciation. First we have pictures of the French and then of the marching Yanks and the applause is tremendous. There follow pictures of French cavalry. Then we are offered a contrast with the reception given the American troops in a Belgian city with the cheering crowds and then the silent reception in Germany. It is a remarkable thing the popularity that the tanks have achieved. Both at the Strand and at the Rialto, where these same pictures are shown, the tanks get one of the biggest hands of the entire bill. "Pozieres March" is used through these pictures. Then come Pathe pictures of the

reunion of the House speakers in Washington.

One of the most striking demonstrations that we have ever seen in a theatre come with the next pictures, Universal Current Events view of the "drys" celebrating their victory at Washington. The huge audience broke into a storm of hisses and boos and when a picture of the smiling Bryan was shown—well, he would have lost that smile quickly could he have heard what New Yorkers think about him. For these "Elks March" is used with a strain of "Auld Lang Syne" brought in for a laugh.

Universal Current Events also supplies interesting pictures of harvesting the salt crop along Salt Lake and here "Petite Conversation" is the music, this continuing through Pathe pictures of the "brick that floats," showing the preparation of concrete blocks. "Commander in Chief" is the music for Pathe pictures of launching two more destroyers at the Mare Island yards and for Pathe pictures of the Italian delegation's visit to American battleships at Boston.

Then there is a relief from the news events brought in with Paramount-Bray's "The Romance of Crater Lake." This lake was created by some volcanic action which resulted in a whole mountain caving in and making a body of water without any outlet. Included in this are pictures of the protected animals in the Government reservation there and these add quite a human touch. "Blurette" is the music followed by "Impish Elves."

"Topics of the Day" always get a hearty laugh and they have been made a

permanent part of the Strand program for that reason. The remark about "the perfect 21" sets them howling and there is a big one with this: "Webster, 1919—Nog, a word formerly used in connection with egg. Now extinct." There is another one touching prohibition which says: "When certain people start blowing the foam off charlotte russe, it is time the U. S. went dry." "Schon Rosmarin" and "Liebesfreud" are the two selections here.

Pathe then presents pictures of skiing to the tune of "Boy Scouts." Then come Pathe pictures of the tribute to the Red Cross by the sailors at San Diego, Cal. With these scenes of the men at drill and marching we have stirring music in "Clear the Way." There follow Pathe pictures of the Allied warships opening the Dardanelles with "Ride of the Janissaries" played. The final punch is put in the Topical with the Pathe pictures of the peace conference. We have pictures of Lloyd George, Colonel House, Foreign Minister Pinchon and then a fine shot of President and Mrs. Wilson and the audience breaks into frantic applause, only to be accentuated later when we have him reviewing the troops, then scenes of the marching men and finally, without any title, the President and General Pershing are shown together all other records of applause during the presentation are broken.

The arrangement of the Topical brings in a striking harmony in the opening and in the closing, for you will remember that first we had the army of liberation going into Germany and at the end we have the tribute that is being paid these boys by the President himself.

Immediately after the Topical there comes Pathe Review pictures taken along the border between France and Spain, striking colored pictures, and the enjoyment of these is increased with "By the Brook" as a flute solo. The audience pays a strong tribute to the music.

Using a setting showing the bow of a ship ploughing through the waves straight at the audience and bearing there four girls, the Strand Female Quartet then sings "When the Boys Come Home." This group of girls has aroused a lot of interest at the Strand and though this same setting was used two weeks ago it remains equally appropriate and, we believe, there was more comment on the effect even than when it was employed before.

"Here Comes the Bride," in which John Barrymore is the star, is really a farce comedy and it keeps them laughing every minute during the showing. In the first scenes we are shown the troubles of Tile with his landlady and his laundry and "Overture Comique" gives just the right spirit to them. Then when we have the scenes in the home of Robert Sinclair, the millionaire, it turns to "Valse Idylle" until the lover of the older girl is revealed and then we get "Wooring Hour." We have

Mrs. Tile in consultation with her lawyer and arranging her plans with "Radotages" used. Now there comes a piece of music that we would recommend the use of every exhibitor following the title of "Friday the Thirteenth." It is "Essence Grotesque" and it gives just the weird spirit that you need for such events.

Following this the organ plays interpretative music for 16 minutes. The orchestra comes back with the title "Meanwhile Our Hero" and "Usaidit Waltz" is employed, and this continues to the scene of the father and the reporters, when we get "Under the Elms" and then there follows through "Bon Vivant" until Tile sees his sweetheart and then we get "Babillage," "Air de Ballet," "Aubade Gleurie" and "Through Lover's Lane," each followed through until Tile falls over at the sight of his wife and then the organ takes up the music for four minutes. There is an intimate little touch brought in by the music when the orchestra plays "Home Sweet Home" at Tile's vision of himself and sweetheart, which continues until the change in scene, when we have "Novellettin." At the title "In three months I'll have this straightened out," the orchestra swings into the "hum-ful" strains of "You're in Love."

Then comes Mlle. Alys Michot singing "Chanson Provencale," and after that we have a combination of educational and comedy. Pathe presents Ditmars pictures of porcupines and after this an "Analysis of Motion" pictures of boxing. The organ carries the music through these, and there follows up a reissue of one of the best of the old Keystone, "Hogan's Mussy Job." A real scream it is and the accompanying music includes "Jazzing Around," "Hunkatin," "Muttering Fritz" and "You'll Find Old Dixieland in France."

Grieg's "March Sigurd Jorsalfar" is the organ solo.

Rivoli Theatre

THERE are just about all sorts of entertainment on the Rivoli bill this week, and the man who does not come away from the theatre pleased may be set down as worried about the Bolsheviks or prohibition.

Lighting effects are played with unusual effect during the overture, the brilliant Rossini "William Tell." It opens with the lights all in gold with the green windows at the sides and gold at the bottom of the stage curtains. There are some splendid instrumental effects obtained too, the music opening with the 'cello and then as the flutes take up the strains the lights are dimmed to blue, for the storm, turning into red for the pastorella, and then with the horns for the hunting scene coming up to gold again just before the ends of the number, coming up gradually to a full blaze.

"Model Girls," a Prizma picture, first shows the way that the wax models used in the store windows are made, and during these we get "Butterfly," following through with "Canzonetta," and as the "live ones," the actual are shown, "Liebes-



Front and back of lobby display arranged by E. N. Collins, Liberty theatre, Electra, Tex. It was made from a 3-sheet mounted and Chaplin was made to "shoulder arms" through the employment of an old motor, speed control and drive from an old projection machine.

lied" is used thence to the finish. Many of the latest fashions are shown in this picture, and it will have an especially strong interest for the women of your audiences.

For the first musical number the music is first carried on the organ, and then the curtains part, revealing a studio with its slanting skylight, a girl seated at the window and a harpist at the left. After a few strains of the harp, Miss Catherine Norfleet, the violinist, arises and comes to the front of the stage and begins to play "Ave Maria," accompanied by the harp and organ. The only illumination beside a blue cast is a fanciful standing light at the left of the stage.

The Rivoli Pictorial is unusually long this week, embracing a wide variety of subjects and carrying no less than fifteen musical selections. Do you pay that much attention to your news subjects? It's worth while, because it will stamp your house as THE theatre of your city if you do. We would a whole lot rather give our careful attention to the animated portion and let the rest go with the organ, if we had to choose between them.

To the music of "Triumphant America," Pathe first shows us pictures of the sailors' review for the Red Cross at San Diego, and then we have Universal Current Events' view of the seizure and destruction of false scales and measures in New York, "Le Sylphides" played without the introduction. Then come Pathe pictures of the bricks that float, and here "Shadowland" is played. Then Kinograms show us "\$75,000 worth of fur coat," a garment made for Mrs. W. E. Corey, and with it comes "Sari Valse." From the same source come revival of dancing in California, with pictures of the Deishawn dancers and Ruth St. Denis performing her "Peacock Dance." "Queen of Sheba" is played until the

latter appears, and then the orchestra swings into "Caprice Viennois."

Now we get some screaming comedy in a Happy Hooligan cartoon, released by Educational, "What's in the Paper." In this picture Happy is entrusted with taking some papers to General Pershing, and the troubles that he has caused a roar every minute. "Bugle Call Rag" is effectively used until the time that "Happy" goes sailing in the boat, and then we have the picture carried on the organ, with effects. Then when the pelican makes his appearance the tune changes to "Scenes Humoresque," and then when we get the storm we have "Ma Poulette," with the music again changing to "Bugle Call Rag" as the bird carries him away.

Kinogram presents pictures of war tanks becoming peace taxis, "Ragging the Scale," played without the introduction. Then come from Gaumont pictures of the bridge of ships bringing the boys home which gives us a shot of a line of transports at sea, and then close-ups of the crowded decks, and finally some of the scenes of the soldier sports with "America First" the air. Then comes pictures of Uncle Sam finding jobs for the soldiers at Mitchel Field, N. Y., and here we have following through "What Are You Going to Do to Help the Boys?" this continuing through Gaumont views at Camp Kearney, with discharged soldiers going into the merchant marine, and then a view of Secretary of Labor Wilson and his appeal.

Pathe follows with a reunion of three House speakers at Washington, and here the big orchestra swings into "King Cotton," which continued to the finish of the Pictorial. The big punch comes at the end with the pictures at the peace conference, which are described elsewhere. It is rather unusual that these same pictures should be used for the final wallop

New York's Way

at both the Rivoli and the Strand, but they are well worth while.

For the second musical number the settings show a window in gold with the curtains drawn up to it and a single hanging light, and then Carlos Mejia, tenor, sings "Sueno de Amor," one of his own compositions.

"Breed of Men" is a typical William S. Hart picture, and for this the music consists largely of the numbered selections, with Victor Herbert's "Panamericana" as the theme. This is introduced at the very start, and then is followed with "Wyoming Days" and a numbered selection until he begins to play, when "Panamericana" is again used, played to action. The theme is used again with violin and cello when Hart comes out of the saloon, and then is brought back again with the title, "And Careful Carmody," and again as he is seen leaving the saloon a second time. It is repeated when he appears through the floor, then when he enters the cabin and finds the girl, with a cello solo until he enters the bedroom of Prentice, and then it is played pp. When Prentice says he will have to ring for his valet "Dream Kisses" is used, and then as Hart offers his gun as his warrant the theme is played again pp and then we have numbered selections until the title, "Careful Carmody," and "Love Theme" played at the end as he takes the papers out of his pocket and hands them to the girl. It is a most effective arrangement.

The orchestra then has them all singing and humming with "Alexander's Ragtime Band," and there follows the comedy, "Scamps and Scandals," a Vitagraph. This is mostly chase stuff and lively music is used, the range being "A Wild Jazz Knight," "Funeral March," played burlesque, "Full of Dash," "Honeymoon," "Step Lively," "Who's Who" and "The Plunger."

The final organ solo is Jacques Lemmens' "Finale in D Major."

Rialto Theatre

THERE isn't a bit of applause greeting the overture at the Rialto this week. Now don't jump to the conclusion that the splendid orchestra doesn't play the brilliant "Vltava" in a manner that warrants the display of appreciation. The reason is that the audience doesn't have a chance for the applause because of the unusual arrangement of the bill—a distinct novelty and one that is appreciated as a change.

This overture is the second of six symphonic poems written by Friedrich Smetana, a Czecho-Slav composed and it is descriptive of the river Vltava, or the Moldau, as it is known to us. Two springs in the Bohemian forest unite and their waters grow into a mighty river. It flows through the woods where the hunting horns are heard, then through the lowlands with wedding feasts and dancing, by

ON MUSIC SCORES

Need of an Orchestral Library Pointed Out by N. Y.

Theatres

WE have had several requests to print the full music scores of the presentations at the New York theatres. We regret to say that this is impossible, but at the same time there is a lesson here for all exhibitors who have their own orchestra.

Rialto, Rivoli and Strand all use a large number of "numbered" selections. For instance, in the libraries of the various houses there are selections that are especially picked to interpret both physical and mental situations. Possibly No. 24 at the Strand may be a part of the selection from the Toreador song from "Carmen" or that No. 89 at the Riesenfeld theatres may be a particular strain of grandeur taken from "Pomp and Circumstance."

For instance: Recently, on the same Sunday we heard the very same strains played at three theatres. We referred to the music cues that we get and found that in not one of them was the name mentioned, but that they were given by number, and that all of these were excerpts from "La Forza del Destino."

Begin starting your orchestra library. Have your musicians select from the overtures and other numbers that they play little bits that will apply particularly to certain situations. You will soon be able to "play the picture" in a remarkably realistic manner.

moonlight as the nymphs hold their revels, through the rapids of St. John to the Prague and then disappearing in the distance.

At the start of this selection the lights are all in gold and after a few strains they fade into blue with the orchestra bathed in a dim blue. Then with the hunting horns they go up to gold again, coming down to blue once more with the night scenes and the strings carrying the music. The audience is expecting the end of the overture, but it does not come, for without even a title the Rialto Magazine starts, opening with scenes of "Canada's Mountain of Tears," Mt. Edith Cavell.

"Scenes Poetique" are used with these which come from the Ford Weekly. The horns predominate, giving a doleful turn to the music. Then follow the Pathe pictures of following the army of occupation into Germany, which are described elsewhere in these reviews. "Heart of America," a very stirring air, is used during all of these scenes and helps the applause along wonderfully. From the same source come the views of the Dardanelles being opened by the allied vessels and great cheers greet the battleships while "Orientale No. 2" is played.

Gaumont pictures show harvesting ice in Maine to the music of "Loved Ones Waltz," and then come Pathe pictures of skiing in the Cascade Mountains. Here we have the snare drum and tympany effects as the various sportsmen take their

leaps into space and go coasting off into the distance. Then come American Red Cross pictures of American doughboys and troops of other nationalities at Archangel. "Ballet Russe No. 5" is used up to the scenes in the graveyard, where a hundred Americans are buried, and here the music is carried on the organ until pictures of the Bolshevik internment camp, when we have Letter B of "Dance Russe." With pictures of an American hut we get one strain of "American March," changing to an oboe solo with pictures of the outposts of civilization.

Linking right up with these Kinogram presents pictures of the grandmother of the Russian revolution and here we have "Glory of Russia," which is continued until pictures of Trotsky addressing a crowd in Petrograd and through a scene of the apartment house in the Bronx from which he and Lenin went forth to stir up the trouble. "Hymn of the Free" being used during these as the audience sits in silence. Then we have a touch of humor brought in with "A Day with Annette," dainty pictures of a kiddie at her task of caring for her doll and giving her dog medicine. There are a lot of laughs in these and real human interest. "Canzonetta" is used. Final punch to the weekly, which is accentuated by this light spot thrown in, comes with Kinogram pictures of bringing the boys home again. To the music of "Old Glory" we have shots of the warships loaded with men from the distance, then views of the crowded decks and flashes of their messages. At the title "And from Hampton Roads" we have "Eight Bells," and then with the sunset scenes "Retreat" sounded on the trumpets to the end of the

This is one of the best weeklies that we have ever seen. Joseph La Rose, production manager of the two houses, evidently worked hard in gathering the material together from all sources. And though it is unusually long the arrangement makes every portion of it interesting, while the peculiar manner in which it is set in with the overtures provides the novelty.

Miss Annie Rosner then charms the audience with her rendition of Victor Herbert's "In Dreamland," and then comes the feature, "Don't Change Your Husband." For this there is a specially elaborate and pleasing musical score with "Love, Here Is My Heart" as the theme. "Idillo" is used at the opening with "Debutante Valse" following through, then with the title "Fortunately the Guests" we have "Sunbeams" and then "Valse des Bruges," "Extasie" and "Chant Elegique." The theme is first played without the introduction when the wife goes to the husband's bed, followed by "Bluebird." At the scene where the phonograph records are played the records themselves are used on a machine behind the scene, the orchestra taking up "Naughty," as the record of that name is shown.

Where the wife takes up the guitar and plays we have "Serenade Nepalotane," and then with the title of the dangers of a fancy dress ball the music turns to "Gold and Silver Waltz." Then with the title "If I Were King," where the lover paints his word pictures we have "Veil Dance," changing with the scene of the



Prelude for "Cannibals of the South Seas" at Grauman's, Los Angeles

jewels, when "Faust Ballet No. 2" is used and then to "Herodiade." With the change of scene back to the real people we have the music changing to "Imaginary Ballet," "Balkan Queens" when the wife sees her husband coming and then "Chianti" as the husband appears garbed as "Folly." "Erstwhile Suzanne," without the introduction, is played when the wife dances with her lover, and then with the title "With Love's Light Wings" we have a second theme with "Premier Amour" without the intro. As the wife goes to watch the dancing we have "Champagne Spirits" and then "Premier Amour" again as the lover returns to Leila, changing to the main theme as she goes to her husband's bed and then a sudden stop and a long pause as she sees that he is asleep. "Le Retour" is played to action then and then comes "Melodie" with the title "Love Has a Thousand Eyes." The organ takes up the music with the title "Freed at Last," and at the hand organ scene plays "Forgotten," and then at the title "Do You Remember" we have the chorus of the theme as a violin solo, then as they see the mistletoe changing to a 'cello solo. With the visit of "Toodles" we get "In the Tavern," followed by a couple of numbered selections and at the title "And with the Summer" we get "Rose Garden" followed by "Premier Amour" as the scene changes, then "Rose Garden" again with the second change and at the title "Jim, Do You Know" we have the theme and then a rag for the final scenes with the flash of the lover telling the other girl what he would do if he were king.

Then the orchestra plays "Gems of Stephen Foster" to great applause and there follows a howling Mutt and Jeff comedy, "Pousse Cafe," "Smiles and Chuckles," "A Baby's Prayer at Twilight," "The Skaters" and "Me-ow" are the selections. Seeboeck's "Canzonetta" is the final organ selection.

Uses Dr. Copeland Article Against Closing Ban

Manager Charles Decker of the Majestic theatre, Grand Junction, Colo., believes in looking after all the interests of the theatre, and he has just done something

PATHE'S POLICY

Promises Its Synopses of Stories Are Correct

IN last week's issue under the heading of "Your Idea and Ours" we referred to the unfortunate fact that many of the film publicity departments had to prepare their matter before the picture was viewed and called attention to errors in synopses. We carefully avoided reference to names of the companies, but it remains the fact that many of the stories of the picture which are sent out in advance do not agree with the picture as it actually appears.

Pathe Exchange, Inc., however, is not included in this heading and Edgar O. Brooks, exploitation manager, is justified in objecting anyone getting that impression, even by inference. He writes:

"Before one line is written on any Pathe subject, before one catch phrase is coined, before one poster is commenced each Pathe subject is viewed, and oftentimes reviewed more than once, but the respective department heads governing publicity, advertising, posters, exploitations, etc. Not a wheel is turned until those department heads have had an opportunity to study the subject in its complete form, just as it will be seen by the public."

that is bound to result in good in the future. As you probably know he publishes each week "The Movie Fan," which is a full-sized four-page newspaper. In the current issue he devotes part of the front page and nearly all of another to reprinting an article by Dr. Royal S. Copeland, health commissioner of New York, on influenza which appeared in the New York Times. New York theatres were not closed at any time during the epidemic, with the exception of a few unsanitary ones, and Dr. Copeland tells in this article why there was no need to close them.

Then Mr. Decker devotes additional space by calling editorial attention to the article.

Los Angeles Papers Praise Grauman's Showing of Cannibal Pictures

LAST week we printed a few facts about the way that Martin Johnson's "Cannibals of the South Seas" was presented at Grauman's theatre, San Francisco. Fuller details showing the elaborate manner in which the presentation was carried out and the great reception that it received in the Los Angeles press is of interest.

Palm trees and palm huts were used for the main settings, with almost a jungle provided as the background. The prologue came just after the news weekly, the curtain rising on an almost dark stage. It was almost a true vision of the islands of the South Seas even to the presence of a monkey seated on the stump of a tree.

After a full view of the setting had been permitted the lights came up gradually, representing the coming of the morning with an opal sea in the background. In the distance could be seen a native canoe, manned by two savages, and as they drew closer to the shore other savages ran to meet them and then followed the reception and the staging of a cannibal dance.

Mr. Grauman has put on a number of prologues at his handsome house, but none has attracted such attention as this one with the Martin Johnson picture immediately following. A special music score added all the more to the enjoyment of the presentation. The Los Angeles Herald referred to the stunt as "Grauman's finest piece of work. One hundred per cent verdict," and similar opinions were expressed by other local papers.

Exhibitors Mutual reports that this presentation has accentuated the interest in the pictures and that there is an immense demand for them all through the Pacific Coast section.

Carelessness may cause you to forget to turn "off" the light, but only stupidity to turn "on" the light—of advertising.

Adaptable Advertising Cuts Give Exhibitors Chance to Make More Attractive Displays

EXCELLENT examples of the manner in which to use the cuts furnished by producers come in the same mail—one from a big city exhibitor and the other from a small one—St. Paul, Minn., and Medford, Ore.

Metro recently adopted a new style of a press sheet for the productions that it distributes including the Nazimova productions. This consists of four pages, newspaper size, and contains press stories, reproduction of paper, slides, news cuts, etc. But one of the main features of it that the size enables the reproduction of the cuts exactly as they are.

For instance, on the last Nazimova production, there is a four-column ten-inch, a three-column of the same size, two two-column ten-inch display, and a single eight inches. These are all hand drawn, and the only thing that is left for the theatres to do is to supply the name and the date. On account of the crayonesque style that is adopted these print well and the full effect is obtained.

But even with this unusually good advertising it remains a fact that there are many exhibitors who want to design their own advertising, and this matter prepared by Metro is worthy of commendation because it permits that to be done. For instance, while the New Garrick has used the entire two-column display as prepared by Metro with the exception of cutting off "Nazimova productions," and the name of the distributor the Rialto has chopped still further and has then put over the cut a portion of the selling talk.

It must also be taken into consideration that theatres often want to advertise something in addition to the main attraction. For instance, the New Garrick wanted to call attention to the hours of the showing and the special musical setting that was given the offering. It has done this in a dignified way and has added much to the pulling power of the entire advertisement. The Rialto has used a box on either side to advertise shorter pictures, but practically all of the space has been occupied with the date and the two sentences, "Daring in its intensity" and "Boundless in its

GO!

First-rate FLUOR FIELD in THE HIGH COST OF LIVING! Rep. at the Alito

DARING IN ITS INTENSITY

2 DAYS NIGHT MORROW

MATINEES 2:15 AND 4:00
EVENINGS 7:15 AND 9:15

A Tremendous Screen Triumph exceeding in brilliance, power & beauty any previous success of this star on screen or stage



A drama that is fascinating all the world

The Great NAZIMOVA

in EYE for EYE

GUARANTEED—ABSOLUTELY

GO!

Features Topics of the Day Snappy News Bits Condensed on the Screen

BOUNDLESS IN ITS BEAUTY

2 DAYS NIGHT MORROW

PRICES 10—25—35
No Standing Room Sold

How Rialto, Medford, Ore., used cut

beauty." It is a mighty good display all the way around. From the reproduction one might get the idea that it is crowded, but remember that it occupied more than a quarter of page of space.

Complaint has come from many exhibitors that most producers in preparing their advertising apparently try to letter into the main drawing either the name of the company or some official or trademark, or else they add the names of everyone connected with the picture down to the camera man. This is, of course, decidedly a short-sighted policy for you are not going to be able to get many exhibitors to use something that they don't want, and the net result will be that they will not use any of the matter and that they won't be able to exploit the picture as they would otherwise have done.

Not only is the Metro advertising distinctive and dominant, but it permits the exhibitor to use such parts as he desires.

Roth Uses Airship Trip to Get Him Business

California theatre, San Francisco, has just shown another example of taking advantage of every opportunity. By doing this it got a large amount of novel publicity during the showing of D. W. Griffith's "Greatest Thing in Life."

Eugene H. Roth, manager of the California and Portola, learned that Gaumont, having inaugurated a Pacific Coast edition of its news weeklies, was about to send up an aviator to get some news of the city and Golden Gate, arranged for cooperation. So when the Gaumont photographer accompanied a Government aviator in a big battleplane above the city he carried with him 200,000 slips announcing the showing of the picture at the California during the current week. These were dropped over the business portion of the city at the noon hour, just as the crowds were coming out of the buildings. Not only did these slips attract unusual attention, but the stunt was so novel that the newspapers carried stories about it.

Chicago Paper Prints 42,679
Lines of Motion Picture
Ads in a Month

HERE is what we believe to be a new record and one that shows the possibilities in the co-operation of motion picture theatres and newspapers: During the month of December the Chicago Herald and Examiner printed 42,679 lines of advertising in its Motion Picture Directory, this being almost 6,000 lines over its nearest competitor. These figures are furnished by the Washington Press, an independent audit bureau.

This arrival at the top of the column is the result of a steady growth which began eight months before, when the Chicago Examiner of William Randolph Hearst and the Chicago Herald of James Keeley merged into the one organ. In eight months the motion picture advertising has risen from 11,519 lines for May, 1918, when it was far below three other papers in directory business, to 42,679 in December.

A motion picture department, set in operation at the time of the amalgamation of the papers, has been responsible for this meteoric change, a department that is based on unique ideas of service and the delivery of something more than mere news.

High-salaried writers trained in the making of editorial features were attached and assigned to provide advertisers with ideas and distinctive copy especially fitted to the Chicago public. The department has been prompt to suggest to exhibitors the coming of pictures particularly suited to their publics and to point out to producers the favorable locations for their special brand of pictures.

Aside from complete news and criticisms of current releases a series of full-page, half-page and quarter-page advertisements on feature films, written in an ingenuous manner constantly added to the number of readers who bought the paper for motion picture information.

The department gave motion pictures an expansion and sweep in the public prints of Chicago that they had not previously known. It gave them a live emphasis and importance that had been but dimly recognized in the city before and yet which had been the right of pictures on the basis of sheer popular favor for years.

Denver Theatres Will Give Concerts Twice Daily

Such a success has been the rendition of orchestral numbers at the Rivoli theatre, Denver, that this house has decided to inaugurate a series of concerts twice daily, at 2:45 and 7:30 p. m. Under the direction of E. Cavallo the forty members of the symphony will put on a selected program to precede the photoplay.

A clever piece of exploitation was used in connection with the announcement by the Rivoli sending to its patrons a letter signed by Mr. Cavallo calling attention to the new plan, and adding that "the only cities in the United States having an orchestra of similar size and quality are New York and Chicago."

Announcement

Is Made of the

Engagement Extraordinary

New Garrick

Entire Week, Starting Today at Noon

Performances 2:15 P. M. 4:15 P. M. 7:15 P. M. 9:15 P. M.

Interpretative Musical Setting

Melodians of the Orient
Augmented Concert Orchestra

Conducted by WILLIAM MARVELLE NELSON

MARY DOWNEY at the Pipe Organ
Decorative Scene: Prelude—
Interpolated Dance "Sakura"—
Rite of the Cello

Unique Effects in Lighting
No Advance in Prices



A drama that is fascinating all the world

The Great NAZIMOVA

in EYE for EYE

From Henry Kristinac's marvel drama "The Great" adapted by John M. Lee and directed by Albert Capuran in a sensational actor.

Quarter page from New Garrick, St. Paul

Photoplay Editors and Ad. Departments Vote Young Woman Milwaukee's Best Press Agent

TO be considered the best press agent in a city of a half million where motion pictures practically overshadow the offerings of the legitimate stage is a pretty high honor. And when said press agent is a girl the honor is all the more unusual. But it has happened, and we are going to quote the words of the motion picture editor of one of the leading dailies of that city:

"If a vote were taken in the advertising and motion picture departments of Milwaukee's three great newspapers as to whose copy was always in time, always conservative, never superlative and always artistic, the answer would be unanimous for Miss Henryett Luscher, whose daily task is letting the public know what Tom Saxe's theatres are offering."

Miss Luscher's headquarters are at the largest of these theatres, the Alhambra—the Rialto of Wisconsin picture palaces—where an art shop is maintained to produce ingenious lobby displays. The head of this department, Edward J. Weisfeldt, takes care of the drawing of the ideas which are submitted to him by Miss Luscher. In this way the entire ad. is drawn and a cut made from that, so that among two pages of type-set Sunday ads the Alhambra's stands out by force of contrast.



Miss Luscher uses line work exclusively



Miss Henryett Luscher

Here are a few of the reasons why Miss Luscher's ads are different:

She never uses half tones, because she has found that half tones do not reproduce as well as an ink sketch.

She tries to stay away from sensational advertising so that her ads will set a standard for the public by which they may be able to know exactly what they can expect to see and will not be misled by misrepresentation of the type of play shown.

She never uses superlative phrases whether in ads or in publicity, nor does she set forth her own opinion of the picture nor that of the management to the effect "that it is the most wonderful, etc., etc., etc., picture ever unreeled."

She is a firm believer in teaser advertising and when some mysterious hieroglyphics appear in the columns of the daily press which are so constructed as to arouse one's inmost curiosity without satisfying it, there is good reason to suspect that Miss Luscher is about to spring an "announcement extraordinary."

Or if there is any kind of "stunt" which will work successfully in connection with pictures she loses no opportunity of working it. She has just given evidence of this with the clever campaign that she used on "Virtuous Wives." (See next column)

Six days before the opening of the picture Milwaukee collectively was aroused when it picked up its morning paper and noticed the outside column of one of the pages ornamented with the most unusual advertisement it had ever seen. The first thing that caught the eye was a big black arrow and a lot of white space. Then the eye travelled to the top of the page and found the heading: "The truth about married life in New York society circles," and then followed a vignette cut of Anita Stewart and something about the character she played.

This was followed day after day until the list of five principal characters has

(Continued on page 1012)

AMUSEMENTS

THE TRUTH ABOUT
MARRIED LIFE
IN NEW YORK
SOCIETY CIRCLES



Anita
Stewart

as Mrs. Amy Forrester, the wife who played Loving a Husband who Idolizes Her she follows society's fashion and seeks the company of other men while he toils a continent away, for a fortune to lavish on her.

Maybe you know some dear little wife whose husband spends everything but his time on her? Tell her to see "Virtuous Wives" at the Alhambra, starting Sunday.

Watch this space each day.

THE TRUTH ABOUT
MARRIED LIFE
IN NEW YORK
SOCIETY CIRCLES



Anita
Stewart

[illegible]

Make you know more
about life, you should
attend groups, meet
and talk to the
... Tell her to see A
... Waves at the
Alhambra starting Sun
9:15

Conway
Tearle



"It's just like a man," he tells his wife to enjoy herself—he hasn't time for pleasure—and then some other obliging male dares to smile with her—Oh! On! See "Vir-tuous Wives" at the Alhambra, starting Sunday



Mrs De
Wolf Hopper

[illegible]Edwin
Arden

Is Marie Delahaye who finds in times out of wife but a virtuous woman? Her ideas are the ideas of a generation ago. They clash with the echoes of the guttering golden walls of a society rising, building into the new dawn of a new civilization for relief from the monotony of wealth.



William
Boyd



WHAT IS VIRTUE
IN A WIFE?

The question is answered in

"VIRTUOUS WIVES"

ALHAMBRA

ALHAMBRA
SUNDAY THROUGH WEEK

Thrills and Personal Element Employed in Advertising of Vitagraph's Newest Serial

VITAGRAPH has just sent to exhibitors and exchanges a forty-eight page campaign book on its latest serial, William Duncan in "The Man of Might." This is so arranged as to include not only the general advertising and suggestion matter on the entire serial, but to provide separate exploitation for each of the fifteen episodes.

In the introduction to this the exhibitor is urged to play up the thrills of the serial, and all of the exploitation is built around this idea. That unquestionably is the proper plan in a serial starring William Duncan, because the feats of daring that he has accomplished in other chaptered stories are so well known that there is no likelihood of your patrons thinking that you are merely handing them a line of bunk.

Vitagraph advises the exhibitor to use the circus style of advertising and to use the paper liberally. There is a striking 24-sheet and then there are one, three and six sheets on each episode so as to continue the interest through the billboards. In addition there is an action herald, which the exhibitor is urged to distribute in public places such as hotels and restaurants. A big banner is provided for lobby purposes.

While full stories of each episode are provided, it is going to be hard for the exhibitor to get these used in the newspapers unless he makes the arrangement in advance and agrees to use considerable space in advertising the serial. The plan book gives good advice in telling the theatre manager to take the matter up with the newspaper well in advance and talk the matter over frankly so as to get the fullest co-operation. The day has passed when there is any use to pay attention to advice that some of the companies used to hand

HE was rather surprised

So will you be when you see Bill Duncan in action



It's an Epic of Action—is

'THE MAN OF MIGHT'

Fifteen Episodes, each one more exciting than the one before

WILLIAM DUNCAN

Actor-athlete, is supported in this absorbing play of adventure by an all-star cast including

Edith Johnson and Joe Ryan

(Space for Theatre Imprint)

Personal element brought out in this two-column display

GO adventuring with Dick Van Brunt . . . He's searching for a mysterious treasure

You'll Find a Treasure Equally as Rich in Delightful Entertainment at the

(Mortise here for name of theater and date)

Once a Week for Fifteen Weeks—VITAGRAPH'S Super-Serial

"The Man of Might"

FEATURING **William Duncan**
Supported by an **ALL-STAR CAST**
Including **EDITH JOHNSON** and **JOE RYAN**

See Airplane Rescue at Sea
See Duncan's Fight With Lion
See Auto Leap 60-Foot Chasm
See Actual Volcano Sporting Lava
See Sensational Scene in Chinese Den
See Riding and Roping Without Parallel
See Feats of Strength That'll Make You Gasp
See Duncan Twist Giant Bouncing Boulder from Path

**A MANLY HERO, AN ENCHANTING HEROINE,
THE SCREEN'S MOST CRAFTY VILLAIN—THE
YEAR'S MOST SENSATIONAL CHAPTER PLAY**

This three-column emphasizes the idea of thrills in the serial

out: "Clip this and hand it to your editor. He will be glad to print it."

Ready prepared advertising includes a four-column, three two-column and four one-column. The striking part of this advertising is the fact that it is directed straight at the reader and the "You" element is brought out strong. The illustrations are all of striking stunts from the production. In addition to this matter there are a number of stars cuts and scene cuts from each episode for those who wish to prepare their own advertising and who will continue it during the run of the serial.

There is also a lobby display on each episode.

Branham Uses Real Burlesque with "Perfect Lady"

Charles P. Branham got Detroit talking again last week when he put a hali portion of a burlesque show on the Majestic stage during the presentation of Madge Kennedy in "A Perfect Lady."

In the first reel of "A Perfect Lady" there is a scene showing a burlesque show just starting off its show in a country town. The curtain is just in the act of being raised on the opening number, when Mr. Branham had the lights flash on and the screen lifted away in a jiffy. And instead of a film chorus seven of the real articles were on deck, dressed in the same garb as their sisters of the silent drama and dancing and singing before the same background. These girls did two numbers in happy fashion and then the screen rapidly descended and the picture continued. In fact, the screen was in place before the last note died away.

Woman Voted Best Press Agent by Milwaukee's Newspapers

(Continued from page 1011)

been covered and then she had complete the most widely read advertisement that ever appeared in a Milwaukee paper. And the receipts showed it. It was a clever, sensible teaser campaign of the sort that is bound to get the fullest amount of attention.

The Alhambra theatre was successful in introducing community singing to the world and its "added attractions" are always something novel and artistic. This is made possible by a wonderful large stage that held hundreds of little children when the Alhambra had Baby Marie Osborne to welcome them and which was the scene of such a successful fashion show with living models last year that a 1919 fashion show will be held the second week in March.

The theatre is also equipped with a large children's play room in which many dainty kiddies' banquets have been held, not the least among which was the one tendered Marie Osborne to which forty prominent children were invited.

Miss Luscher has been able to secure more free publicity for her "stunts" among newspapers than is customary, for the reason that she has never misrepresented a story to a city editor, nor has she ever violated his goodwill by "trying to put something over on him." That's their testimony. When there is good reason why extra publicity should be vouchsafed, she sees the news editor, tells him her story and the publicity is generally forthcoming.

Portland Theatre Scores with "Under Four Flags"

Frank A. Lacey, manager of the Majestic theatre, Portland, Ore., has just completed a presentation of "Under Four Flags" which has had the entire town talking.

Exterior decorations consisted largely of flags of the Allied countries draped about paintings of the various commanders. On the inside there was also a profusion of color.

Before the picture was started there was a curtain covered with the flags of the Allies and as this rose there appeared another drop reproducing the figures of soldiers of the four Allied nations that has been used in so much of the advertising, while Organist E. H. Hunt played "The Star Spangled Banner."

Then he secured the services of R. Clinton Montgomery, now a film salesman, but formerly a singer of illustrated songs, and during the showing of the picture the house was gradually darkened, a red cross flashing on the side of the screen, and Mr. Montgomery, in the uniform of an American soldier, being recognized as the light gradually came up. He sang "Rose o' No Man's Land," and the applause was so vehement that the audience seemed determined to hold up the showing of the remainder of the picture, which was then resumed.



Lobby display of Strand, Birmingham, Ala., on "Under the Top"

Circus Atmosphere Carried Thru Advertising and Lobby Display With "Under the Top"

FOR the first time since it has been under the present management the Strand theatre used a special lobby display during the showing of "Under the Top," the Fred Stone picture. And it is very evident here that the Strand scored a big success with this first effort of Manager H. F. Kincey.

He was able to secure from a carnival company wintering in Birmingham a real circus entrance, and this was used as the main effect with the lobby strewn with sawdust. Regular circus banners filled the lobby and hung on either side were strings of lights such as are used in circuses. In addition to this Mr. Kincey obtained two bears, which were placed in a cage in the center of the lobby.

Fred Stone was advertised as the main attraction, being referred to as the "Death Defying Featist," with Fatty Arbuckle as the side show attraction, "the fattest man." Only the titles of the pictures in which they appeared were given, and the circus atmosphere was maintained everywhere else. Crowds gathered in front of the theatre to witness a display entirely unique in Birmingham and there was a lot of word-of-mouth advertising created.

In the newspaper advertising the name of Fred Stone was not even used, but these were made straight circus display. It will be noticed that in the larger of the

The World's Greatest Circus



SEE The Lions, the Tigers, the Elephants, the Clowns, the Acrobats and the Big Side Show.

SEE THEM ALL—SEE THEM ALL—SEE THEM ALL IN

"Under The Top"

The Greatest Story of Circus Life Ever Filmed



EXTRA—FATTY ARBUCKLE IN "CAMPING OUT"

A picture that would bring tears of laughter to the inmates of a cemetery. It's a riot, a scream, and the best two reels of comedy shown in many a long day. Pathe News, too.

Thursday, Friday and Saturday

STRAND

THEATRE

This unique advertising brought them all in at Birmingham

two displays reproduced here, nine inches across three columns, "The World's Greatest Circus" was used as the top line, and then the circus style was followed with the word "SEE." A picture of Arbuckle was used and there were a few selling lines on the picture itself. Similar style was followed in the three column, three inch display.

Birmingham is almost exclusively a manufacturing city. There is an immense laboring element to which the theatre must make its appeal to get the greatest share of business. and we can well imagine that

NO DIAGRAM

This Letter From a Small City Exhibitor Speaks for Itself

WHEN this department was first launched it was met with a remark from some men who have been veterans in the motion picture trade paper game. They said:

"It cannot be done. The exhibitor will not listen to you."

We thought differently—provided we spoke from the point of view of the exhibitor.

So here are a few extracts from a letter that H. C. Young, manager of the Strand theatre, Pittsfield, Mass., has just written us, referring to Martin Johnson's pictures of "Cannibals of the South Seas":

"You will note that I have followed out the suggestions that have appeared in the MOTION PICTURE NEWS and have used a reproduction of the advertisement that the company carried in the NEWS a short time ago. Here is one company that is giving service. The local exchange did not have the cut, so I sent to New York and it was forwarded to me at once.

"As for business—it is right after the matinee now, and it was the biggest house that this theatre ever had in its history. * * * The picture truly lives up to all the claims that were made for it, and the photography is wonderful."

It paid Mr. Young to watch the Special Service Sections in the NEWS.

It will pay YOU.

there are a lot of people in Birmingham who never have heard of so eminent an actor as Fred Stone, but who could be brought to see a real circus story provided the advertising were put on such a basis as that of the Strand theatre.

There is one thing that must be taken into consideration so far as stage stars are concerned, as differing from a few years ago. Before the motion picture reached its real popularity all of the New York successes "went on the road" with either the original companies or second companies and so every city in the country the size of Birmingham saw all of the New York successful productions, though of course at a later date, and therefore the stars that were well known in New York spread their popularity through the nation.

But the theatres playing legitimate attractions through the country have shown an amazing decrease. Some of the comparatively large cities get but a few of the big attractions in the course of a year, and it is altogether possible for a star who has been one of the hits in New York to be an unknown factor in most of the rest of the country. The exhibitor should be sure that the name of the player means something to his community before he uses it as his main selling argument. Otherwise he should use some other appeal. In this case we believe that the Strand theatre acted wisely.

And there is another thing: It's a mighty good idea to get out of the beaten path and do the unusual once in a while.

SEE THE CIRCUS

"UNDER THE TOP"

THE MOST THRILLING STORY OF CIRCUS LIFE EVER FILMED

EXTRA—FATTY ARBUCKLE IN "CAMPING OUT"

THREE DAYS ONLY

STRAND

THEATRE

No mention of star in this

Live News from the Producers

Alcazar Claims Tom Mix Record

Chicago Theatre Marks Up \$600 Average Daily for "Treat 'Em Rough"—House Seats Only Three Hundred

WHAT is the record week's business for a 300-seat picture house?

Manager Harry Miller of the Alcazar and other Chicago theatres thinks the record is held by the Alcazar with an average of \$600 a day for seven days.

"Tom Mix in 'Treat 'Em Rough,'" he says, "was positively the biggest clean-up in the history of the Alcazar. In one week's run to capacity at 25 cents with 297 seats, this picture averaged over \$600 a day, which I consider a record for any 300-seat house."

There is another theatre—the Star—across the street from the Alcazar. "If this theatre had been owned by a competitor," says a statement from the William Fox offices, "it probably would have been impossible to book 'Treat 'Em Rough' there. The owner would have argued that he could not afford to 'follow' the Alcazar because the latter house, by an exceptional week's business, had exhausted the possibilities of the picture. But Mr. Miller manages both houses and his opinion was different.

"The picture is a knockout," he says, "and I booked it for a second week at the Star. All they did over there was to tear up the brass rail in the lobby trying to get in. Thanks to the Fox Film Corporation for letting me in on the ground floor."

"This telegram," said Acting Manager Herman Robbins of the Fox Film Corporation, "is typical of what Tom Mix features are doing right across the country. Tom Mix has been a star for a comparatively short time, yet I will venture to say that his box office draw is among the biggest of any featured player now before the public.

"He is having week-runs in such the-



Tom Mix is an ardent wooer in "Hell Roarin' Reformation," a Fox picture

atres as the Olympia in Boston, the Olympia in Pittsburgh, the Orpheum in Cleveland, the Colonial in Toledo, the Rose theatre in Chicago, the Rialto in San Francisco, the Kinema in Los Angeles, the Pickwick in San Diego. I recall these at the moment, and there are dozens of others. Three and four days' runs are given regularly in some one hundred of the best first-run houses in the country. I might mention Proctor's theatres in Mt. Vernon and at 125th street in Manhattan, the Savoy in Fall River, the Strand in Buffalo, the Albany in Schenectady, the Rialto in Indianapolis, the Rialto in Des Moines, the Alhambra in Cincinnati, the Pastime in Columbus, the Crown in Houston, Texas; the Loew's Grand in Atlanta, Ga.—in fact, to name them all is like listing a directory of the country's best picture houses."

General Claims Beat in News Reel

Another important news film is announced from General Film Company in the ARC Review Special Release, "Doughboys and the Bolsheviki at Archangel," which was first shown in New York as the topical feature of the Rialto theatre program.

These exclusive action pictures arrived in this country under American Red Cross auspices, and were photographed with the Allied forces in the Archangel region of Russia by American Red Cross cameramen. No other films from this interesting campaign have ever reached the outside world. The single reel, which is devoted to the American participation in the fighting, has arrived in the midst of intense public attention to the events transpiring on Russia's northern frontier on the White Sea, the New York papers publishing full-page rotogravure spreads from still pictures obtained through the Red Cross. These pictures will be syndicated all over the country.

Rosson Buys "Cannibals" for England

H. Rosson of the Ideal Film Renting Company, London, England, has purchased the United Kingdom rights to Martin Johnson's "Cannibals of the South Seas" for a sum said to be greater than ever was paid for an American production, according to an announcement from the foreign department of Robertson-Cole Company, who control the world's rights to this feature. The territory included in the transaction is England, Ireland, Scotland, Wales, The Channel Isles and the Isle of Man.

Mr. Rosson, who is now in New York, considers the purchase of the Cannibals the biggest deal he has ever promoted. He has been dickering for the films for some time, appreciating their value in Great Britain immediately upon seeing them shown for the first time. In a sense, "Cannibals of the South Seas" is a British picture, for Martin Johnson took most of the scenes from British colonial possessions.

Circle Theatre Books "Common Clay"

The Circle Theatre of Indianapolis has booked the Pathe special feature "Common Clay" for a week. Sales Manager Quimby of Pathe put the deal over in a personal visit, on his way to Chicago.

The booking is illustrative of the splendid advance bookings which Pathe is securing on the picture.

'The Red Glove' Promises Spirited Action

SOME of the most spirited and most unusual action ever seen in a Universal serial is said to be brought out in the first four episodes of "The Red Glove," featuring Marie Walcamp.

Episode No. 1 entitled "The Pool of Lost Souls" introduces the characters and picks up speed early in the first reel. The initial chapter explains why Kern Thode and Starr Wiley, representatives of rival oil companies, seek to discover a rich oil field known to no one save a Mexican woman possessing psychic power and a map showing the exact location of the oil pool. The film relates a story of how

Wiley realizes that if he fails to locate the lost pool before Thode does will cause his firm financial ruin. In desperate straits, Wiley, vainly trying to find the map of the oil district, resorts to no end of trickery to keep Thode from his prize. He secures an outlaw band, known as vultures because of their peculiar head-dress, to aid him in trying to find the valuable pool and in preventing Thode from making progress and succeeds in destroying equipment being sent to Thode by his company.

"Claws of the Vulture" is the tentative title of Episode No. 2. The third episode is called "Vultures' Vengeance."

Exhibitors to Decide Type of Pictures

New Department Established by Producing Head of Famous Players-Lasky Corporation Makes Exhibitor Deciding Factor—System Now in Operation and in Charge of George N. Shorey

THE exhibitor has come to be the deciding factor in the production policy of the Famous Players-Lasky Corporation, according to Jesse L. Lasky, First Vice-President of that company, in charge of production.

For some time past a new department, conducted by George N. Shorey under Mr. Lasky's supervision, has been in operation, and although no details of the work were made public, the new system has been gradually perfected until each producer of Paramount and Arcraft pictures receives a daily report of what the public taste is throughout the country.

Each exhibitor is asked to throw light on the reason for better or worse box-office results on every picture.

Now in Operation

This system is now in full operation, and Mr. Lasky in an interview last week pointed out the importance of the exhibitor's co-operation in this connection. "I want to say that the exhibitor of Paramount and Arcraft pictures will in the future be the final arbiter as to the type of pictures that shall be produced by the Famous Players-Lasky Corporation. We are now utilizing the exhibitor's knowledge and his audiences' wants to an extent never before approached in connection with the production of motion pictures," said Mr. Lasky.

"We have organized a new department which aims to keep the producing forces of our corporation thoroughly familiar with the estimate which the public, speaking to us through our exhibitors, places upon our various offerings. This is a very serious, carefully considered attempt to establish real contact between producer and theatre manager, and to answer the complaints that are frequently made that the producer does not appreciate exhibiting conditions or assist in overcoming exhibiting difficulties. As the head of this department we have installed George N. Shorey, for many years a successful exhibitor himself, because we felt that only an exhibitor could keep us in closest touch with the exhibitor's point of view.

"This policy which we quietly put into operation nearly a year ago now intimately links all the thinking exhibitors in the country with our production plans. There have been attempts at this type of co-operation before, but none of them have been eminently successful, due in a great measure to the fact that, in the past, criticisms and suggestions from exhibitors have, in most instances, failed to reach the people most concerned, the producers and directors, while our new plans especially provide for just this thing.

The Exhibitor Knows

"The producer who assumes that the exhibitor does not know what he is talking about is overlooking an important source of inspiration. We know positively that the exhibitor does know what he is talking about, and we mean to be ever ready to turn that knowledge into advantage for ourselves.



Marguerite Clark, in "Mrs. Wiggs of the Cabbage Patch," Paramount film

"A special confidential bulletin issued daily by Mr. Shorey's department is studied closely by the executives of this company, directors and studio managers in both New York and Los Angeles.

"We know not only whom to credit for a success, but if a weakness exists in any production we trace it back to the person in our organization responsible for that weakness. We do not expect to make all hundred per cent. productions, but if any exhibitor discovers any serious fault in one of our pictures he cannot hold us responsible unless he personally notifies us. The exhibitor who takes for granted that we see even the plainest faults is failing in his duty to himself and his patrons as well as to us.

"We judge of the seriousness of a fault by the number of times it is called to our attention, yet we do not overlook a single detail, even once called to our notice by a Paramount or Arcraft exhibitor. We have so far found almost no disagreement whatever on what is good entertainment and what is suitable for our theatres. It is to be borne in mind that the Paramount and Arcraft family represents the discriminating masses, not the cheapest class of patronage, and we have

found the great American theatregoing public virtually the same whether in Maine or California.

To Please the Public

"It is important that our directors and scenario staff be kept constantly reminded of even the simplest fundamental principles of how to please this great American public. I am personally very much interested and myself note every single suggestion that comes through this office from Mr. Shorey. Not a day passes but we get some new light on what will please the theatre public. The man who says the exhibitor suits his personal taste as against the will of his patrons gives the exhibitor no credit for business good sense or judgment. We have found Paramount and Arcraft exhibitors thoroughly wide-awake to their patrons' wants. That the busy exhibitor should take time to write us letters many pages long, in some cases, and always full of meat, is cause for congratulation. We have received enthusiastic support from men whose success speaks for itself. It is in fact this type of exhibitor who has been most prompt in making himself a very important factor in helping us determine from day to day how we can best meet the unceasing demand for better pictures. We have just begun to cultivate this new field of inspiration, we believe.

"It is now squarely up to the exhibitor at all times to determine, in future, what shall be the policy of our company regarding productions. Some exhibitors may claim that they are too busy to keep in touch with Mr. Shorey, but it is these exhibitors we most need to consult. We have devised a convenient system of very brief but complete report forms, and we feel it is the duty of every manager to register his frank opinion of every one of our pictures and give us freely his suggestions for possible improvement of our pictures in any detail. The Famous Players-Lasky Corporation has at its command the greatest artists connected with the motion picture industry. Each one is eager to give the public the kind of entertainment that it will most enjoy. We ask the exhibitor to help us utilize to the fullest extent all our resources for the entertainment of his audiences, to our mutual profit and success."

Wm. Desmond Appears in Comedy Dramas

William Desmond, Jesse D. Hampton's popular star, whose productions are released through the Exhibitors Mutual exchanges, will devote all his talent in the future to producing comedy drama. Stories with a tinge of the romantic or with a Western flavor are favored by Desmond, who thus far has contributed "Life's a Funny Proposition" to the big list of Exhibitors Mutual successes.

For his next offering, Desmond has selected "The Prodigal Liar," an original story of the rollicking West from the pen of the popular George Elwood Jenks.



Pat O'Malley, Marie Walcamp, Thomas Lingham, Alfred Allen and Andrew Waldron Are in the Cast of "The Red Glove," a Serial Made by Universal

Selznick Avoids a Stock Phrase

Thinks "All Star Cast" Has Become
So Hackneyed It Means Nothing
—Olive Thomas Starred
in First Picture

LET'S not announce this as an all-star cast," Myron Selznick, president of the Selznick Pictures Corporation, said in a night letter to the New York office of the company, in which was given the names of the players who will support Miss Olive Thomas in the production, "Upstairs and Down." "We are much more entitled to this description than many of those who use it, but it has become so hackneyed that it means nothing. The players in this cast are well enough known so that their names stand for real talent without being called an all-star aggregation."

The principle role in "Upstairs and Down," played by Olive Thomas, is that of Alice Chesterton, a flirtatious young woman, who is always looking for adventure, and who finally finds all she is looking for in the person of Captain Terrence O'Keefe, a young Irish officer, who is in America buying horses for the British Army. This role is played by Robert Ellis, who played it in the original stage production. He has also been seen as leading man in several recent photoplays.

The part of Betty Chesterton, Alice's sister, is played by Rosemary Theby, who has appeared in principal roles under the direction of D. W. Griffith and other leading producers.

Mary Charleson, one of the most popular screen's leading women, will be seen as a vivacious French maid, who takes a prominent part in the escapades of Alice and Terrence. She is the wife of Henry B. Walthall and has been his leading woman in many productions.

Andrew Robeson, well known for his character work in Arcraft and Paramount productions, will be seen as Sprang, a but-

ler, who is very much concerned over the affairs of "Upstairs."

David Butler, who plays the part of Alice's boob sweetheart, had the same role in the stage production and recently appeared in Griffith's photodrama, "The Greatest Thing in Life."

Other members of the cast are Bertram Grassby, who has just been playing under the direction of D. W. Griffith, Kathleen Kirkham, who has been in several of Douglas Fairbanks' recent offerings, Donald MacDonald, Mildred Reardon, Harold Miller, Miss Travers and Ernest Pasque.

This cast was organized by Director Charles Giblyn in Los Angeles.

H. H. Hicks of Cincinnati Visits Home Office

Select's Cincinnati manager, Harry H. Hicks, recently promoted from the Seattle offices, paid a visit to the home office in New York February 3, in order to consult with President Lewis J. Selznick and General Manager Arthur S. Kane regarding the greatly increased business which is said to be in sight in Cincinnati.

Mr. Hicks expressed his faith in a new era of prosperity for the Middle Western exhibitor, the threshold of which has already been crossed.

Monat Buys Rapf's Productions for France

Joseph Monat, prominent buyer of foreign rights, closed a deal last week with Harry Rapf for the rights to the latter's productions for France. Among Mr. Rapf's productions included in the deal are "The Accidental Honeymoon," starring Robert Warwick, and "The Sins of the Children," adapted from a story by Cosmo Hamilton.

Chester Edits Scenarios for Vitagraph

George Randolph Chester has become editor-in-chief of Vitagraph's scenario department, says an announcement from Albert E. Smith, Vitagraph's chief. Mr. Chester will immediately assume his new duties, with headquarters in Vitagraph's big Brooklyn studio.

The appointment of Mr. Chester marks the most important acquisition of the year of its kind to the credit of a photoplay institution. It places at the head of Vitagraph's editorial corps a man who ranks among the half dozen most felicitous writers of the day, either for stage or the popular magazines. The fertile imagination that devised the breezy and buoyant situations that made the "Get-Rich-Quick Wallingford" stories a distinctive contribution to literature and created in the hero of those tales the most refreshing character, in either a fiction or an histrionic guise, that has ever flattened furrows out of foreheads and caused kindly crowsfeet to crinkle the cuticle about tired eyes, is now to be exerted in a similar cause via the newer agency of administering amusement to the masses.

Milwaukee's Burlesque House Books Serial

The Mid-West Distributing Company, handling B. A. Rolfe's serial production, "The Master Mystery," starring Houdini, in the territory of Wisconsin, report that it has booked the serial at the Empire theatre, Milwaukee. The Empire is a burlesque house and it is said that this is the first time that a burlesque house has booked a serial.

Another Year Celebrated by Leslie

Arthur Leslie, sometimes referred to as "the man who got the motion picture its first newspaper recognition," will celebrate the seventh anniversary of that event February 10. Previous to that date in 1912 newspaper files show no space was devoted to pictures. Leslie established the first motion picture syndicate page department in over fifty papers.



Sidney Mason, who appears in "The Promise," a new production



Tom Mix Appears Wild and Woolly in the Picture on the Left While the Picture on the Right Displays a Gripping Moment in "Infidelity," Another Fox Production and One of the "Great Nine." The Party in the Center Picture Is Evelyn Nesbit, Another William Fox Star

Seitz Begins New Pearl White Serial

Work has started on the new Robert W. Chambers' serial, "In Secret," in which Pearl White will be starred. Director George B. Seitz spent most of the week in making location scenes for the earlier episodes, and on Thursday took his company to the Barbour Castle, near Paterson, which will figure as a European stronghold in the serial.

All of the night scenes in this serial will be actually taken at night, as a complete electric equipment had to be installed at the Barbour Estate for the night exteriors. Mr. Barbour, the wealthy silk manufacturer who owns the castle, almost ended the serial making on his grounds Thursday when he found that the hated German flag must fly over his home for film purposes. This he objected to strenuously, and Assistant Director William Burt finally won the manufacturer over by agreeing to have a special flag made of white and blue bars.

Drews in Chicago Use Essanay Studios

To produce their two-reel comedies for Paramount while fulfilling a long stage engagement at Chicago, where they are playing "Keep Her Smiling," Mr. and Mrs. Sidney Drew have engaged the Essanay Studios.

In line with Mrs. Drew's original conception of things, she is determined that local color shall always prevail, and that when in Chicago the locale of the photoplay upon which she is then engaged shall be laid in that city, and the same applies to every other city which she might visit while on tour with "Keep Her Smiling."

Ashley Miller Picture

In placing credit where credit is due, V. W. Hodkinson, Inc., draws attention to its publicity matter to Ashley Miller as producer of "Made in America." It is with this production that Mr. Miller enters the ranks of producers.

The picture is distributed by W. W. Hodkinson through Pathe exchanges.

Names Add Luster to Production

"THE WOMAN ON THE INDEX" released by Goldwyn, February 23, is the first Pauline Frederick vehicle for that company, and Goldwyn officials are calling attention to the names of distinction which are said to mark every stage of the production.

In the first place the play itself is considered something to arrest the public. It is a Broadway success of the current season and reported to have caused a sensation when it was produced, evoking from the most cautious critics the highest praise for its extraordinary plot.

The author is one of the foremost American playwrights whose name has been identified with popular successes for a generation. He is George Broadhurst, and the beautiful Broadhurst theatre in New York bears his name.

Pauline Frederick, famous for her achievements as an emotional actress on the stage and screen, is the star of "The Woman on the Index." Her distinction as a beautiful woman is considered no less than her fame as an actress.

Willard Mack prepared the drama for the cinema, which Goldwyn states is in itself a guarantee that the play has lost not one whit of its force and fire, for Mr. Mack also has a Broadway sensation to his credit this season, as he has had for many years past—"The Big Chance."

Hobart Henley directed the play. Responsible for a number of Goldwyn successes in the past year, including Rex Beach's "Laughing Bill Hyde," with Will Rogers, as well as Mae Marsh's stellar appearances, he brought to "The Woman on the Index" his full complement of directorial subtleties.

And the names in the cast are declared to be fairly scintillate. Not only are there Pauline Frederick and Willard Mack, but Wyndham Standing, most popular of leading men, who appeared with Mae Marsh in "The Glorious Adventure," and has supported practically every other feminine star on the screen.

Jere Austin and Tammany Young, already well known in Goldwyn Pictures, were chosen for the high honor of opening

Pauline Frederick's series of Goldwyn productions. Florida Kingsley, too, adds her name to the galaxy, with Ben Hendricks and a number of others, not forgetting the cinematographic attainments of Edward Gheiler, who, Miss Frederick says must ever be her own cameraman.

This completes the array of names highly regarded by the public, says Goldwyn. In every department of production, technical experts contributed their best to make "The Woman on the Index" a memorable production.

Fox Star Returns from Florida

After two weeks spent at Miami, Fla., George Walsh, Fox star, returned to New York this week. Mr. Walsh, under the direction of Edward Dillon, has been taking scenes for his late Fox picture, "Never Say Quit." One of the scenes taken here shows the star in an hydroaeroplane. About twenty members of Mr. Walsh's supporting cast accompanied him.



Viola Dana Has Begun Work on a Metro Feature Called "Diana Ardway"



Joseph A. Golden, director of new serial for Western Photoplays, Inc., and Anne Luther, who is co-starred with Charles Hutchinson. Pathe is to distribute it

"Wide Field Opened by Merger"—Berst

WITH the consummation of the United-Peerless-World amalgamation, announced last week by J. A. Berst, president of United Pictures Theatres, Inc., and the broad field opened by the merger, President Berst expresses the last word in optimism in the following statement issued anent the resultant outlook:

"With the existing arrangements for production at the Brunton studios, Los Angeles, and its newly announced agreement whereby operations in the East are being established at the Peerless studios at Fort Lee, N. J., United product will shortly be largely augmented and the ultimate aim of fifty-two releases per annum for United comes within easily measurable distance. This, together with the combination of United's sales organization with the distributing organization of World, forming a great business force for the marketing of films, has already exercised a marked effect upon exhibitor opinion as indicated by large increase in

United membership. More than thirteen hundred theatres throughout the United States are already associated with United.

"Mr. Ricord Gradwell, representing important banking interests and president of the World Film Company, is an important factor in the extension of the effect of the United-World-Peerless agreement upon exhibitors. In predicting great things for the new combination Mr. Gradwell affirms that the United distribution with its system of fixed price gives wide and certain vogue to its film product beyond that of any other organization in the industry."

"Simultaneously with the effect of the new combination exhibitors are reported to be impressed by the success achieved by United in its first release. Numerous expressions of gratification at the box office records and popular endorsement of "The Light of Western Stars" with Dustin Farnum have followed the earlier telegram and letters reported as received at United headquarters."

Lubin Chooses a Title for Lincoln's Film

THE speculative curiosity which has been rife in motion picture circles during the past few weeks relative to the title of the initial "Ralph Ince Film Attraction," starring E. K. Lincoln, is to be satisfied next week, according to Herbert Lubin.

"The title of the inaugural S-L picture which will present E. K. Lincoln as star under the personal direction of Ralph Ince has been finally selected. Following the method adopted at the formation of S-L pictures in deciding all matters of importance pertaining to productions by a majority vote, the title, before being selected, was put to a similar test. We carefully considered a list of over a hundred titles which was suggested in conference at various times as being appropriate for the first S-L production. It was desired to

secure a title which for interest-compelling power and real "punch" would stand out in newspapers, on posters and all other forms of advertising. In announcing next week the title of the first "Ralph Ince Film Attraction" a veritable sensation to the picture industry and exhibitor alike is promised.

The title consists of two words, but in point of strength and interest will create a lasting impression. It is believed the title will create country-wide debate among motion picture exhibitors of all classes, and arouse the greatest curiosity on the part of the public from coast to coast in this country.

Following the announcement of the title of the first S-L vehicle starring Lincoln, the important details of the story will be divulged.

Tom Forman Returns to Famous Players

Lieut. Tom Forman, well-known actor in many Paramount pictures prior to the war, has been re-engaged by Famous Players-Lasky Corporation under a two-year contract to play juvenile leads, etc., in forthcoming productions at the Lasky studio.

Mr. Forman is probably one of the most popular younger actors of the screen and his entrance into military life was regarded as a distinct loss to the films. His many admirers will be glad to know that he is once more to appear. His contract takes effect immediately upon his release from the army, which, it is supposed, will be in the near future.

Half Sheet Snipes to Help "Sis Hopkins"

Goldwyn has printed half-sheet snipes to advertise the Mabel Normand feature, "Sis Hopkins," which was released February 16.

"Paw sez: 'Never do nothin' for nobody that don't do nothin' for you.'"—*Sis Hopkins*.

Half-sheet snipes bearing those immortal words greeted several million New Yorkers from ten thousand "L" pillars, fences, barrels and other coigns of vantage. Those who stopped to peruse them in detail, as thousands did, discovered that they were part of Goldwyn's exploitation campaign for Mabel Normand's newest picture, made from the Rose Melville stage success.



The latest portrait of E. K. Lincoln, star of S-L productions



Scenes in "Under Four Flags," the production from the U. S. Division of Films that is making a great hit throughout the country

Long Lane's Turning" Is Completed

Henry B. Walthall's latest production, "The Long Lane's Turning," has been completed according to word received from California.

The National Film Corporation produced from the novel by Hallie Erminie Rives, author of "Satan Sanderson," "Hearts Courageous" and "Valiants of Virginia."

Exhibitors Mutual Distributing exchanges will handle the production, and it is claimed to be Mr. Walthall's most successful screen productions. Louis Chauvin directed "The Long Lane's Turning," and the cast reunites Mr. Walthall with many of his cast in the "Birth of a Nation."

William De Vaul and Ralph Lewis appear with the star and are said to have important parts in the new production.

Universal Names More Press Men

Markington Baker, general director of publicity for Universal, has announced the appointment of W. H. Bennett, Jr., as publicity manager of the Salt Lake City exchange, and H. W. Ferguson as publicity manager for the Oklahoma City office. Mr. Bennett is well known in newspaper circles in Utah, having for sometime been connected with the *Desert News*, a weekly publication widely circulated throughout the territory.

Mr. Ferguson is equally well known to newspapermen and exhibitors in Oklahoma, having previously been publicity man for several theatres and also connected with newspapers of the South.

O. P. Fauchier Promoted

O. P. Fauchier, formerly a salesman for the Indianapolis branch, has been promoted to manager of the Indianapolis branch, succeeding R. F. Schrader, who has been made manager of the Pathe branch in Pittsburgh.

Small Town Bookings Welcomed

Division of Films Making Drive in Rural Districts for Intensive Exploitation of "Under Four Flags"

EXHIBITORS in the smaller towns are urged by the Division of Films of the Committee on Public Information to book "Under Four Flags," the Government Victory picture distributed by World Film exchanges.

They state that it is now a part of motion picture history that this wonderful picture created a new record in the industry by its distinctive feat in its presentation in New York City. The people of the nation's largest city displayed a keen desire for this war fact picture, a wish to see how the war was won.

The Division of Films believes that the people of the smaller cities and thousands of towns, both the motion picture fans and those who are not, are as keenly interested in the facts of the war as are the people of the larger cities.

They declare that the only difference is that the people of the cities have had many opportunities to see pictures of the war

and may be more or less surfeited with them, or else have gained from them a rather complete knowledge of America's participation in the conflict, while the people of the towns have seen but few of the pictures and therefore have a more keen desire for them.

There is said to be no question but that the Government pictures of the great war have a nation-wide interest and the thousands who have not yet been permitted to see them are only awaiting that chance.

Because of its box-office value, "Under Four Flags" is claimed to give the exhibitors of the smaller cities and towns an opportunity to help both their house and bank account and at the same time to give their patrons what they want.

The Government rental is said to be fixed on a basis that allows the exhibitor a large margin of profit, and is so arranged that he can play the picture at his regular admission prices and gather his profits.

This feature has been recognized by exhibitors throughout the country, and the Division of Films states that bookings from the smaller cities and towns are coming in at a rapid rate.

Fox Sells Some "Salome" Foreign Rights

A FOREIGN deal has been closed by the Fox Film Corporation with the firm of Gaytis & Mosco, whose main office is in Athens and whose American headquarters are at 1482 Broadway, New York.

Constantine Patsios, American representative of this company, has purchased, the Fox office reports, the exhibiting rights of "Salome," the Theda Bara super-production, for Greece, Italy, Spain, Portugal, France, Belgium, Holland, Switzerland and the Balkan States—including Roumania, Bulgaria, Serbia, Montenegro and Albania—as well as for Turkey and Egypt.

This is said to be one of the most far-reaching deals ever made for a single feature and, following close on the announcement last week of the contract with O. J. Monart of Paris, further cements the hold of the Fox organization as a leader.

Speaking of this deal regarding "Salome," Mr. Patsios said: "The business of the cinema exhibitor in Europe is taking an immense stride with the close of the war. In the Balkan states, in Greece and in Italy many theatres were obliged to close entirely during hostilities, because they could not obtain fuel or electricity—all available supplies being held by the governments for the manufacture of munitions."

Gaytis & Mosco have offices in Rome, Paris, Barcelona, Alexandria, Cairo and Bucharest, from which headquarters the "Salome" campaign will be directed.

Classified Ads on
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William Faversham in a scene from the Famous Players-Lasky picture, "The Silver King"

"Made in America" Shows Army in Training

IN speaking of "Made in America," the W. W. Hodkinson Corporation this week said:

"Figure it for yourself. More than three million young Americans went through the experiences so vividly shown in 'Made in America.'

"There are few of these millions who will not be keenly interested in an authoritative pictorialization of the greatest of America's achievements—the making of our victorious armies.

"Besides these millions are the other millions of the home folks, who have heard much of America's wonderful training system; enough to sharpen their appetites for the first screen production dealing with the subject in its entirety and with the basic idea of giving to the American people an adequate and satisfying picture story of the training of the American soldier.

"These millions are to be found in every city, town and hamlet in all sections of the

country. All that is necessary to bring these millions to the theatre to see "Made in America" is to let them know the truth about it—what it really is.

"There are patriotic organizations in every community to whose members 'Made in America' will have a strong appeal. It bears the official endorsement of some of the strongest organizations in the country. They will urge their local branches to give 'Made in America' cordial support.

"Every person who is a believer in the advantages of military training will find in 'Made in America' the best of arguments in its favor, although there is no propaganda of any kind in it.

"The work of the Y. M. C. A., the K. of C., the Y. W. C. A., the Y. M. H. A. and kindred organizations is featured in 'Made in America.' These live organizations are found in almost every community and for each and all of them 'Made in America' will have a peculiar interest."

"Woman Thou Gavest Me" Gets Star Cast

WHAT is believed to be one of the most powerful casts assembled in many months for a motion picture has been selected to appear in the Paramount-Artcraft special adaptation of Hall Caine's novel, "The Woman Thou Gavest Me," to make which Hugh Ford, Eastern supervisor of productions for the Famous Players-Lasky Corporation, has journeyed to California, to work at the Lasky studio.

The readers of "The Woman Thou Gavest Me" will recall that the characters are strongly defined and that to satisfactorily represent the principal figures in the story exact types had to be found who were in addition finished artists.

The plot revolves about the woman, Mary; her husband, Lord Raa, and the young explorer, Conrad.

For the part of Mary, Katherine MacDonald was engaged. Miss MacDonald

will be remembered for her interpretation of Lady Diana in "The Squaw Man," a Cecil B. DeMille picture, and for numerous other renditions in previous Artcraft or Paramount pictures.

William Marshall is cameraman and Joseph Boyle assistant director to Mr. Ford. The play covers a wide radius and many important sets will be required as well as locations of the most exotic sort.

Work began January 22 on the production, which from all indications will be a superior one in every respect.

Color Posters Provided

The eight-reel motion picture series, "Made in America," which shows the making of the American soldier, is said to be provided with very handsome lithography for exploitation purposes.

"Silent Strength" Draws Much Interest

Exhibitors are said to be taking a lively interest in the early release of "Silent Strength," a new Vitagraph picture featuring Harry T. Morey. An entire upsetting of the laws of double-exposure, aside of the dramatic importance of the play, is responsible for inquiries that exceed in number and in the curiosity shown any similar batch of letters received at the home office Vitagraph in a considerable length of time.

"Silent Strength" is set for release on February 17. It was directed by Paul Scardon, and in support of Harry T. Morey are seen Betty Blythe, Robert Gailard, Bernard Siegal, Herbert Pattee, James Costello and others. Its plot deals with the mistaken marriage of a woman to a man who is the prototype of the one she loves.

Universal Promotes Barney Rosenthal

Barney Rosenthal, veteran St. Louis exchange manager, has been appointed district manager for the South-Central section by Universal, according to an announcement by J. I. Schnitzer, general sales manager.

Mr. Rosenthal has been St. Louis exchange manager for Universal for about five years and is one of the best known film men in the Central section. The offices to be under Mr. Rosenthal's supervision in the future are St. Louis, Indianapolis, Kansas City and Oklahoma City. Mr. Rosenthal will continue to make St. Louis his headquarters.

Lincoln Gets Chance in New Picture

In the star role of the forthcoming "Ralph Ince Film Attraction," E. K. Lincoln has been afforded an opportunity to do the most excellent acting of his long picture career. The stellar part of the initial feature which inaugurates a series of S-L Pictures in which Lincoln will appear as the leading figure, offers him a chance to typify the American man, filled with the joy of living and the knack of doing things. The production, a finely mounted society melodrama teaming with excitement and action, contains innumerable fast-moving and dramatic situations.

Blackton Finishes New Production

Commodore Blackton is now completing the film version, titled "A House Divided." It was adapted by Anthony Paul Kelly. Plans for the release of this new superfeature have not yet been announced. The cast selected to interpret its principal characters includes the Blackton stars, Herbert Rawlinson and Sylvia Breamer, Lieutenant Lawrence Grossmith, little Charles and Violet Blackton, William Humphrey, Eric Mayne, Sallie Crute and Marie Burke. Jack Martin assisted Commodore Blackton on the production.

"Honeymoon for Three" Is Completed

Marguerite Clark, who will be seen in one of the best characterizations of her career when the Paramount version of Alice Hegan Rice's "Mrs. Wiggs of the Cabbage Patch" is released February 9, has completed her newest Paramount production, which was filmed by Director John S. Robertson under the title "A Honeymoon for Three." Miss Clark will not be called upon to work before the camera again for four or five weeks and has seized the opportunity for a runaway vacation with her husband, Lieut. Harry P. Williams.

The new play is a farce and is said to abound in amusing situations.

MacGregor Directs Lewis for Select

During the filming of Mitchell Lewis' forthcoming Select picture, "Children of Banishment," which was completed on location in the Yosemite National Park Reserve last week, the big Select Pictures star had the services of Norval MacGregor as director.

Like Mitchell Lewis, Norval MacGregor, who is a "canny Scot," has spent a great deal of his life in the North woods and is thoroughly familiar with the life and customs of backwoodsmen.

"The Heart of Humanity" at Denver Rivoli

Manager Edward Armstrong of the Universal exchange at Denver, Colo., booked "The Heart of Humanity" to the New Rivoli theatre, Denver, for first run west of the Mississippi.

The big Jewel production was shown at the theatre for the week beginning February 2, and was one of the first week runs of a film feature staged in Denver in some time as four-day runs of big features are the rule in the Colorado capital.



Geraldine Farrar as she appears in "Shadows," Goldwyn production



Henry Houry, discussing a scene in a recent Corinne Griffith picture in which she is starred by Vitagraph

Goldwyn Offers Three Winners

"Sis Hopkins," Starring Mabel Normand, Comes to Screen February 16—Frederick and Laurell Films Follow

OCCASIONALLY the gods smile on a picture producing organization and permit it to release an unbroken chain of productions foreordained to success. Such an event now comes in the career of Goldwyn, which is releasing, as the forerunner of its spring season Mabel Normand in "Sis Hopkins," Pauline Frederick in "The Woman on the Index," and Rex Beach's "The Brand," with Kay Laurell and Russell Simpson.

"Sis Hopkins," which is released February 16, is considered the peak screen achievement of Mabel Normand. This production was directed by Clarence G. Badger and supporting Miss Normand are Thomas Jefferson as "Paw" Hopkins; John Bowers, as Ridy Scarboro, her sweetheart; Sam De Grasse, as Vibert; Eugene Ford, as Miss Peckover, and others.

Pauline Frederick's first Goldwyn picture, "The Woman on the Index," is an acquisition from the legitimate theatre. The play is the joint work of two success-

ful dramatists, Lillian Trimble Bradley and George Broadhurst, and it had a successful run at the opening of last year's theatrical season at the Forty-eighth Street theatre, New York, besides runs in other cities.

Rex Beach's "The Brand" is a big action drama of the Yukon, directed by Reginald Barker. It is issued in seven reels because when completed the Goldwyn editorial department and Mr. Beach could not find a spot anywhere in which the length could be shortened. Telegraphing from Los Angeles, Mr. Beach says to Goldwyn: "Knowing how careful I am in making comparisons between my pictures, you will be glad to hear that I think 'The Brand' is bigger than 'The Barrier' or any of my other pictures. I rank it right alongside 'The Spoilers.'"

These three productions are but the forerunners of the strongest sequence of big Goldwyn productions that the organization has had since its formation two years ago. They possess all of the technical style and beauty that has been associated with Goldwyn as well as the power of brilliant authorship and successful direction.

Metro Schedules Viola Dana in a Romance

VIOLA DANA has started work at the new Metro studios in Hollywood in a screen romance of Parisian life, entitled "Jeanne of the Gutter." This five-part production, in Metro's all-star series, is an original story from the pen of June Mathis, scenarioized by Finis Fox. It follows "Diana Ardway" and "The Gold Cure," although the theme is widely removed from either.

Herbert Blache, who directed Miss Dana in "Diana Ardway," is again directing the star in "Jeanne of the Gutter," under the personal supervision of Maxwell Karger, director-general.

The titular role is that of a frail outcast of the underworld of Paris. Jeanne of the gutter is also Jeanne of the Bohemian resorts, the prey of an unscrupulous Apache, who battens on the money she

earns by dancing in the cafes of gay Páree.

Director-General Karger has assembled a noteworthy cast to support Miss Dana in her new production. Playing opposite the star is "Bob" Walker; a strong, "heavy" role is in the hands of Henry Kolker, who played the Kaiser in the Screen Classics, Inc., production, "The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns"; Louise D'Arcy will do the Apache; and others in the supporting cast are Edward Connelly, Leo Perason and Paul Weigel.

Mannix Succeeds Jacobs

Arthur H. Jacobs, who recently resigned as studio manager of the Norma Talmadge Film Corporation at 318 East 48th street, has been succeeded by Edward J. Mannix, who is now in the thick of his new duties.



May Allison Is the Star Player in the Metro Production Called "In for Thirty Days"

"Iron Test" Rides Wave of Popularity

VITAGRAPH'S newest serial, "The Iron Test," in which Antonio Moreno and Carol Holloway are featured, rides merrily along on a wave of popularity that is keeping the company's exchanges busy, despite the fact that first runs on this chapter-play are nearing the final episode. Crowded houses have followed "The Iron Test" throughout the country and the less fortunate exhibitors who have "waited to see" are contenting themselves as best they can with re-runs in the wake of the first houses' enormous business. From the records in the Vitagraph office, it seems, however, that the life of a serial is as long as the life of the celluloid on which it is printed, and first runs, and even second and third, by no means monopolize the possibilities of profits.

A case in point developed at the Wyckoff theatre in Brooklyn. The management recently wrote Vitagraph's New York Exchange as follows:

"You undoubtedly remember that I decided to play your serial, 'The Iron Test,' after three other theatres, all within four blocks.

"I used an 'Acid Test.'

"By playing 'The Iron Test' on my poorest day, I increased business 35 per cent.

"Not bad, but all your serials proved winners in our four theatres and I am now reserving dates for your next."

Vitagraph places "The Iron Test" first in point of business done in all of its serials so far released and exchanges are reporting more bookings daily.

Select Plans Ad Campaign for Davies Film

SELECT PICTURES CORPORATION announces that it has arranged an extensive newspaper advertising campaign to back up the serial publication of Marion Davies' forthcoming Select picture, "The Belle of New York," which, as reported last week, will be published serially in thirteen newspapers in the leading cities of America, beginning on February 9, in the *Philadelphia North American*, and on the following day in the *New York Journal*. On succeeding dates the story will begin in eleven other publications, namely: *Pittsburgh Press*, *Atlanta Georgian*, *Cleveland News*, *Chicago American*, *Minneapolis News*, *Boston American*, *Des Moines Register and Tribune*, *San Francisco Examiner*, *Kansas City Post*, *Los Angeles Examiner* and the *Omaha News*.

To back up this big display of story matter each of the above-named newspaper will carry, in different issues, advertising totaling three thousand lines for each paper, with the exception of the *Philadelphia North American*, which will carry four thousand lines to be distributed over the period during which "The Belle of

New York" is playing at Pittsburgh and vicinity theatres. This amount of space will be divided into quarter-page displays.

Altogether the thirteen newspapers included in Select's extensive advertising campaign have a total circulation estimated at more than three million, averaging in reading circulation more than twelve million.

Jack O'Brien Completing New Pearson Picture

Jack O'Brien, managing director, Virginia Pearson Photoplays, Inc., announces that Miss Pearson's first independent production, "The Bishop's Emeralds," will be completed in about two weeks and furnishes the star with every opportunity to surpass anything she has done before.

"The Bishop's Emeralds" is a screen version of Houghton Townley's novel of the same title. Louis Meyer, president of Virginia Pearson Photoplays, Inc., purchased all rights to Mr. Townley's novel, which has had a big sale on London bookstands.

Griffith Production Gets Big Run at Clune's

Griffith's "The Greatest Thing in Life" proved a tremendous box office hit at Clune's Auditorium in Los Angeles, according to the following message Famous Players-Lasky:

"The popularity of D. W. Griffith's A-craft production, 'The Greatest Thing in Life,' is so enormous that we have been forced to continue for the fourth week at the Auditorium. Our turnout has been so great we had to double our regular program by giving two shows both New Year's Eve and New Year's night. This with the competition of many invited counter-attractions."

Two Rupert Julian Films on February 10

"Creaking Stairs," starring Mary MacLaren and "The Millionaire Pirate," featuring Monroe Salisbury and Ruth Clifford, both Rupert Julian pictures, were the Universal release schedule for February 10.

Evelyn Campbell is the author of the MacLaren vehicle, and the Salisbury film has been adapted from the Hungarian story by Emil Nitray. "Creaking Stairs" is the first MacLaren release in over three months, while "The Millionaire Pirate" brings the Salisbury-Clifford combination back to the screen after an absence of eight months.

Marcia Manon Appears with Barrymore

Marcia Manon, one of the most popular of the Famous Players-Lasky actresses, has traveled all the way from the Lasky studio in Hollywood, Cal., to New York to play the leading feminine role in John Barrymore's next Paramount picture, "The Malefactor."

In Cecil B. De Mille's "Old Wives New" Miss Manon had a splendid opportunity to display her artistic taste in clothes and jewelry. Her toilettes were copied by modistes and fashion publicists and many pages of adjectives have been printed in praise of her originality.



Marcia Manon appears with John Barrymore "The Malefactor," a new Paramount picture

Holubar Film Scores in Cleveland

Universal announced this week that few pictures have been so enthusiastically received in Cleveland as "The Heart of Humanity," Allen Holubar's super-drama, according to Manager Kuhn of the Stillman theatre, where the Jewel production began a showing January 26.

The film opened to such a big business on January 26 that Manager Kuhn decided to stage three showings each evening instead of two as originally planned, and during the first week the theatre was filled to overflowing at each performance. During the second day of the showing an aviator from the Glenn L. Martin aeroplane plant flew over Cleveland, taking a panorama of the city and releasing several thousand leaflets calling attention to the showing.

At Toledo, Ohio, where the film was shown at the Alhambra theatre beginning January 26, overflow business was the rule. At Baltimore, where the film was shown at Loew's Hippodrome, the S. R. O. was put up during the first showing and not taken down.

H. B. Warner at the Hampton Studios

Instead of the Brunton studios as previously announced, H. B. Warner, under his recent contract with Jesse D. Hampton, will produce at the Hampton studios at Los Angeles.

Mr. Hampton produces all his pictures in his own studios, where he filmed Grace Darmond and an all star cast in the six-reel special "What Every Woman Wants," which, like the Warner plays, will be released by the Exhibitors Mutual.

William Desmond, another Hampton star, works under Mr. Hampton in the Los Angeles studio.

In a wire from California, Mr. Hampton informs the local offices of Exhibitors Mutual that great preparations are being made to receive Mr. Warner, who will leave New York very shortly for the West Coast.

World Reports Demand for "Better 'Ole"

Exhibitors all over the country are said to be sending in a constant stream of inquiries to World Pictures regarding "The Better 'Ole"—the screen version of the play which is now running at the Cort theatre, New York City. It is evident that the exhibitors everywhere realize that in this production they have the opportunity of securing an attraction of extraordinary drawing powers. "The Better 'Ole," or The Romance of Old Bill, is internationally known through its great success on the legitimate stage. It is chuck full of entertainment, sentiment and humor, and is the sort of a picture that makes everyone happy. Realizing the possibilities in this production the Strand theatre, New York City, booked it for the premier presentation during the week of February 23.



A Moment in "Winning His Wife," a Picture Made by the Stage Women's War Relief. From Left to Right the Players Are Mrs. Sam Harris, Cyril Maude, Violet Heming and Capt. Frederick Lloyd

"Man of Might" on Billboards

Exhibitors Keenly Alive to Advertising Possibilities of Vitagraph Serial—William Duncan Is Starred

BILLBOARDS over the country are beginning to show the effects of the monster campaign exhibitors are putting over in the interests of their first showing of "The Man of Might," latest of the famous Vitagraph serials.

Exhibitors have been alive to the unusual advertising aids extended them, and scores of showmen have begun an intensive campaign on billboards and in newspapers.

The rush of bookings of the serial, which again brings to the fore the athlete-star William Duncan, with his all-star supporting cast, which includes Edith Johnson and Joe Ryan, whose past Vitagraph serializations have won for them quite a niche in the affections of screen fans, have been beyond the most sanguine anticipations of Vitagraph. A rush was looked for, even beyond the precedents established by past serials, but the torrent that developed set a new record in concentration of bookings, more resulting in a lesser period than has been the case in connection with any of the former Vitagraph chapter-plays.

The first episode is entitled "The Riven Flag" and graphically introduces the plot, which grows in interest and in suspense with each succeeding episode. It tells the story of Captain Ben Ransome and his daughter Polly, who live on the outskirts of Los Angeles. Years before his father rounded the Horn on the merchantman Lion. The crew mutined and he alone reached shore on the Gulf of Mexico. He found a treasure where he landed and buried it there, marking the latitude and longitude on a flag. Years later he led an expedition in search of the treasure.

It was attacked by bandits and Ransome divided the flag in six pieces, giving each one. Each piece told nothing; together they located the treasure. Ben Ransome treasured his bit of flag. For all he knew, the other holders had died. The day this story opens, he was looking at the flag when he was attacked by "Scarface" Bender, one of the expedition, who was bent on getting all the six pieces.

Bender is beating Ransome to death when Dick Van Brunt, engaged to marry Polly, rushes in, frustrating "Scarface." He learns the story of the flag from the dying man, and, after marrying Polly, decides to get the treasure for themselves.

Marines Enjoy William Fox Production

"Tell It To The Marines," starring Jane and Katherine Lee, was shown recently as the feature of an entertainment given in the post gymnasium at the Marine Corps training camp at Quantico, Va. In its story of the entertainment the *Leatherneck*, the camp paper at Quantico, had this to say:

"The big night's performance opened with a bang at 7 o'clock with the representation of a special feature film. 'Tell It To The Marines' was the title of the film, so named by William Fox, president of the Fox Film Corporation. Miss Hattie Gray Baker, film director of the Fox Corporation, came from New York for the occasion and sat among the leathernecks. Probably the most amusing thing about the film, aside from the antics of the two kid stars and the marvelous dummies, as the surprise of not finding any honest-to-goodness 'Gyreens' marching all through the film."

Miss Bara Returns the Favor

THE generosity which motion picture starts manifest toward one another is a trait which hitherto has been evident only in scenarios of low jokesmiths, in data for the ribald, in material for ground and lofty cacchinations of raucous mirth. But, with the Peace Conference at Paris fairly glowing with Brotherhood, and the whole world feeling the Impulses of the Higher Humanity (upper case, please), our stars are becoming little playmates in the garden of art.

Co-operation! That is the word of the hour; and every night when they sink into the Ostermoors, our stars ask themselves: "Have I co-operated today with my fellow stars—or have I not?" If not, then the star so failing gets six retakes as punishment.

The MOTION PICTURE NEWS, with its finger on the pulse of the Infant Industry, is able exclusively to record this new trend in Art; and in recording it adds another world-shaking beat to its long record of journalistic accomplishments.

Readers of the News will recall that a short time ago this magazine published an exclusive story that Tom Mix and Theda Bara had collaborated in the production of "The She-Devil." This fact was given to the industry in spite of the efforts of the Fox Film Corporation officials to keep it secret—the desire for secrecy being born of the fact that Theda Bara has an iron-clad clause in her contract with William Fox which stipulates that no other player's name shall be mentioned in the same breath—in the same story with hers. But the News obtained the story that Tom Mix had driven a stage-coach for Miss Bara in the filming of "The She-Devil," and printed it, let the chips fall where they might, as the feller says.

Now the MOTION PICTURE NEWS is in position to state that Theda Bara has returned the compliment and has helped Tom Mix stage his latest Victory picture, "Fighting for Gold."

Miss Bara, with a characteristic modesty and self-effacement, has said nothing about the incident. The publicists in the employ of William Fox have said nothing; indeed, even if the Fox Exhibitors' Service Bureau had known about it, the various persons who write the deathless prose that emanates from the Fox offices would have to keep silence—for a contract is a contract, and Heaven have mercy on the luckless wight who broke the Bara rule!

But the incident is such a striking example of the new spirit of Co-operation, and Fellowship, and Brotherhood, and Humanitarianism, and Help-Me-and-I'll-Help-You-ness, that, gol darn it all, the News has simply GOTTA spill it.

Pieced together from the fragments of gossip that have filtered through from Ma Alexandria's boarding house in Los Angeles, the story is this:

When "Fighting for Gold" was bought for Tom Mix it was found that one of the characters was a vamp—a sinuous, alluring, kiss-me-you-fool person, who took



Theda Bara, the bear, and Tom Mix, the star, co-operate in a new Wm. Fox production

men's hearts and ground them into powder by the mere narrowing of a set of ball-bearing eyelids. The role was so important that it could not be slighted by the engagement of an actress of mediocre ability. This role required Art—huge gobs of it; and Director Ed. Le Saint was in a most gosh-awful mess trying to get somebody who had genius enough to measure up to the part.

He made a thorough survey of all the available artists then "at liberty" in Hollywood, and its fashionable suburb, Los Angeles; but his search was futile. There was only one person who could play the part; only one artist who had the temperament, the genius and the grasp of detail which would give this role its proper interpretation; only one player whom he could depend upon to rise to the impassioned heights that the script demanded—Theda Bara. (Prolonged applause.)

But how could one expect Miss Bara to play a role in support of another star? How could one, indeed! "C'est impossible!" said Director Le Saint, in his native tongue.

But Mr. Le Saint was wrong. In some mysterious way word reached Theda Bara that the Tom Mix company was held up for lack of a person of her attainments.

Recalling instantly that Tom Mix had come to her rescue in the filming of "The She-Devil," Miss Bara immediately declared she would take the part. Fortunately, it was between two of her productions—a period when ordinarily she would rest; but she gladly gave up her vacation to be of assistance to Tom Mix—thus marking the advent of that new era of co-operation which has dawned on the motion picture profession.

Miss Bara plunged into the work with zest, and persons who saw her acting declare she has done in "Fighting for Gold" the best work of her career.

That is the story as relayed to us from Hollywood. Now, through characteristic

Pathe Completing Three New Serials

With two serials now on the screens, Pathe's declaration that 1919 will be the greatest serial year in history is being adhered to according to the latest announcement of Paul Brunet, vice-president and general manager.

There are three new serials in course of production. Work has already started on the Pearl White serial, "In Secret," by Robert W. Chambers. This serial is being directed by George B. Seitz at the Pathe studio, 134th street and Park avenue, New York City.

The Astra Company, at Glendale, California, is reported to be making rapid headway on Ruth Roland's new serial, and Director Ellis is rushing the work so that it will be completed in time to follow Pearl White's serial, "The Lightning Raider." Arthur B. Reeve and Charles A. Logue wrote the new Roland serial and the title will be announced shortly.

"The Great Gamble," featuring Anne Luther and Charles Hutchison, is being directed by Joseph Golden, who also directed the previous Western Photoplays serial, "Wolves of Kultur."

Fox Scenarioist Deplores Lack of Stories

Referring to the recent announcement of the Fox Film Corporation of the purchase of a story for William Farnum, especially written by George V. Hobart, and of the purchase of "Cowardice Court," by George Barr McCutcheon, for Peggy Hyland, Hamilton Thompson, William Fox scenario-editor, spoke this week of the great difficulty in finding good screen stories outside the work of well-known writers.

"We are anxious to discover new talent," said Mr. Thompson, "but the record of acceptable work from unknowns is not an inspiring one. The willingness of William Fox to give new people every opportunity is well known, and this, added to the value of a new writer securing a Fox production, brings us perhaps more than our share of unsolicited manuscripts. But though they come in a deluge, very, very few—say, one out of a hundred—has anything even to recommend it for serious consideration."

enterprise, the MOTION PICTURE NEWS is able to publish on this page an exclusive photograph of Theda Bara and Tom Mix actually working in the same scene.

As the observing reader will readily see the Theda Bara here shown is a bear. Nevertheless it is Theda Bara.

This Theda Bara was formerly the mascot of an infantry regiment stationed at Camp Lewis, Wash. When the regiment was ordered to France, the mascot was sent to Hollywood as a gift to the famous actress after whom it was named. The bear was only a cub then, but Miss Bara—the real Miss Bara—fed it so lavishly on mill and other delicacies that it grew and grew and grew until—Well, now look at it!

And when it comes to Co-operation, and Fellowship, and Helpfulness, why, Theda Bara is a bear!



Mabel Normand Becomes a Rural Belle in "Sis Hopkins," in Which She Is Starred by Samuel Goldwyn. The Country School, Pumpkins, 'n Everything Are in It

Vitagraph Aims for New Art Standard

Exploitation aids that represent the last word in craftsmanship and art are being prepared by the Vitagraph Company in behalf of "The Lion and the Mouse," the big special production in which Alice Joyce appears, scheduled for release on February 24. Extraordinary activity along this line is taken by the observant technical clan that tackles the typographical and color problems heaped on it by fertile advertising schemers as a sure indication of Vitagraph's confident belief that in "The Lion and the Mouse" it has truly a "special feature."

Departing from usual practice and appropriation limits, the Vitagraph Company has placed a record order for a full line of hand-colored lobby prints, both in 22 x 28 and 11 x 14 sizes. Samples viewed in the advertising offices of the company reveal these to be exquisitely blended and a breathing example of the art of hand-tinting.

Metro Gives Lytell Unusual Cast

A wronged man's long fight for restitution and revenge is the basis of "The Blind Man's Eyes," the newest Bert Lytell picture, which is now under production at the new Metro studios in Hollywood, with John Ince directing, under the personal supervision of Maxwell Karger, director general.

It is doubtful if Lytell ever drew such a splendid cast as the one with which Director General Karger has surrounded the young star in "The Blind Man's Eyes." Frank Currie, veteran character actor and a familiar figure in many Metro films, has the role of Basil Santoine, a blind lawyer; Naomi Childers, beautiful and talented leading woman, plays Santoine's daughter, "the blind man's eyes"; Joseph Kilgour, distinguished Broadway actor, is Matthew Matron, the money master and rogue.

Others in the cast are Mignon Anderson, Gertrude Claire, Richard Morris and Morris Foster.

Goldwyn Boosts Normand in "Sis Hopkins"

THE decision to star Mabel Normand in "Sis Hopkins" closely approximates a stroke of genius on the part of the Goldwyn organization. It could be foretold that "Sis Hopkins" was everything that a Mabel Normand role ought to be, and the completed production, now ready for release February 9, bears out all of the Goldwyn, advanced predictions, according to all reports.

Mabel Normand is pre-eminently a broad comedy heroine, and there could hardly be a broader comedy than "Sis Hopkins." It calls for animation and action, for ridiculous situations, for superior clowning and fun-making. In the Goldwyn production of the play *Rose Melville* made famous throughout the land for two generations you find Mabel Normand riding the handlebars of a bicycle pedalled at breakneck speed up hill and down dale in pursuit of Vibert, the sharper, bent on buying Paw Hopkins' farm at what Vibert thinks is a ridiculous figure for land swim-

ming in oil; dashing on foot through a field of pumpkins, hurling the big ones right and left and finally sprawling flat with the vine of one entangled with her awkward feet; cleaning out a country grocery by fisticuffs when the village "humdinger" tries to flirt with her; tumbling head over heels down a flight of cellar stairs when Vibert thrusts her and Ridy Scarboro into the trap while he tries to sneak Paw Hopkins to the notary's without their knowledge and later breaking out of this improvised prison with an axe; performing bewildering circus stunts on an improvised trapeze hung back of the family barn and doing a hundred and one other things that will quickly stamp her as a "stunt" comedienne and add new thousands to her uncounted admirers.

A great deal of the fun of "Sis Hopkins" in its picture form comes from the subtitles, many of them taken directly from the original story as *Rose Melville* arranged it for the stage.

Riesensfeld Contracts for Lloyd Comedies

CLOSELY following the news that Pathe Exchange, Inc., will, beginning March 9, release a Harold Lloyd comedy once a week, instead of at two-week intervals, comes the announcement that Hugo Riesensfeld, director of the Rivoli and Rialto theatres, New York City, has signed a year's contract for these one-reel Rolin features of the Rolin Company for the year.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., considers that the success of the reels is largely due to the country-wide survey and the campaign that has been in progress for some time to place the comedies in the front rank. A great mass of exhibitor and newspaper comment, supplemented by thousands of personal criticisms, have given a definite idea of the high points of excellence in idea and treatment to attract and hold public favor.

This information and suggestion has been enormously helpful to Hal Roach, head of the Rolin Film Company, who has steadily bettered his work, so that the

comedies are now being played in more than 5,000 theatres throughout the United States and Canada. Joseph Plunkett, manager of the Strand theatre, New York City, where they have been shown, has declared them to be the best one-reel comedies on the market, and showing steady improvement.

The supply of features for a year is amply assured, and with the change of release to a weekly basis a new form of contract will be made by which these proven features will be booked for a year solid, as in the case of the Rialto theatre.

Writing to Mr. Brunet last week, Hal Roach says: "I thank you for your commendation and the constructive material which Pathe has placed at your disposal. If you think the comedies that I have been turning out have reached the hundred per cent standard, I can assure you that, having in hand the sense of thousands of picture followers and exhibitors, furnished by you, I am certain that I can make the comedies still better."

Says "Hoarded Assets" Proves Very Popular Ontario Exhibitors to Start Exchange

VITAGRAPH exchange managers report a big demand for "Hoarded Assets," starring Harry T. Morey. They state that the part of Harry T. Morey as a river-pirate in "Hoarded Assets" may be traced to the passion of the author, Raymond S. Spears, for boating, particularly river-boating.

Mr. Spears, who wrote this story for Scribner's Magazine, is a former New York newspaperman, but now lives upstate in a city on the Mohawk River.

In a sort of "shanty-boat," which he built himself, Mr. Spears made a trip the full length of the Mississippi River a few years ago. It is but natural that boats should have a foremost place in his mind when he wrote "Hoarded Assets."

As the river-pirate, Harry Rufus, in "Hoarded Assets," Mr. Morey steals a shipment of gold, and when the "bulls" trail him too closely he buries it in a cove of the river. By an original twist of the story Jerry Rufus comes through the deal safely, although the police are present when he digs up the hoard.

It is said to be all so surprising and yet so logical that it gives the story an unlooked-for "punch" ending of the sort that so strengthened the tales of the late O. Henry. Mr. Spears, the author, recently witnessed a screening of "Hoarded Assets" in Vitagraph's Syracuse exchange, and he remarked that while he didn't know at the time that the rights would ever be



Alice Joyce is starred by Vitagraph in "The Lion and the Mouse"

purchased for Harry Morey, it was the virile Morey type of male that he had in mind when he created the character of "Jerry Rufus."

"Hoarded Assets" was directed by Paul Scardon. In Mr. Morey's support is to be seen a strong cast of Vitagraphers, including Betty Blythe, Jean Paige, George Majeroini, Robert Gaillard and Bernard Siegal.

Official announcement has been made that the Moving Picture Exhibitors' Protective Association of Ontario has decided to enter the moving picture exchange business. The concern which has been organized is known as the "Canadian Exhibitors' Exchange" and the capitalization has been placed at \$100,000, with the par value of shares at \$100 each.

The decision to organize the company was reached at a general meeting of the members at 143 Yonge street, Toronto, and the official statement regarding the move was issued by Secretary Thomas Scott on January 14.

A committee composed of nine members of the association was appointed to canvass the whole business throughout Ontario for the purpose of establishing the activities of the concern throughout the province.

This committee consists of A. A. Huttlemayer, Queen's theatre, Niagara Falls; J. C. Brady, Madison theatre, Toronto; W. G. Sturgess, Imperial theatre, Toronto; J. C. Crang, Oakwood theatre, Toronto; F. Guest, Strand theatre, Hamilton; H. Alexander, Park theatre, Toronto; W. Bailie, Cum-Bac theatre, Toronto; W. F. Sexton, Family theatre, Toronto, and L. Feighan, Eclipse and Broadview theatres, Toronto.

A number of these theatres are large and important units in the field. The new exchange is to be operated by a board of directors to be elected annually by stockholders.

"Lafayette We Come" Is Praised by McMahan

Exhibitors' Mutual reports that I. W. McMahan, president of the McMahan & Jackson Film Company, Cincinnati, Ohio, was so delighted after he screened "Lafayette, We Come," an Affiliated release, that he sat down and dictated a letter to J. A. Kent, Cincinnati branch manager of Exhibitors' Mutual.

"I was agreeably surprised to find that it had no elements of war in it," he wrote, "but instead, was very interesting as a dramatic production."

"I dare say that it is one of the finest pictures I have ever had the opportunity of witnessing. The production is first class from an artistic and director's standpoint, the sets are elaborate, the acting is excellent and, in fact, the picture is, in my mind, as stated above, one of the best I have ever seen."

Assists Exhibitor Direct to Exploit Picture

Universal's policy of assisting exhibitors in every way to properly exploit attractions, led it to send G. Horace Mortimer to Baltimore, Washington and Cleveland to help the theatre men launch their publicity and advertising campaigns on "The Heart of Humanity" the Jewel super-drama.

Mr. Mortimer is said to have the honor of being the first publicity representative sent in advance of a film booked into a theatre as a regular attraction.

"The Fall of Babylon" Is Shown on Coast

D. W. Griffith has brought to the screen again the days of ancient history in his film play titled "The Fall of Babylon," which had its first public presentation at the Kinema theatre, Los Angeles, starting the performance on Sunday, January 19th.

This showing was a try-out one, and Mr. Griffith re-edited the picture from day to day, using the studio cutting print for the engagement.

This film constitutes all of the Babylonian epoch of his famous tri-story production, "Intolerance," with the addition of a number of other characters and an entirely different climax to the love affair of the mountain girl, Constance Talmadge, and the Rhapsode, Elmer Clifton.

He's Charles' Cousin!

Al Ray, cousin of Charles Ray, will be Ruth Clifford's leading man in a forthcoming Universal release entitled "The Game's Up," which has been completed by Elsie Jane Wilson at the Pacific coast studios. The film play is woven around the complications that arise when a young girl, an art student, writes home of her successes, her automobile and influential friends, and is, by coincidence, called upon to prove her claims, and who, with the aid of a young millionaire who poses as her chauffeur, conducts her surprised guest through a series of parties and fetes that at their conclusion bring four lovers together in a double honeymoon.

U. S. A. Series Attract

According to the Division of Films of the Committee of Public Information wide interest is being manifested in the series of two-reelers made by the United States Government to illustrate the activities of a number of specialized branches of war service.

The four pictures of the "U. S. A. Series," which take the public behind the scenes and give them many secrets of methods that helped America toward victory, are all now released and have been widely booked. The Government made the pictures to fulfil public demand, and it is reported from the Division of Films that the public is showing unusual interest in the series.



Dimpled Dorothy Dalton, Ince-Paramount star



Jean Paige, who appears in the first Bushman-Bayne-Vitagraph production

Feature Marks Return of James Young

The return of James Young to the staff of Vitagraph directors is marked in the latest Earle Williams picture, "The Man Who Wouldn't Tell."

Some of the most noteworthy of Vitagraph productions in the past were directed by Mr. Young, and his re-engagement by Vitagraph not only brings him back into the fold once more, but his assignment as director of the Earle Williams pictures reunites two old friends.

One of the most noteworthy pictures ever produced by Vitagraph, "My Official Wife," was directed by Mr. Young, and Earle Williams was a leading member of the cast that played in the production.

Mitchell Lewis Finishes Another Select

"Children of Banishment" is the title of the newest production Mitchell Lewis has completed for Select Pictures. According to the report there is left only a few days of location work around Los Angeles.

As soon as these shots are taken work will be started on the cutting and titling of the picture, which constitutes the second of Mr. Lewis' Select Star Series.

"Children of Banishment," says the statement issued by Select, will be one of the most thrilling pictures of the Northwest ever filmed. There is not a man-made set in the entire production.

Glass Has Juvenile Role with Clark

Gaston Glass will be seen in the leading juvenile role opposite Marguerite Clark in her latest Paramount picture, "A Honey-moon for Three." Mr. Glass has finished recently an important part in John Emerson-Anita Loos Paramount Artcraft, "When the Boys Come Home."

Mr. Glass was born in France. He came to America with Mme. Bernhardt in 1916 and played in her repertoire. Then he served in the French army, and since then has come back to motion picture acting. Mr. Glass has been seen in Pathe, Gaumont and Eclair productions.

About New Pictures

Alec B. Francis, the veteran screen player, has a lovable role in Madge Kennedy's new Goldwyn picture, "Day Dreams," by Cosmo Hamilton. Francis is cast as Grandpa Burn.

With his clear insight into American life, David W. Griffith in his new Artcraft picture, "A Romance of Happy Valley," which was released January 26, has taken the incident of a boy running away from his home in the night for one of the minor climaxes in his story of a cross road settlement in the Ohio River country.

"The Blind Man's Eyes," the new Metro production starring Bert Lytell, which is under way at the Metro studios in Hollywood, is making excellent progress towards completion. Lytell is directed by John Ince, under the personal supervision of Maxwell Karger, director general.

With Vitagraph's release of "The Highest Trump" on February 3, Earle Williams will appear for the first time in the dual role of both author and star. He collaborated with H. H. Van Loan in the writing of "The Highest Trump."

A game of chess is a feature of Bessie Barriscale's latest success, "All of a Sudden Norma," released by the Exhibitors' Mutual.

Following a rest, Vivian Martin has started work at the Morosco studio in Hollywood on a new Paramount picture titled, "You Can't Just Wait," Robert Vignola directing.

When Vitagraph releases "Silent Strength," the Harry Morey picture scheduled for February 17, a glimpse into the estate of Gifford Pinchot will be offered. Mr. Pinchot has been a leader in conservation work.

In "One Every Minute," the Paramount-James Montgomery Flagg comedy released February 2, Olin Howland plays the part of Royal Hosford, a rural bumpkin engaged to Anne Dearest, a rural pippin, played by Florence Dixon.

May Allison and her supporting company of Metro players are on location at Catalina Island, where Henry Otto is directing them in Miss Allison's newest starring subject, "The Island of Intrigue."

Dorothy Gish has the role of a slavey named "Boots" in her next Paramount picture, released February 16. She is called "Boots" because it is the English custom to refer to the bootblack by that term. The setting of the picture is in London.

"What Every Woman Wants" is the title of a six-reel special for which Jesse D. Hampton, according to an announcement, has signed Grace Darmond as the star.

For the big Famous Players-Lasky Salvation Army picture, which is rapidly nearing completion, Edward Jose, the director, recently took his company to a nearby cantonment and made what are believed to be some of the most remarkable militant scenes that have ever been secured for a motion picture.

Phyllis Blake thought she was having a great time with Josephus Potts, Jr., from Homeburg, Pa. She posed as a distracted heroine in search of the Green Gullabaloo and a valuable lost half of a note. She thought she was putting over some "reel serial" stuff, but she didn't reckon on a country bumpkin having sense. The last laugh was on her.

Written by Bud Fisher, famous creator of "Mutt and Jeff." See his first venture into the field of picture writing.

The L-Ko Comedy Company at Universal City has just completed a two-reeler featuring Babe Hardy and entitled "Blame It on the Ford," and another featuring Eddie Barry and Harry Mann, entitled "It's a Bird."

Priscilla Dean's latest Universal special attraction, "The Wild Cat of Paris," was well received at the Broadway theatre, New York, last week, according to Manager Kashin.

Under the direction of Vin Moore, Alice Howell has completed her latest Century comedy, "Society in Tents."

"To make people laugh," says "Fatty" Arbuckle, "is of course my chief aim. In the past years, the years of war, it has been a duty incumbent upon every person engaged in my character of work to win smiles."



Elsie Ferguson, Artcraft film star

Full Week Runs a Big Success at Buffalo

Full week runs are proving a tremendous success for Manager Earl L. Crabb, of the Strand theatre at Buffalo, according to report. He is said to have been unusually successful in picking pictures that stand up well for the entire seven days.

Capacity audiences were reported for "Eye for Eye," the Nazimova attraction distributed by Metro.

Manager F. S. Hopkins, of Universal's exchange at Buffalo, is also authority for information that longer runs are being given the larger attractions especially. He gave a special trade exhibition in Shea's Hippodrome recently of "The Heart of Humanity," with the entire Hippodrome symphony orchestra playing the musical setting.

Western New York exhibitors, members of the press and friends were in the audience. The showing was given after the regular performance in the evening. The production, it is announced, will be shown in Shea's Hippodrome.

Walter Hays, of the Mitchel H. Mark Realty Corporation and director of the First National Exhibitors' Corporation, has returned to Buffalo from the Los Angeles film conclave. He says that in spite of the merger of "The Big Five," assurance was given that present contracts would be carried out by Chaplin, Pickford and others on the First National program.

Selznick Opens Offices

The latest addition to the Fifth Avenue film district is the new offices of the recently organized Selznick Pictures Corporation offices at Room 1,503, 501 Fifth avenue. The Selznick offices are in the Astor Trust Building, which is one of the most modern business structures in the city, having been just completed when the war put an end to extensive building operations.

All the New York business of the Selznick Pictures Corporation will be transacted at this office, which is in charge of Randolph Bartlett.

Meanwhile production is going on in the Brunton Studios in Los Angeles, President Myron Selznick and Director General Charles Giblyn being at the coast for this purpose.

Coming Program Offerings

Rialto Shows a Nazimova Film

"Out of the Fog" Runs Week at Broadway House, Beginning February 9—Star Has Dual Role

IT was announced this week by Nazimova Productions that Alla Nazimova in the superproduction "Out of the Fog" is scheduled to appear on the screen at the Rialto theatre in New York the week beginning February 9, presented by Richard A. Rowland and Maxwell Karger.

The exhibition of this feature in the Rialto is but a confirmation of the predictions of the producers that this drama, adapted from the stage play "Ception Shoals," by H. Austin Adams, would prove one of the most striking motion picture productions of the year.

The three principal characters besides Eve, the central figure, are played by the same persons who shared with the star, Mme. Nazimova, the success of "Ception Shoals" when it was presented a season or so ago at the Princess theatre, New York. They are Charles Bryant, in the role of Phillip Blake; Henry Harmon, whose work on the stage as the religious, fanatical old Job Coffin brought unanimous praise from New York dramatic critics,

and Nancy Palmer, in the part of Maude Standish.

Added to the power of the human drama, there is a depiction of the restless menace and mystery of the sea in the marine scenes taken about a famous lighthouse near Gloucester. The beating of the surf against the foundations of the beacon light, the impenetrable shrouding fog, the uncanniness and eeriness of the waters at night, all are brought out with extraordinary artistry and effectiveness. In fact, during the work of taking pictures of the sweep of the waves against the rugged, weed-clogged rocks upon which the light stands, the cameraman in charge, Eugene Gaudio, nearly lost his life and was himself pulled out of danger only by the quick forming of a human chain. He succeeded not only, though, in obtaining magnificent close-ups of the breakers but also in filming for the first time in the history of motion picture photography realistic glimpses of the fog which is expected to cause much comment.

In "Out of the Fog," Nazimova is called upon to play a dual role: that of Faith, the unfortunate sister of Job Coffin, a bigoted, almost fanatical fisherman, and of Eve, the child born to Faith.

Select Names Its Features for February

SELECT PICTURES CORPORATION announces three new productions for distribution during the month of February with Constance Talmadge, Alice Brady and Mitchell Lewis as the stars. These attractions are Constance Talmadge in "Romance and Arabella," Mitchell Lewis in

"Children of Banishment" and Alice Brady in "The World to Live In."

The first of Select's February attractions, "Romance and Arabella," in which Constance Talmadge is presented by Lewis J. Selznick, is a screen version of William J. Hurlbut's stage play of three seasons ago. Miss Talmadge is seen in the part of Arabella Cadenhouse, a young widow who is determined that her second marriage shall be filled with romance.

Mitchell Lewis, Select's newest star, whose first picture under the Select banner was "Code of the Yukon," has contributed an attraction for February that Select expects will bring him thousands of new admirers. The name of it is "Children of Banishment," a screen version of Francis William Sullivan's novel of the same name, which was prepared for the screen and directed by Norval MacGregor.

Alice Brady's Select picture for February, "The World to Live In," is by W. Carey Wonderly. It is the story of a girl who works by day and plays by night, one of the "tinpan" sort with which New York is filled. In the day time Rita Charles, the character played by Alice Brady, is a capable stenographer, but her evenings are spent in places of amusement with the son of her employer.



Constance Talmadge is starred by Select in "Romance and Arabella"



This antler is a star player in "From Scales to Antlers," an Outing-Chester picture

New Outing Chesters Are Released

February 2 was chosen as the release date for "From Scales to Antlers," the opening number of a new series of Outing Chester scenics which are now ready for presentation. The Outing Chester Pictures are produced by C. L. Chester in co-operation with *Outing Magazine*, and the entire series will be distributed through First National exchanges.

"From Scales to Antlers" depicts a canoeing jaunt in the Canadian Northwest, where lily-studded streams and fragrant pine forests are the props, and furs, fur and feathers clothe the actors.

Beginning with the first release, the Chester pictures will be distributed weekly, the second on the schedule being "Teddy Birds."

Melville Helped Normand in "Sis Hopkins"

Rose Melville, who created the role of "Sis Hopkins" upon the stage and is now retired, is said to have journeyed especially to see Mabel Normand, and it is reported that she imparted to Miss Normand many valuable suggestions as to costumes and gestures.

Goldwyn released the feature, "Sis Hopkins," starring Mabel Normand, on February 16, and it is stated by no less an authority than the Goldwyn publicity department that both pig tails arch with the proper ethical curve and that Miss Normand is an ideal "Sis Hopkins."

Adds to Cast of World's All-Star Feature

In addition to the all-star cast of principals announced as having stellar roles in World Pictures' late production, "The Price of Doubt," William Riley Hatch, popular character man, has been engaged for the role of Captain Arden and Mathilda Brundage will portray the role of Mrs. Vale. The World stars who will appear in this production are Carlyle Blackwell, Evelyn Greeley, June Elvidge, Montagu Love and Johnny Hines.

Classified Ads
on Page 1040



Ann Irish, at the left, wrote the Belasco film play for the Stage Women's War Relief, and which Universal will distribute. Bruce McRae and Elizabeth Risdon are in the center and David Belasco himself is at the right

Florence Reed Starts New United Picture

J. A. Berst, president, United Picture Theatres, Inc., announces that work was commenced this week at the Tribune Production studio on the late Florence Reed picture, the title to which is not announced. Marc MacDermott has been engaged as Miss Reed's leading man. Mr. MacDermott will be remembered for his work with Vitagraph and Edison and on the speaking stage, having supported Richard Mansfield, Mrs. Patrick Campbell and appeared under Charles Frohman's management. Miss Reed will be directed by John M. Stahl and she will have the role of a novelist who devotes her talents to the political emancipation of her sex.

Miss Reed first United picture, "The Call of the Heart," has been cut and titled and is announced for release soon. The star has a dual role—a young girl reared in America and a beautiful Parisian of the Latin Quarter of Paris. William Desmond, Alec Francis, George Stevens, Robert Frazer, Marcelle Roussillon and Irving Cummings are in support.

A pre-release showing of Dustin Farnum's late United picture, "A Man in the Open," was given this week. It is set for release February 23.

Essanay Schedules More Chaplin Films

Essanay has scheduled four of its early Charlie Chaplin pictures for a new showing. The release dates have been set two weeks apart and the subjects chosen are "Shanghaied," released February 15; "A Night in the Show," released March 1; "The Bank," released March 15, and "Police," released March 29.

This is the first showing of new prints on these subjects, which were produced shortly after Charlie Chaplin joined the Essanay forces nearly four years ago. These are four of Chaplin's best pictures.

These four releases are now booking through the George Kleine System, whose representatives are in all General Film Company exchanges.

Universal Sums Up Studio Work

Announcement Tells of Completion of Stories and Progress of Others

—Pigott in Charge of Continuity Writing

AN announcement from Universal this week carries a summary of the work accomplished and in progress at the company's studios.

"Gentleman Jim" Corbett, with his company, under the direction of James W. Horne, has gone to the California mountains to film scenes of the seventh episode of his Universal serial, "The Midnight Man."

Rupert Julian is completing his latest photoplay, starring himself, and entitled "The Fire Flingers," at the Universal City studios.

Thurston Hall is seen as Priscilla Dean's leading man in "Raggedy Ann," which is now being completed by Director Tod Browning at Universal City. Director Paul Powell has gone to Flagstaff, Ariz., to begin work on the next Monroe Salisbury feature entitled "The Great White Darkness," which is to be released by Universal shortly.

William S. Campbell, Universal comedy director, is at work on the first of a series of animal comedies entitled "His Dutiful Wife." Almost the entire Universal City zoo is used in this film.

Violet Mersereau is featured in a special two-reel release entitled "Her Proxy Husband." Having completed his latest Universal special production, "The Outcast of Poker Flat," Harry Carey is soon to begin work on a series of short-reel Western subjects.

Carmel Myers has completed her latest Universal film play entitled "The Little White Savage." The story relates how two circus owners obtained one of their "side show queens" after thrilling adventures.

Charlotte Merriam, a fifteen-year-old Californian, is the latest screen find, according to Casting Director Arthur Hoyt at Universal City. Miss Merriam, despite

her tender years, is an expert horseback rider, and because of her all-round talents has been featured in several new short-reel Western film plays.

William Pigott has been in charge of the continuity-writing at Universal City. Mr. Pigott recently superintended the creation of the scripts for "The Red Glove," a Universal serial featuring Marie Welcamp, and "The Midnight Man," featuring James J. Corbett.

Vitagraph Names New Love Release

With "The Enchanted Barn" acclaimed with delight all over the country, Bessie Love becomes at once a figure entirely prepossessing in the cinema world, and Vitagraph expects double interest will be taken in the announcement of her third Vitagraph release of the years, which is entitled "The Wishing Ring Man."

As was the case with her last medium, "The Wishing Ring Man" is founded on a book of that name, from the pen of Margaret Widdemer. Like "The Enchanted Barn," it teems with the fancy of childhood, yet its emotional demands are perhaps more exacting. It will propound new demands in delineation and proves a real test of the dainty star's actual powers, bringing to the surface every latent talent.

First of Burton Holmes' "Yanks" Series

Paramount-Burton Holmes Travelogue release for the week of February 2, the first of the "Yanks" series, shows the various stages of training through which our boys pass in their training on the other side. This subject is titled "With the American Y. M. C. A. in London." In taking the scenes, Mr. Holmes visited the Eagle Hut of the Strand in London and Washington Inn, the "Y's" club for American officers in London.

She Stopped the traffic in St. Louis



The Globe Democrat says:

"THE WILDCAT OF PARIS" registered a riotous hit, congested traffic along Sixth Street, from Olive to a point which led to the Royal Theatre and withal *smashed all preceding theatre attendance records*, when this heart-compelling, red-blooded story of *Romance, Ardor and Action* made its introduction yesterday.

"IT may be a broad statement to make but, judging from the human freight that blocked the vicinity of the Royal Theatre, one could have assumed that 'THE WILDCAT OF PARIS' was the *only attraction in St. Louis*. At 8 o'clock in the evening the crowd became so dense that the police found it difficult to break a path. And within, the play winnowed its appeal into the hearts of the audience, easily registering the *most pronounced hit of the season*."

PRISCILLA DEAN

*The Latest and Greatest Star to
Flash on the Photoplay Horizon*

"Now, see here, Priscilla"— *says Brass Buttons*

"WHO gave you permission to pack—jam the ROYAL—and block the sidewalks—and fill up the streets—and stop the trolleys—and drive us cops half crazy with your 'WILDCAT OF PARIS'? You always seemed such a quiet little mouse—do you mean to say you're a real, live moving picture Star? Have these here—now—critics said so?"

"PLEASE, Mister Brass Buttons—I *am* a Star, only, the nice old critics didn't wake up till yesterday, simply because my Company never megaphoned the country for me but just waited along till the *real critics*, the people, settled it beyond the shadow of a doubt."

"ALL right, Priscilla—betwixt you and me, I think you're the dazzling little diamond of the screen—but—have you got it in your little head to jam us fellows up *again*?"

"YES, sir, please—in about two weeks. I'll be '*THE WICKED DARLING*'—and this time I'll call out the reserves."

"the WILDCAT of PARIS"

Book thru your nearest
Universal Exchange or
UNIVERSAL FILM MFG CO.
1600 Broadway, NEW YORK
Carl Laemmle, Pres. —



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"The HEART of HUMANITY"

THE PICTURE THAT WILL LIVE FOREVER

ALLEN HOLIBAR'S... SUPER
PRODUCTION... Released thru

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DOROTHY PHILLIPS

"The HEART of HUMANITY"

"The HEART of HUMANITY"

JOHN ANITA
EMERSON-LOOS
PRODUCTIONS



NEW YORK
January 27, 1919.

PARAMOUNT PICTURES
485 FIFTH AVENUE

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 Broadway,
New York City.

Dear Mr. Laemmle:

As one who is interested in "better pictures" may I offer you and Mr. Holubar my sincere congratulations on the success of "The Heart of Humanity". It is to my mind the best picture of its kind since the "Birth of a Nation" and one of the best pictures of any kind that I have ever seen.

Sincerely yours,

John Emerson

"The HEART of HUMANITY"

"The HEART of HUMANITY"

"The HEART of HUMANITY"

"The HEART of HUMANITY"

The Independent Field

European Campaign For United

David Howells Leaves for Europe to
Arrange for Foreign Distribution
of United Product

DAVID P. HOWELLS, of David P. Howells, Inc., before leaving for Europe this week, completed arrangements with the United Picture Theatres, Inc., whereby he will pave the way for an extensive campaign in European countries for the distribution of United product. Mr. Howells is one of the most prominent and successful operators in the foreign market. He is the sole distributor of United product in the foreign market and recently closed negotiations for the placing of United pictures in South American centres.

Mr. Howells took with him on his trip to Europe prints of "The Light of the Western Stars," featuring Dustin Farnum; "Adele," starring Kitty Gordon, and a print of the Florence Reed picture, recently completed, "The Call of the Heart." For these pictures Mr. Howells will arrange trade showings in all of the important European centres. He will be absent two months.

Mr. Howells' plan is to institute a method of close co-operation between the representative American producers and the

purchaser of selling rights to American films in foreign countries. Before his return to New York Mr. Howells will have established in every film distributing centre of Europe a personal representative of David P. Howells, Inc., whose chief duty will be to study the market in which he is assigned and make regular reports upon films being shown there, conditions from the exhibitors' standpoint, and other matters which will aid in the procuring of films of the nature most desired.

"I believe that a film exporter," said Mr. Howells, "should regard himself as the American representative of every foreign exhibitor who shows a film which he has handled. For that reason I regard the Howells, Inc., as the representative of every exhibitor in the world outside of the United States and Canada, because those who have not already shown films of ours are potential customers. Because I want the confidence of every foreign exhibitor I am establishing a service station in every film distributing centre in the world. The service station will be there for the use of the exhibitor and through the aid we can extend to him we will learn of his needs and thereby be able to cater to them." He will visit London, the Scandinavian countries, Holland, France, Spain, Portugal and Italy.

Hall Closes Big Foreign Deal

President of Independent Sales Contracts with Apollo Company for Foreign Distribution

FRANK HALL, president, Independent Sales Corporation, and Lawrence Weber, president, and Robert North, treasurer, of the recently incorporated Apollo Trading Corporation, for handling business in all foreign countries, closed a deal this week whereby the latter corporation will distribute in foreign countries all the big productions, the world rights of which are invested in the Independent Sales Corporation.

"The first two of these extra attractions," said Mr. Hall, "to be immediately distributed throughout the world, excepting the United States and Canada, by the Apollo Company, will be J. Stuart Blackton's production, 'Life's Greatest Problem,' starring Mitchell Lewis, and Frank Reicher's sensational mystery drama 'Suspense,' in which Mollie King is featured.

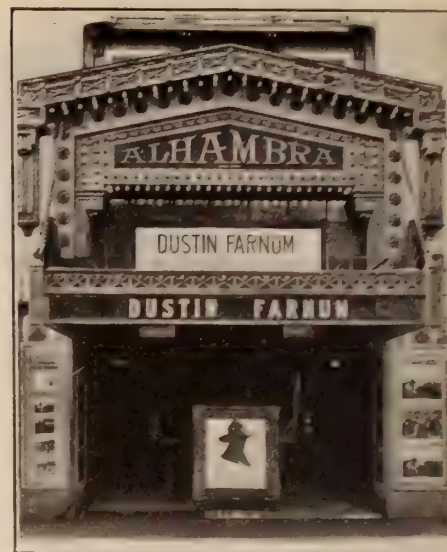
"The formulated plans of the Apollo Trading Corporation will be put into immediate operation. Capt. Benjamin Hicks, one of the best known film men in foreign markets, sailed Saturday on the Lapland for London, where he will establish the English headquarters of the concern. Other units of the company will be opened in rapid order in every important foreign center, thus insuring the widest possible

distribution of the Independent's numerous specials covered by this arrangement.

"With the war over, all eyes are now on the foreign markets. Europe especially is an objective of the American producer. It is very gratifying to the Independent Sales Corporation and to the big foreign buyers to know that the big specials of my company will be handled in the foreign field by such capable men as Lawrence Weber, Robert North and Captain Hicks."

Houdini Serial Offers Many Aids

In order that exhibitors may be enabled to take full advantage of the advertising possibilities in exploiting "The Master Mystery," starring Houdini, produced by B. A. Rolfe Productions and distributed by Octagon Films, Inc., Octagon has issued as a supplement to the campaign book on this serial four press sheets, each of full newspaper size, containing data for four episodes, excepting the fourth sheet, which covers the last three episodes only. A publicity campaign is mapped out for each episode of the serial. Catch-lines for ad-talks and inexpensive stunt suggestions are also included. The advertising aids prepared for this purpose contain material on every phase of the serial's advertising possibilities.



How the Alhambra in Los Angeles played up the Dustin Farnum-United picture

Foreign Rights to Frohman Production Sold

The entire foreign rights to "Once to Every Man," Frohman Amusement Company's six-reel production, were purchased this week by Sidney Garrett, president of J. Frank Brockliss, Inc., foreign buyers. William L. Sherrill, president of Frohman Amusement Company, closed the deal with Mr. Garrett.

"Once to Every Man" is a screen version of Larry Evans' novel of the same title and presents Jack Sherrill and Mabel Withey in the stellar roles.

In addition to this production for exclusive distribution in all foreign countries, Mr. Garrett acquired the European rights to Frohman Amusement's "The Witching Hour" and "God's Man." "The story is altogether human," said Mr. Garrett, "it starts off with a smash between the eyes, because in the first reel there is a fight that is without parallel for intensity and realism, and then the story develops along a human and soul-grIPPING line, leading up to a climax that will appeal to the home-loving as well as sporting element throughout the world."

Webster's "Reclaimed" Alpha's First Release

The first offering of the Alpha Pictures, Inc., a newly organized concern operating on the open market, is announced as Harry MacRae Webster's production, "Reclaimed," adapted from a story by Richard Field Carroll and starring Niles Welch and Mabel Julian Scott, supported by Anders Randolph, Warren Cook, Fred W. Peters, Mabel Wright and Bobby Connelly. George Edward Hall cut and edited the picture. Harry Forbes photographed. It is announced for immediate release.

Artcolor Changes Address

Artcolor Pictures Company has moved its offices from 1600 Broadway to the eleventh floor of the Levitt Building, 126 West Forty-sixth street.

Stokes Production Manager for Prizma

Howard Stokes, who for seven years has been head of the advertising department of the New York Telephone Company, has been appointed productions manager for Prizma, Inc., producers of the new natural color films. Mr. Stokes is best known for his advertising slogans, his catch line in advertising the New York Telephone's activities, "The Voice With the Smile Wins," having won country-wide recognition. His specializing on courtesy campaigns in training employees to handle their work courteously under all circumstances qualifies him to make like contributions to the picture industry. He has contributed many articles to current magazines on advertising subjects. He is a graduate of Colgate University and a member of the Sphinx, Salmagundi and Press Clubs.

Hoffman Succeeds Hirsch in Pioneer

Nathan Hirsch has severed his relations with the Pioneer Film Corporation and is no longer connected with that organization in any capacity, it is announced by Pioneer. M. H. Hoffman, formerly manager of Universal and more recently operating in the independent market, has merged his interests with Pioneer and will fill the office of general manager of this company. Pioneer is exploiting "Civilization," "Redemption," "To-Day," "The Mad Lover," "Wives of Men," "The Still Alarm," "Little Orphan Annie," "The Prodigal Wife" and "After the War."

Title for Ford's Serial

Francis Ford announces the title of his next serial, to be produced in Japan, China and India, as "The Mystery of the Purple Cross." Mr. Ford and his company will sail for Japan the middle of March. Mae Easton will be his leading woman.



The Blackton kiddies, in J. Stuart Blackton's picture, "A House Divided," distribution plan of which has not been announced

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	Buyer	Territory
"The Liberator" (Harry Raver)	R. Kaplan, Baltimore.....	Maryland, District of Columbia, Delaware, Virginia.
"The Accidental Honey-moon" and "The Sins of Thy Children" (Harry Rapf)	Joseph Monat, Paris.....	France.

Raver Handling Maciste Serial

"The Liberator," Starring Hero of "The Warrior" and "Cabiria," Selling to Four of Five Buyers' Viewing Episodes

HARRY RAVER, who is handling the territorial rights to the new serial, "The Liberator," starring Maciste, the hero of "The Warrior" and "Cabiria," after selling four of every five buyers who saw this serial, claims the record for sales on an independent production. Mr. Raver has handled all of the giant Italian's starring vehicles in the United States and Canada and he reports that sales on Maciste's serial, "The Liberator," have far exceeded those on any of the other productions in which the big fellow appears.

The serial is in twelve episodes and Mr. Raver has determined that these episodes must bring so much. There is no "sliding scale" of prices.

"I can save a great deal of time by this method," says Mr. Raver, "because I save

a lot of argument with the quibbler and can take up the next prospect who may be more certain of what he wants when he sees it. I have fixed a price for 'The Liberator' very much lower than the cost to make a serial in America and am only able to do this because our foreign sales have been tremendous. That 'The Liberator' represents a production cost running many thousands of dollars higher than any serial ever made is no reason why America should be saddled with the burden of this expenditure. My reputation for selling films of quality at a fixed and unalterable price has been established after many years of dealing with the most substantial exchange men of this country. I know and have faith in my product and can sell every territory at the figure determined, perhaps not to every curiosity seeker, looking for a bargain, but eventually to the showman who can sense the value of Maciste as a star and the entertainment value of 'The Liberator' in which he appears."

R. C. Cooper Tries the Newspaper Medium

R. C. COOPER, of the Bee-Hive Exchange, with offices in Chicago, Milwaukee and Indianapolis, who is booking "The Silent Mystery," starring Francis Ford in this territory, is a firm believer in advertising—and advertising the limit. The benefits derived from the trade paper advertising have accrued to Mr. Cooper in such favorable lots that he is going to bring his product before the public through the medium of the newspaper. The *Herald-Examiner*, one of the best sheets in Chicago, and the *Chicago American*, are going to be Mr. Cooper's medium of exchange. A campaign with photographs, cuts, banners, daily ads and teasers are the features.

Following his announcement to this effect, Mr. Cooper states that several exhibitors in the Chicago-Milwaukee-Indianapolis territory, have booked the serial in way of approval of this move.

"There are some exhibitors," said Mr. Cooper, "who favor the newspapers and some who place all their faith in the trade paper. One exhibitor, formerly a distributor, now exhibiting near Chicago, told me that he thought newspaper space prohibitive and that because it was necessary to use space in all the newspapers, if the proper results were to be gotten, the

smaller exhibitor hadn't a chance. But I am going to try this medium," continued Mr. Cooper, "and I expect big results for myself, my picture and for the exhibitor that books my product."

Kaplan Gets "Liberator" for "Dog States"

R. Kaplan, Variety Pictures Corporation, Baltimore, purchased the Maryland, Delaware, District of Columbia and Virginia rights to Harry Raver's serial production, "The Liberator," starring Maciste. After viewing the episodes of "The Liberator," Mr. Kaplan said, "It is the first picture I ever purchased where I had to pay the first figure asked, but after seeing the picture through I feel that the price is not only fair but exceedingly fair for such an excellent serial production."

Without Change

The National Board of Review has passed B. A. Rolfe's "The Master Mystery," starring Houdini and distributed by Octagon Films, Inc., without change. Thirty-one reels were passed in review. Ohio and Pennsylvania boards have passed on this serial.



Bessie Barriscale, the versatile, in three different moments in her newest production, "A Trick of Fate," by Robertson-Cole through Exhibitors Mutual

Grelle Reports Big Receipts on "Mickey" Plaza Star Returns to the West Coast

HARRY F. GRELLE, of Supreme Photoplay Productions in Pittsburgh, controlling the rights for "Mickey" in Ohio and Pennsylvania, said that if Altoona is a fair criterion of what "Mickey" is going to do in that territory, he expects wonderful results.

Mr. Grelle encloses a box office report to W. H. Productions, on the first three days of showing in Altoona at the Mishler theatre, and he states that although he expected unprecedented box office receipts, the actual returns surpassed even his expectations.

On the first day of showing, January 13, the gross receipts for the day amounted to \$642.44. January 14, the second day—and a rainy day—the gross receipts went up to \$1,005.10, and on the third day, January 15, the gross receipts amounted to \$1,291.20.

"As a result of our successful engage-

ment," continues Mr. Grelle, "we were booked for an immediate return the next Tuesday and Wednesday, and following that we got in the same house February 7 and 8. We regret now that we have booked some of the other towns on a flat rental, and I phoned trying to cancel the flat rental engagements, which it will be difficult to do of course.

"I expect to book Cincinnati for an unlimited engagement and feel confident that it will break every record ever established by any picture in that city."

"Good showmen appreciate also that a good picture, to prove its full worth and to produce its full quota of box office returns, must be put over right. W. H. Productions Co. have outlined a publicity, advertising and exploitation campaign on 'Mickey,' which excels in practicability and effectiveness anything ever attempted in motion pictures."

After spending the holidays in New York, Kathleen Clifford, the Plaza star, has returned to the West Coast. It is stated that negotiations are under way whereby she expects to make an announcement regarding new film connections very shortly.

Miss Clifford is stopping at the Virginia, in Long Beach, Cal. She returned in time to participate in the annual automobile show festivities, held in Los Angeles, where the petite star and her classy roadsters were said to be the cynosure of all eyes, and Lily, the famous Pekinese spaniel, is said to have shared in the attentions of the crowd.

Spanuth Shows New York a Novelty

H. A. Spanuth, after bringing three releases of his original Vod-a-vil Movies, out of eighteen completed ones, to New York to place them on the Eastern market, showed them to the trade recently and was rewarded by several complimentary expressions. The releases shown are reviewed in the Advance Reviews of **MOTION PICTURE NEWS**.

The Spanuth Vod-a-vil Movies have been shown around Chicago to much success, and it is felt that the same degree of satisfaction will greet the pictures in the East. Many theatres have booked the novel films, and Mr. Spanuth has received several letters of praise from various exhibitors.

Lillian Hall Engaged for Ingenue Lead

Lillian Hall has been engaged to play the ingenue lead opposite Taylor Holmes, who commenced work this week at the Biograph studio, in a screen version of "Taxi?" a serial story which ran in the *Cosmopolitan Magazine*, the last installment of which appears in the current issue. Miss Hall has the role of Imogene, a chorus girl who falls heir to a large fortune and wins the love and respect of a wealthy young clubman. She will be remembered for her work in William A. Brady's production of "Little Women" and more recently in support of Elaine Hammerstein in Harry Rapf's production of "Wanted for Murder."



A moment in "The Master Mystery," in which B. A. Rolfe presents Houdini through Octagon Films



Ralph Ince smiles his approval at his camera man for excellent work on the E. K. Lincoln feature for S-L Pictures

Popularity Increases with Each Episode

OCTAGON FILMS, INC., distributing B. A. Rolfe's production of "The Master Mystery," starring Houdini, the Handcuff King, report gratification with the good accounts emanating from the New York houses that have shown this serial. All report the serial a big business getter and one that gives every satisfaction to their patrons. With each episode these houses report an increase of business.

The success reported by the Keith and Proctor houses in New York with Houdini in B. A. Rolfe's serial, "The Master Mystery," is being duplicated in other houses in the same territory, according to Carey Wilson, manager of the Effano Film Exchange, distributors of the serial in the City and State of New York.

Mayer & Schneider Circuit is playing "The Master Mystery" over its chain of fourteen houses, the first time that a serial was booked to play every theatre.

Capital Reports Demand for Pictures

The Capital Film Company this week reported a big demand for its two-reel features, and stated that the six exchanges now in operation are doing well. They have been open but a few weeks.

As announced by Ike Schlank, president of Capital, in *MOTION PICTURE NEWS*, the company will release each week three two-reel pictures, including all types from Westerns to comedies and dramas.

Strauss Enters Field

It was announced this week that Malcolm Strauss, artist, has decided to enter the motion picture industry as a producer. He has engaged as star Leila Hope, who has not appeared in pictures and has never been on the stage. The type of pictures to be made has not been announced.

"Ruling Passions" Books Heavy

Promises to Be One of Select's Most Extensively Distributed Specials of Season—Many Runs in New York

WITH contracts from first-run theatres in the foremost cities in the country calling for five, six and seven-day runs, Select's special attraction, "Ruling Passions," written and directed by Abraham S. Schomer, promises to be one of Select's most extensively distributed specials of the season.

According to the tabulation of reports from Select's different branches, booking on this special seems to be running about even in the various sections of the country. The New England states have been well taken care of through the booking of the entire Poli circuit, with the additional booking of the Boston theatre in Boston for six days and Fay's theatre in Providence for six days.

Reports of bookings in and around New York City include the Mount Morris, four days; Empire, Bronx, three days; North Star, two days; McKinley Square, three days; New Fourteenth Street, two days; Westchester theatre, Mount Vernon, three days; Tremont, two days; The Heights, two days; New Law, two days; Alhambra, Brooklyn, four days; Palace, two days; Fox's Bedford, four days; Fox's Folly, four days; Sheffield, two days; New Gar-

den, two days; Classic, two days; Cleveland, Brooklyn, two days; Dykeman, one day, and the Goodwin theatre, in Newark, seven days.

More promising even than the New York and vicinity houses are the reports from first-run theatres in all of the biggest cities, including Sig Faller's Bijou Dream in Chicago, seven days; Fay's theatre, Rochester, three days; Dome, Youngstown, Ohio, four days; Empress, Toledo, seven days; Strand, Cleveland, seven days; Alhambra, El Paso, two days; the Hulsey houses in Dallas and Houston, four days each; America, Denver, three days; Strand, Grand Forks, N. D., three days; Prostor's entire New York State circuit; Princess, Sioux City, Iowa, four days; Family, Davenport, three days; Lyric, Camden, two days; Colonial, Camden, two days; Liberty, Wheeling, W. Va., three days; Minerva, Pittsburgh, three days; Portola, San Francisco, seven days; Strand, Washington, D. C., four days, and the Criterion, Atlanta, six days.

This list does not include the theatres where "Ruling Passions" has already been shown, nor does it include a large number of contracts which Select expects during the current week. The bookings herein announced are for future dates which have been booked solely upon the favorable criticisms received from managers who previously have shown it.

Robertson-Cole in Deal with Bell-Howell

THE BELL & HOWELL COMPANY, manufacturers of motion picture machinery, have closed a deal whereby the Robertson-Cole Company will handle their cinemachinery in every country outside of the United States and Canada. Through this transaction the Division of Films of Robertson-Cole obtain the foreign rights to the Bell & Howard standardized cinematograph camera; film perforators, continuous feed film printers, stop feed film printers and splicing machines.

In Europe, where virtually every manufacturing plant was turned over to war-time production, there is said to be a heavy demand for just the articles made by the Bell & Howell Company. The Bell & Howell perforating machine, which has practically standardized film perforation in this country, is in especially big demand

in Europe at this time. So are motion picture cameras, and with the opening up of the big field now presenting itself following the four years of war, the product taken over by Robertson-Cole, which already has a smooth working organization in Europe, will be welcomed by the foreign motion picture people.

Because of the tremendous influx of business anticipated through the exploitation of the Robertson-Cole Company, the output of the Bell & Howell plant in Chicago will be doubled within the coming year. In France, where the people were too busy straffing the Hun to manufacture any but war material, the motion picture equipment produced in the past four years is negligible. What equipment was on hand at the beginning of the war has been sadly neglected, and large sales are expected.

Tourneur Productions to Show in Belgium

PICTURE audiences in Belgium, and especially those sections in which Paul Clerget, prominently known on the French and Belgium stages and more recently seen in Maurice Tourneur's production, "Woman," are going to get their full quota of made-in-America productions, if Mr. Clerget's present plans go through.

Mr. Clerget is the owner of two of the largest motion picture theatres in Brussels, Belgium, and has theatre holdings in other parts of that country. He is planning to present in his houses "The Bluebird," "Prunella," "Barbary Sheep," "A Poor Little Rich Girl," "Trilby," "The

Rise of Jenny Cushing," directed by Mr. Tourneur, and Mr. Tourneur's independent productions, "Sporting Life" and "The Whip," which he directed for William A. Brady. The author of "The Bluebird," Maurice Maeterlinck, is a Belgian playwright of world renown, and through Mr. Clerget's efforts his work is to be given to his native land through the medium of the American film.

"The American motion picture is the thing," said Mr. Clerget, "and I am going to show them in my theatres." A season or two ago Mr. Clerget appeared in "Perret, the Prodigal."

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Dorothy Phillips, who was reported last week as ill with influenza, is rapidly recuperating, it was announced this week from the Universal studios. Miss Phillips only recently returned from a trip East, the influenza attack coming just after she had arrived in Los Angeles. Miss Phillips believes she contracted the malady while on the train. In the meantime Director Allen Holubar is casting about for a suitable vehicle for her to follow "The Heart of Humanity" picture that is said to be one of the best in which Miss Phillips has ever been starred.

Monroe Salisbury's next picture will be titled "The Great White Darkness." It was written by Stuart Paton and Jack Clymer. He will have two leading women, Helen Eddy, who last appeared with him in "Winner Take All," and Claire Anderson, formerly with Triangle. Others who are prominent in the supporting cast are Alfred Allen, character actor; Arthur Maude, an English player. Paul Powell is the director, and among some of the first scenes to be filmed were snow scenes made at Pine Crest.

Kenneth Harlan, who played opposite Mae Murray, Mary MacLaren and Carmel Myers in a number of their recent releases, after several months in the army, has returned to Southern California.

Eddie Polo, while waiting for his next serial vehicle to be selected, is producing a two-reel western, called a "Prisoner for Life."

About Metro Players

"The Red Lantern," probably the most pretentious production ever filmed at the Metro studios, in which Madame Nazimova is the star, was completed this week. The picture will be titled immediately, and the cutting will proceed this week. "The Red Lantern" was made under the direction of Albert Capellani, and was personally supervised by Director General Maxwell Karger. Two players having important parts in the production are Noah Beery and Darrell Foss. Beery interprets the role of Sam Wang, leader of the Boxer revolution in China, around which the story has been written. During the process of filming the production some notable sets were constructed and some gigantic street scenes were filmed. Madame Nazimova will rest for two weeks, it is announced, before starting a new picture. The nature of her next subject has not been announced.

Emmy Wehlen, Metro star who is now

MORE THAN EVER

Coast Studios as Busy as Proverbial Busy Bee

PRODUCTION at the various Los Angeles studios continues full swing and more companies are now working than at any time since the beginning of the new year. Cecil B. De Mille has begun production on the story he recently purchased in New York from Edgar Selwyn, producer and playwright. Madame Nazimova has finished her notable production, "The Red Lantern," at the Metro studios. These two events constitute two high lights in production circles this week.

Production at Universal City continues active. Three important features with well-known stars are in progress, and two Universal serials for 1919 are under way. Rupert Julian, Monroe Salisbury, Eddie Polo, Priscilla Dean, James J. Corbett, Fay Tincher are some of the stars who are busy this week.

William S. Hart has started a new picture, his latest selection being something new—a western. Production continues in a lively fashion at both the Ince and Goldwyn studios at Culver City. Mary Pickford, who has been ill for nearly three weeks with influenza, this week returned to her studios and resumed production on "Daddy Long Legs." Several film plays are being made at the Fox studios and Vitagraph reports an unusually busy program.

producing in the East, will leave this week for Los Angeles, according to information received by the West Coast Metro studios. Preparations are being made for her coming, and she will receive a real welcome from the Los Angeles film colony, it is understood.

Bert Lytell is this week finishing his first picture for Metro since returning from the officers' training camp at Fort McArthur, Waco, Texas. The title of the play is "The Blind Man's Eyes." John Ince is the director. Some of the final scenes were made in a specially constructed Pullman car, which was operated on one of the big stages at the Metro plant. Some real Pullman scenes were made, however, on the Southern Pacific railway just a few miles from Los Angeles.

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Begins on
Page 1061

Fox Studio Doings

The Frank Lloyd company, which went to San Francisco last week to film some scenes in the new picture in which Gladys Brockwell is the star, has returned from the North and was this week shooting scenes on the Fox lot. The picture has been temporarily titled "Fifty-Fifty." Herbert Hayes is playing the male lead.

One of the new Sunshine comedies now being produced at the Fox studios has been titled "High Life in Drill." The subject is being filmed under the direction of Fred Fishback.

The newest production in which Madeline Traverse is playing, entitled "Madame Rouge," will be finished early next week, it has been announced. Harry Millarde is the director.

Al Ray, who was recently engaged by the Fox forces, this week began production on his first picture for the Fox Film Corporation. The working title is "Up Against It," and the play is being produced under the direction of Art Rosson. It is a comedy drama, and Elinor Sair will be Mr. Ray's leading woman.

The newest play in which Tom Mix is appearing before the camera for Fox, originally titled "The Highgrader," has been changed to "Fighting for Gold." The new title will in all probability be the releasing title for the play, it is said, which is a strong western subject. Teddy Sampson is leading woman, and Edward Le Saint is the director.

Paramount-Artcraft

After many weeks of preparation, and following many conferences between author and producer, Cecil B. De Mille last Tuesday began production of Edgar Selwyn's play that was intended originally for a stage production. The first scenes were shot at the Lasky studios in Hollywood, but did not indicate in the main the nature of the story. Two of the principal people who will appear in the cast are Elliot Dexter and Gloria Swanson. The production will be an Artcraft special, and much thought and detail will be devoted to making it one of Mr. De Mille's greatest pictures, it is understood. It will be recalled that at the end of last year Mr. De Mille, while in New York, talked with Mr. Selwyn about the proposed new play. Upon learning its plot the Lasky director general promptly made arrangements for the story to be made into a film play instead of a stage play.

Here and There

Lieut. Carlisle Robinson, who left the publicity work for Charlie Chaplin to enter the officers' training camp at Little Rock, Ark., is back at the Chaplin studios in his former capacity as director of publicity. He returned to the Chaplin studios this week.

Bessie Barriscale's new picture, "Hearts Asleep," is about half finished. Howard Hickman is her director, and the play is the third production on her new contract with Robertson-Cole.

Ruth Roland, who is now producing her second serial for Pathe which is entitled "The Tiger Face," is now working in the second and fourth episodes of the play. The production is being made at the Diando studios in Glendale. It is said that Miss Roland, when this serial is completed, will begin work on another for Pathe, the Pathe company having an option on her services for a third serial.

The Alma Rubens company, in which Miss Rubens is the moving spirit, has reached the second week's production in her newest play for her own company. The production was this week titled "Diana of the Green Van." It is a Gypsy story.

Hayes Hunter, a New York director, who produced Zane Gray's "The Border Legion," now being released by Goldwyn,

has arrived in Los Angeles and will soon begin the production of another Zane Gray story for Ben Hampton, it is announced, and will work at the Robert Brunton studios.

A new juvenile lead is to be introduced to the motion picture public by Thomas H. Ince. He is Lloyd Hughes, aged 21 years, who is playing in a current production with Enid Bennett. He was born at Bisbee, Ariz., and was educated at the Polytechnic High School in Los Angeles. He has been playing small parts in pictures when recently he attracted the attention of Mr. Ince.

Although Douglas Fairbanks has been engaged intermittently during the past ten days on his new filmplay, he encountered a peculiar experience this week when his automobile dashed into a car operated by a Ventura school teacher, and the school teacher refused to accept any damages. The teacher's final reply to Fairbanks was substantially as follows: "When I tell the youngsters in my school that my automobile was struck by the machine driven by Fairbanks I shall be a hero. Therefore, forget the damages."

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on
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Hollywood Bookum

FEB. 15, 1919

NEWS

MORE NEWS

Frank Powell's in town. Unusual winter weather. Jesse Lasky is coming West. Adolph Zukor is going East. Rumors are not so numerous. Bill Keefe's gone to Washington.

No report this week of closing the theatres.

Bert Lytell is going about in a wonderful new gray car.

Reg. Barker is still doing the snow stuff at Truckee.

Frank E. Woods is still an objector to the word "movies."

Pat Dowling is writing pieces for the paper about Jack Pickford.

Clyde Cook admits he is the handsomest cameraman in the business.

Mary Pickford's back to work tipping the beam at ninety-five pounds.

The big five held a meeting this week, but information—they give it not.

Plutocrat Note: Charles Ray has bought a wonderful house in Beverly Hills.

Paul Powell has been paging the Rocky Mountains by wire in search of snow.

Ken Harlan is home from France, and says he wouldn't have missed it for half his life.

Guess who dropped this in our mail—"Grubb stake yourself with a Grubb Alexander scrip."

Ben Hampton's in town and we hear talk about Zane Gray stories being put on the screen.

Bill Sheer, who has been styled the underworld specialist, is doing San Francisco this week.

Ken O'Hara's resigned his job with the U. S. A. and is back in the midst of the film colony.

Allan Holubar is back from New York, and blushes every time one mentions the success of "The Heart of Humanity."

Madeline Travers, as an emotor, did a marathon the other day—

the same scene consecutively twelve times.

Sammy Goldfish Goldwyn has gone East, but made the announcement, before departing, he would shortly return West.

Jack Dillon is winning fame as the adviser of professionals at the Universal lot in addition to serving as director.

"Scoop" Conlon guarantees to make you famous on the stage or screen—look what he did for "Fatty" Arbuckle and William S. Hart.

A secret has leaked out that Jack Gilbert is a married man. Friend wife is not a professional. These handsome juveniles—

Al St. John, former Triangle P. A., is back from the army and doubling in brass—Underwood and Graphlex—for Universal serial companies and Ham Beal.

Jimmy Young has moved his colored glasses and megaphone, and Earle Williams has taken his wardrobe to the Bruton Studios, where they are Vitagraphing.

William Campbell, now that he is making animal comedies, insists that the wild beasts of the jungle are not as temperamental as some others he has directed.

Bill Duncan was down to Los Angeles Saturday to impersonate "The Man of Might" and turn the first shovel full for the new Pantages theatre, and he did it just like a hod carrier.

Kathleen O'Connor insists that her name is "O'Connor" and not "Connor," and now that she's in "The Midnight Man" with Jim Corbett, she is taking lessons to be prepared to fight for her name.

Lynn Reynolds is communing with nature in Laurel canyon where he has a mountain home, a watch dog, an' everything, in-

cluding a horse-hair rope which he puts out around the house every night to keep the snakes away.

Bert Lennon is authority for the statement that he is not eligible to membership in the Never Sweat Club, for he perspires continuously in the middle of his tongue, and we say that anyone who knows Bert, knows this surely must be a fact.

Joe Brandt saw an individual in a waiter's uniform flitting about Cafe de Universal, and nonchalantly called him to the table and ordered another cup of coffee, and Joe noticed the person was not a waiter, but Lee Moran.

D. W. Griffith has used three different babies in "The Mother and the Law," all playing the same part, and as the film is not yet on the market, he may have a dozen or more. Who can tell? It was this way. Right after finishing "The Clansman," he made "The Mother and the Law," then decided to make the spectacle for that film to be a part of. By the time he had the spectacle completed, he found the need of a change or two in scenes in which the baby appeared, and so remade all the baby scenes with another baby, that was for "Intolerance." When he decided, recently, to release "The Mother and the Law" as a separate film play, he found he needed more baby scenes, and so another baby was secured because the other two were well along in years. It is hinted that the first one that worked in this part may now be a Griffith star, but there are not records to prove this. Anyway, we all hope "The Mother and the Law" will be released shortly, so that Dave won't have any new ideas and go and find another baby to go and make the scenes all over.

IMPORTANT NOTICE

I hereby notify all producers, distributors, and exhibitors of motion pictures, and any persons, firms or corporations intending to enter in any branch of said business, that I hold a contract between Charles Ray, a motion picture star, and myself, a motion picture producer, under which I am entitled to receive the exclusive services of Charles Ray, from August 21, 1919, to August 21, 1920.

I understand that certain producers are seeking to secure the services of Charles Ray for the period named, and are offering him inducements to make contracts with them, for said period; and I hereby notify all producers, distributors and exhibitors, that I intend to protect my interests in said contract with Charles Ray, and my property right in his services, to the fullest extent allowed me by the Courts, not only by injunction against his employment and against the exhibition of pictures in which he has taken part, but further, by holding any person, firm or corporation contracting or seeking to contract with Charles Ray for the period above stated, for all damages or interests that I may be deprived of through any breach of contract on his part, or any interference with his contract with me.

(Signed)

THOMAS H. INCE.

Culver City, California,
January eighteenth,
Nineteen hundred
Nineteen.

Classified Ads.—Tell Your Wants Here

[Where advertiser is to be addressed in care of Motion Picture News send all replies to the office of publication, 729 Seventh Avenue, New York City.]

SITUATIONS WANTED

PUBLICITY CONNECTION DESIRED Press Sheet and Ad-Man Box Q, M. P. News

Whole or part time

ACCOUNTANT—Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

SALES MANAGER—Just out of army wishes place as sales manager and executive. Eight years' practical experience in national film distribution, organization, branch management, sales promotion, house organs and publicity. Highest New York references. Interview desired to offer concrete evidence of ability and previous accomplishments. Address B. B., care MOTION PICTURE NEWS.

ADVERTISING—College graduate, honorably discharged from the service, experienced in publicity and advertising work, wishes to connect with motion picture concern in either department. Address I. M. Stern, 861 Manida Street, New York.

PHOTOGRAPHER—Commercial photographer, 23 years of age, seeks opportunity to enter photographic end of motion pictures. Have had over six years' practical photographic experience. Canadian born, educated in England and Belgium, speak French. Not afraid of working hard. What I seek is the start and chance to learn. Address MONTREAL, MOTION PICTURE NEWS.

WANTED—Will take any job open in the industry where there is chance to work up. Have been discharged from the navy. Address James E. Booth, 315 South Grant street, Fitzgerald, Ga.

THEY CAUGHT ON!

Classified Ads Just the Thing for the "Boys"

HERE they are—the Classified Ads.

On this page are the advertisements of experienced men in their line who are coming back from the great war, some with medals and all with keen desires to get back into the industry where they left off to aid Uncle Sam.

These small ads have struck the popular chord, stepping in as they do to bridge the gap between employer and employee while each is seeking the other. If you are an employer we are willing to bet two-bits to the hole in a doughnut that you are going to give that job to a soldier or sailor. You'll find him among the ads on this page. This is his introduction and his loyal service is one of his recommendations.

Get together in these columns and see how much cheerfulness we can mix with the business of bringing things down to normal.

SITUATIONS WANTED

CAMERAMAN—Just completed six months' work with Marines Aviation Corps in France and Belgium. Formerly connected with Pathe, Goldwyn, Metro. Over twenty years in photographic business. Address B. G. MITCHELL, MOTION PICTURE NEWS.

ADVERTISING—Wanted, position handling advertising for photoplay concern or in responsible position directly under advertising manager. Have had extensive experience writing ad copy as well as practical newspaper and theatrical experience, press agenting large middle western houses. Am 23 years old. Address J. M. M., MOTION PICTURE NEWS.

STUDIO WORK—Position wanted by man who can qualify as assistant director, technical director, casting director, studio manager. Has had special experience on serials. Formerly with Pathe and Astra studios as general utility and assistant director to Louis Gasnier and Donald MacKenzie. Just completed fifteen months' service in U. S. N. R. F. Address STUDIO, MOTION PICTURE NEWS.

STUDIO—Position wanted by young man who can qualify as assistant director or under advertising manager. Still in navy, expecting to be discharged shortly. Graduate of technical college. Experience in newspaper and theatrical work. Address H. A. T., care MOTION PICTURE NEWS.

OPERATOR—Just discharged from service. Competent operator and electrician. Five years' experience; best of references. Go anywhere. Salary your limit. State all first. Address WISCONSIN, MOTION PICTURE NEWS. H. J. BRACKENDOR, 209 South Central Avenue, Marshfield, Wis.

SITUATIONS WANTED

PUBLICITY—Who has a position for a young man, honorably discharged from the army? Previous to signing up with Uncle Sam I had been engaged in newspaper work and magazine writing. I am desirous of securing a position doing publicity or advertising work. Address L. J. B., MOTION PICTURE NEWS.

SALESMAN—Just received honorable discharge from U. S. Army and once more wish to take up duties as salesman. Am 20 years of age; 3 years' experience as a salesman and can furnish best references as to ability. Would be glad to take up any other position in Film game that would finally lead to the selling end. Faithfully promise no A. W. O. L. Can call at your convenience. Address M. G., care of MOTION PICTURE NEWS.

SALESMAN—First class film salesman discharged from U. S. Army. Capable of managing exchange. Desire to locate with reliable firm where executive ability is wanted. Highest credentials. Address R. S., care of MOTION PICTURE NEWS.

PUBLICITY MAN—Honorably discharged from the navy. Have had experience writing sub-titles, film editing and arranging general advertising matter. College graduate. Moderate salary with concern where there is chance to grow. Address GEO. GOLDBERG, 52 St. Nicholas avenue, New York City.

WANTED—Young man, 22, honorably discharged from U. S. Army, desires position with growing film corporation at reasonable salary, with opportunity to learn business. Willing to travel. Address H. R., care of MOTION PICTURE NEWS.

Luther A. Reed Goes Back with Metro

Luther A. Reed has doffed the khaki of a lieutenant adjutant of infantry and on the theory that the typewriter is mightier than the automatic pistol, is again banging out scenarios for Metro. Reed dropped in suddenly from the east on Maxwell Karger, director general, and all his other buddies in the Metro outfit at the new studios in Hollywood just in time to draw his own office, smelling of fresh paint, with a desk, a telephone and everything.

Rumor Connects Warwick and Fox

It is rumored in New York that Captain Robert Warwick, recently mustered out of service, will appear in a series of film plays of Broadway stage successes for the Fox Film Corporation, at the same time, appearing on the stage, either under the management of William A. Brady or A. H. Woods. It will be recalled that at the time of his enlistment, Captain Warwick had to cancel a contract with A. H. Woods. It may now be renewed.

MARY MAC LAREN
in "CREAKING STAIRS"
A UNIVERSAL SPECIAL ATTRACTION



Mary Mac

RUPERT JULIAN'S
MASTER SUSPENSE DRAMA

"CREAKING STAIRS"

A UNIVERSAL SPECIAL
ATTRACTION



Laren in

TALK about ghost stories—talk about thrills—here's the loveliest, creepiest, goose-fleshiest sensation of a love drama that ever sneaked up and caught your heart in your throat! A young wife suddenly involved in the most unexplainable fix that ever turned an honest man's love into madness—only to smooth away into a love scene that will send everyone away in a glow of happiness. Directed by the same genius who packed your house for you with "The Kaiser, the Beast of Berlin."

As for Mary MacLaren — you'll be with her every instant on those fateful, creaking stairs. See your nearest Universal Exchange today.

UNIVERSAL FILM MFG. COMPANY
1600 B'way, N. Y. Carl Laemmle, Pres.





HARRY CAREY
"Roped" "Hell Bent"



PRISCILLA DEAN
"Kiss or Kill"
"The Wildcat of Paris"



MAE MURRAY
"Danger-Go Slow"
"The Bride's Awakening"

"Luck" in picture-making can't compare with "Knowing how". The trade says that Universal is a "lucky" concern. But we know that it's "Knowing-how" that's done it—plus years of the hardest kind of work. That is the very simple business reason why

**UNIVERSAL
 SPECIAL ATTRACTIONS**

have become, in a short six months, the only real rivals that the famous Jewel Productions have today. Go see one—any one—of the seven productions listed here and you'll appreciate the eternal difference between "Luck" and "Knowing how" in pictures. At your nearest Universal Exchange. Or communicate with

UNIVERSAL FILM MFG. COMPANY

1647 Broadway, N. Y.

Carl Laemmle, President



DOROTHY PHILLIPS
"The Talk of the Town"

Equipment Service

CLASSIFIED DIRECTORY

FOR SALE

Theatres
Chairs
Converters

Projection Machines
Spot Lights
Ticket Machines, etc.

WANTED

Theatres
Positions

Camera Man
Projectionist, etc.

This CLASSIFIED ADVERTISING SECTION is the only place where you can state your desires and get a come back.

Second hand goods find a market.

Jobs are located.

Theatres are sold and rented.

Rate 4c per word — Cash with copy

Write

MOTION PICTURE NEWS

Los Angeles

New York

Chicago

Projection
Music

Laboratory

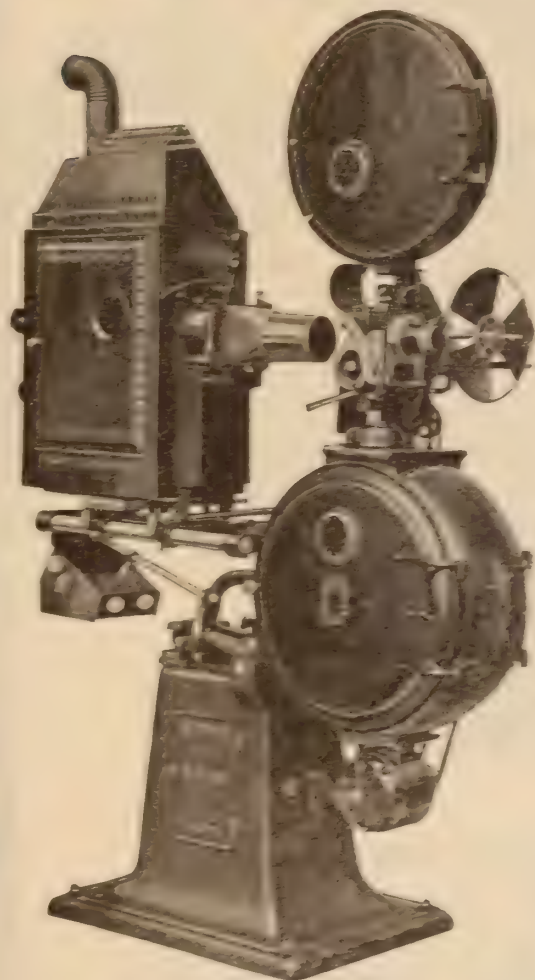
Studio
Theatre

3,000 Feet of Film Can Be Placed in Magazines

and

the ball-bearing take-up works perfectly from first to last foot.
12 inch upper and 12 inch lower carbon trim.

Its rigidity and *perfect* CONSTRUCTION means *perfect* PROJECTION.



Mr. USER and Mr. OPERATOR, does this mean anything to you when presenting your picture to your patrons? Just try it. Many have and are highly pleased. One user says:

"We re-opened our theatre on November 19th, and one of the best improvements that we have made during the four weeks we were closed was the installation of two *Motiograph De Luxe* machines, newest models.

Our *projection has been greatly improved*, even our audiences have commended on its improvement, and since the installation these machines have required but very little attention.

Many thanks for the service rendered by your office in helping us to install these machines.

Yours very truly,
STRAND THEATRE.
LEO WEINBERGER, (Signed),
Manager."

Write for Literature

The Enterprise Optical Mfg. Company

564-572 W. Randolph St.

Chicago, Illinois

Western Office: 833 Market St., San Francisco, California



Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLET.....Editor

Punch Holes

IN the past we have hammered away on the mal-treatment of film which is still very prevalent but which must be stopped. We have had some success through our efforts and through the National Anti-Misframe League but it has been an uphill fight and will continue to be so till all projectionists are lined up together determined to change things.

Why the exchange should start a brand new film out with punch marks seems absurd but it is done; or why a right minded projectionist should go over a film before showing it and mutilate it by punching holes at the end of every reel is beyond reason.

It looks as though it were a case of weak mindedness for would it not be just as simple for the exchange to mark on the band or insert a card in the film can stating on what title the change over should be made?

This would not necessitate any closer attention to the screen then is necessary when watching for punch holes though by this method many feet of film would be saved. The up-to-date and progressive projectionist will not allow punched film to pass through his machine. He, therefore, outs frames from every reel thus shortening the footage and by degrees spoiling the continuity of the story.

The only way to avoid this vandalism is by having the projectionists as a body or through the theatre managers carry on an active campaign against the practice in the exchanges. If the complaints are loud enough and long enough the practice will be discontinued and we will have un-mutilated film circulated.

The projectionists must also get in line behind the move-

ment and stop the practices which are altogether too prevalent in the theatres themselves when scenes are out as souvenirs and film is otherwise mal-treated.

If the theatres will carry on their campaign with the exchanges and send carbon of their letters to us, we will take up the fight directly with the main offices of the companies in question. In this way this movement will be the more rapidly advanced and results achieved.

The following came in from Mr. Werlan and is worth no little attention:

DIRECT FROM THE PROJECTIONIST

There has been a big talk concerning the waste of perfectly good film and providing operators and producers would work together it would be reduced to a minimum.

First of all, it is manufacturing or exchange reels which are always punched in the beginning of each reel. Why not save the film and punch the numbers in the leaders instead of in the scenes? Every operator who has the interest of his profession and of the I. A. T. S. E. at heart will not project a reel with punch-holes in it; he will cut them out.

I am running pictures seven days every week and cut at least forty to fifty exchange numbers out of the film, which cover from two to four frames. Figuring three frames every time, it would be on the average eight or nine perfectly good feet of film. Who is to blame for this waste? The operator, who spends his own free time in going over his show, or the producer? Another thing punch-holes. I have found punch-holes in subtitles where the operator could have well used the reading of the title as change-over mark, instead of misusing the film.

I have screened brand new prints but there are very few which don't require patching up. Don't blame operators for using change-over marks. I have changed over on one single cross scratched in the upper left hand corner of one frame. If the operator attends his business he doesn't need more than one mark. I have seen scenes practically ruined, eight frames and a punch-hole in every one of them. If an operator can't make a good change over on one mark, providing he attends to his business, he isn't worthy to be in the booth. Your Anti-Misframe League has, without doubt, done very much good, as many small town kid operators are keeping their pledge, but if we want to cut the mark to a minimum it can only be done if we have the cooperation of Mr. Producer. If a fellow considers film conditions, it isn't any wonder that rentals are high, considering waste and misuse. I think in so far as rentals are concerned, there's no kick coming. Keep up your good work with the N. A. M. L. but if the News intends to do it right, it will mean to go where the waste started—in the producer's office.

A. B. WERLAN,
I. A. T. S. E.

What are your opinions on this subject? Is the film you show in this condition? What are you doing to help change things? It is important to you therefore to get active.

E. K. GILLET.

Equipment
Operating

Projection

Questions
Answered*Shall Projectionists Be Classified?*

PROJECTION is the most important consideration facing the theatre owner today. It is a problem which he cannot overlook or neglect, yet we find projection conditions which are admittedly bad and in many cases are so acknowledged by the very men in the projection room themselves.

Better, more careful, more conscientious men than we find in many places today must be brought into the industry and put in charge. The vandals, the careless, the clock-watcher, must be done away with and the man who is proud of the results which he puts on the screen must take his place.

Gentlemen, the conditions are serious; how they are to be overcome is a question which must be solved by the men themselves. The union can do a great deal of good or a great deal of harm, depending on its attitude. They must clean up their own ranks. It is a duty they owe to themselves for their own future, while the big future of the motion picture depends upon their action.

The exhibitor has the right to know the ability of the man he hires from the union, just as much as he has the right to know how much he must pay the projectionist each week.

Here is what Mr. Simmons thinks. What do you think?:

Mr. E. K. Gillett, MOTION PICTURE NEWS, 729 Seventh avenue, New York City.

Dear Sir:

The opportunity of reaching the projectionists of the country through the pages of such an excellent publication as MOTION PICTURE NEWS is something to be realized and used with gratitude by every man who is connected with the projection end of so great an industry as the production and presentation of motion pictures. There has come a time when every honest and legitimate labor-employing concern is crying, "Give use efficient and capable workmen."

It is the trumpet call for organized labor and must and will be heeded. It means that the men who employ labor are fast realizing the importance of having competent skilled workmen turn out their work and they are willing to pay for it accordingly. (People of socialistic ideas and inclinations can pass over this article.)

Efficiency in our daily occupations is something to be attained and retained and it will bring its own remuneration. Inefficiency is a menace to civilization, a stumbling block to progress and will forever hold the man down who does not overcome it. Luck or chance may in rare cases remove your financial or social embarrassment, but believe me, men, it will take your own brain and your own efforts to make you efficient and to make you actually worth an increase in pay, and don't you forget it.

When you read of, or enter a magnificent structure that has been built for the presentation of motion pictures, don't think of the man in charge of the projection and remark to yourself or your friend, "Lucky dog." He is, I'll admit, a lucky man, but lucky in that he has made himself fit to be there by hard work, study and strict attention to his profession. He was not picked at random from a bunch of applicants and would-be projectionists, but he was picked because he knew his business. People are getting over the habit of putting the most important part of a half-million dollar business in charge of an incompetent. The time is not far distant when there will be no room for the second-rater. It will be a question of "Are you a projectionist or are you not?" Now is the golden opportunity, the time to qualify.

Three things are of paramount importance in this age and projectionists will do well to give thought to them. They are qualification, organization and thrift. Organization must stand for qualification and thrift will keep both alive.

Classification of the projectionists has some good points and some bad ones. Candidly, we as a union or as a professional body have no right to draw a line between the first and second rate projectionist, permitting the former to work in the cities and putting the latter in the smaller towns for the very good reason that there are first rate theatres and first rate exhibitors and first rate patrons whose good United States money entitles them to first rate projection in the smaller towns. First rate projection cannot be had with a second rate projectionist in the projection room. However, classification on a basis of qualification can be made a protection to the real projectionist and at the same time protect the small town exhibitor by a method similar to that which our schools and colleges employ.

Our esteemed brother, W. B. Allen of Local 360, has given us an expression of his views under date of February 1, 1919, and advocates a source outside of the local unions for the proposed examination and classification, contending that as the union owes allegiance to its members it is not the one to classify them according to their ability.

I offer as a reason for differing with him the following facts: It is very true that the union owes allegiance to its members, but the first principle of unionism is that it produces strength, and there is no semblance of strength in inefficiency. It naturally follows that in order to have a union made up of efficient workmen there must be a stone wall between the unqualified man and a union card. They can be admitted as second raters and be made to qualify by work and study before they are given a journeyman's working card. Then when they go to a job to fill in they go as second raters, the man employing them KNOWS he is getting a second rater, and if the man does not make good there is no reflection on the union, whereas a second rater with a journeyman's card will almost invariably throw an unfavorable reflection on the union.

Our schools and colleges are supported and maintained to a great extent by the students and the people, and therefore owe allegiance to them, but you must qualify before you can graduate and enter the business or professional world as a finished product of the institution. You are classified according to what you KNOW and not according to who you are or what you may be worth financially. If you leave before you graduate you don't get the endorsement of the school, and whoever employs you does so at his own risk, and if you prove incompetent it is your own fault.

Unionism does not want, nor is it expected, to furnish incompetents to fill positions where there is so much responsibility as in the profession of motion picture projectionist. Therefore in my opinion the union local IS the one to judge who is and who is not a competent projectionist, as its reputation depends on the quality of the work done by its members.

LEGISLATION compelling the examination of projectionists for the purpose of classification would be an insult to the intelligence of organized labor. LEGISLATION compelling the projectionist to have a LICENSE issued by the city or state would be a proper course and a protective measure. The issuing of the license should depend upon the applicant's ability to pass an examination by a qualified projectionist who is competent to determine the merits and ability of the applicant and who is familiar with the requirements.

Legislation compelling the examination and classification of all the projectionists in the country would be another big job for the army exemption boards.

The point to be seen, felt and understood by the projectionists and their respective locals is that by furnishing really competent men to fill positions in the projection rooms of the theatres of the country they have a foundation upon which to stand when asking for an increase in pay and in commanding respect from

employers and brother organizations, and the whole thing finally dissolves itself into the old adage that "True worth will bring its own reward."

A great many projectionists have the idea that by spilling some of their accumulated knowledge they are taking away from their own prospects as too many competent projectionists will flood the field and make it harder to get a good position. There never was a more selfish and absolutely groundless idea. I have yet to see or hear of the man or woman who had acquired all the knowledge that could be crammed into a normal brain containing the average number of brain cells. Edison, Marconi, Alexander Bell, Ford, or any other great genius that has produced many and wonderful inventions still had several million brain cells that had never been used and never will be used. The quicker you realize that by helping others you are helping yourself and strengthening your organization the quicker you will succeed. There are millions of good ideas that are lost and untried simply because the possessor refuses to take others into his confidence.

I do not mean that when a man has a good invention he should pass it out to everybody but when you have stumbled on to something that will make your profession greater and enlighten your fellowmen, spill it.

Countless projectionists are working under conditions that should not exist simply because the other fellow that has the right idea refuses to divulge it and help his brother to better himself.

If you don't feel like giving us the benefit of your ideas, put it up for sale and let us have a chance to profit by it.

Get the idea of good fellowship and let's work together for the benefit of our profession and the industry of which we are a part.

In all sincerity, I am Yours very truly,

(Signed) LOREN C. SIMMONS,

Secy.-Treas., Local No. 441.

Daughter to Mr. and Mrs. Morris J. Rotker

THE family of Morris J. Rotker, vice-president of the International Projection Association, Bronx, New York, was increased January 10 by the birth of a daughter. The Rotker family now includes two boys and one girl.

Building Requirements in New York City

WE have been asked on a great many occasions exactly what the building requirements are in the City of New York as regards the amount of space required under the City Ordinance around a theatre building.

The following regulations give the statute requirements in clear and concise form:

In July, 1916, the Building Code was amended and Sec. 2, Sub-division 2 of section 527 of article 25 of chapter 5 of the Code of Ordinances now reads as follows:

"2. Exits to Courts. In addition to the aforesaid entrances and exits on the street, there shall be reserved for service in case of an emergency an open court or space on each side of the auditorium not bordering on a street. The unobstructed, clear width of every such open court or space shall be not less than 8 feet where the total number of persons to be accommodated in the auditorium is not over 700, increasing proportionately in width above 8 feet in the ratio of 1 foot for every 500 persons above 700 to be accommodated. Every such open court or space shall extend from each and every exit required to lead thereto, to a street or open public space and open thereon either directly or through a corridor or passage way of fireproof construction not less than 10 feet high in the clear, having an unobstructed clear width equal to that required for the open court or space and separated completely by solid walls, floors and ceilings from the building or structure through which it passes, provided that no such passage or corridor shall pass under any portion of the auditorium or stage."

There are also other provisions covering a common court between two theatres, etc.

The particular differences between this reading and the old law lies in the following points. There is substituted for the arbitrary requirements of a court, 12 feet or more in width on all three sides of a theatre building, a method of assuring proper space at the sides of the auditorium of a graduated width in proportion to the number of people to be accommodated. Attention is called, however, to the provision that this must be clear width and can-



FOR DIRECT CURRENT PROJECTION THE COLUMBIA-SILVERTIP COMBINATION

The Columbia-Silvertip combination gives a light source that fills the bill in every particular. The Silvertip is a quality product that has been tried and tested by the experts of the motion picture industry. It has received the stamp of approval of the best operators in the country and is standard.

The Columbia-Silvertip combination gives:

1. High current carrying capacity. The Silvertip is heavily plated, making it capable of carrying the heavy currents used in projection without harmful heating.
2. A strong, flexible light. The arc can be varied at the will of the operator, according to the density of the film within a reasonable limit of the rated amperage of the combination used. No two films are of the same density, and therefore, true artistic presentation of a picture requires a flexible light source.

Note: Silvertips are for direct current only

For Alternating Current Projection

WHITE A. C. SPECIAL CARBONS GIVE A PURE WHITE LIGHT
OF HIGH INTENSITY AND FLICKERLESS ILLUMINATION.

No change of apparatus

WRITE TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

**THE
Ticket Selling Wonder
The New AUTOMATICKET
Model G-2**

**100
NEW
CONCEPTIONS**

The New Perfected
Victory Model
of the

AUTOMATICKET REGISTER

is new in standards, new in principles - built to correct all Box Office shortcomings by experts and able engineers who have been working for years to perfect it.

A revision that adds 50 per cent to strength 75 per cent to endurance, 25 per cent to economy and 20 per cent to beauty & comfort

Operated with a worm gear along the most advanced mechanical principles used in machinery of today with a rotary motion. A new outer casing entirely encloses the machine, making it dust-proof.

Send for special information on this remarkable advance in ticket handling methods. Or, send in your order NOW direct to us, or through your dealer.



**AUTOMATIC
TICKET SELLING &
CASH REGISTER CO.**

**1733 BROADWAY
NEW YORK**

**FACTORY
235 W. 55TH ST.**



not be encumbered with fire escapes landing in same as was a common practice under the old law. It is provided that these courts need extend only from the exit opening into it to the street thus eliminating the court at the rear. This is considered as an improvement from the standpoint of safety, and at the same time greatly conserves property as the court, 12 or 14 feet wide at the rear of a theatre, could serve no useful purpose.

The provision that these passages may lead into fireproof passages or corridors through other structures is of advantage as such a passage would be absolutely cut off from the building proper and would afford a safer passage than an open court.

In summary, as a question of area, the main features of the later provisions are that the court at the rear of a theatre may be eliminated and that the side courts need not extend the full length of the auditorium, but only so as to include the necessary legal exits. Also the reduction in minimum width of the side court from 12 feet to 8 feet.



National Anti-Misframe League Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

H. C. Bare.....	Tuscumbia, Ala.
J. C. Holland.....	Florence, S. C.
Ronald H. Blankenbaker.....	Dunkirk, Ind.
C. Y. Halsey.....	Oakland, Cal.
Chas. F. Vodery.....	Baltimore, Md.
Fred Herrington.....	Brownsville, Pa.
W. Jennings Weese.....	Kokomo, Ind.
Arthur H. Dodge.....	Capac, Mich.
G. A. Bramblatt.....	Hannibal, Mo.
Geo. W. Carson.....	Hannibal, Mo.
Charles Giuntini.....	Los Banos, Cal.
Harry E. Burnham.....	Rockwell City, Ia.
Emmett P. Barber.....	Sapulpa, Okla.
R. T. Stiehl.....	Hay Springs, Nebr.
F. W. Einks.....	Springfield, Ill.

Members Previously Recorded.....	961
Members Recorded this Week.....	15

Total Membership to Date.....	976
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Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

(Continued on next page)

Blank for New League Members

(Continued from preceding page)

Member's name

Home address

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Projection Association Stages Ball

THE annual Grand Ball of the International Projection Association, with headquarters at 437 East 145th street, Bronx, New York, which was held at the Burland Casino, January 18, was voted a success by those who attended.

Among those present were Assemblyman and Mrs. Robert S. Mullen, Assemblyman and Mrs. William S. Evans, Assemblyman and Mrs. Edward Flynn, M. Maldwin Fertig and Ethel Fertig, Will C. Smith, of Nicholas Power Co.; Joe Hornstein, of U. T. E.; Mr. and Mrs. Charles N. Jawitz, Popular Film Co.; Mr. and Mrs. Abraham Perlmutter, Famous Players-Lasky; Samuel Kaplan, president Local 306; Mr. and Mrs. Richard E. Weis, vice-president Local 306; Mr. and Mrs. Harry I. Sherman, Harry Sherl, Mr. and Mrs. Alfred Weis, and Mr. Hoffman, of the Precision Machine Company.

Officials of the International Projection Association are A. Polin, president; M. J. Rotker, vice-president; E. J. Ferris, recording secretary; Harry Scherl, secretary-treasurer; R. Weis, trustee; W. Guth, trustee; H. Levine, trustee, and F. Pezzillo, sergeant-at-arms.

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Camera Picture Studio Laboratory Making Technique

Chemical Fog

By J. I. Crabtree

(Reprinted from the *American Annual of Photography*, 1919)

IF the sensitive emulsion with which a photographic plate is coated is examined under a high power microscope, it is seen to consist of fine crystals of silver halide (chloride, bromide, iodide, etc., or complexes of these) embedded in gelatine. When light is allowed to fall upon these crystals they are affected in such a way that they are capable of being converted into metallic silver by certain chemical solutions known as developers, while the crystals not exposed to light remain unaffected. The process of converting the silver halide to metallic silver is called in chemical terms reduction, and the developer is called the reducing agent.

All reducing agents, however, are not developers. An alkaline solution of stannous chloride will reduce unexposed silver bromide, while a reducing agent like sulphurous acid does not affect it at all. Developers therefore lie between these two extremes, an ideal developer being one which completely develops all the exposed but does not begin to develop the unexposed crystals in the emulsion.

Most developers fall short of this ideal condition and develop a small proportion of the unexposed emulsion, producing a uniform veil or layer of silver over the entire plate, which has the effect of obliterating fine shadow detail and diminishing the contrast. This fog, produced by undesirable chemical action, is known as "chemical fog," and it may be measured in terms of "density" in the same way as the silver image.

The amount of chemical fog produced in any particular instance depends on the following factors:

I. The Nature of the Emulsion.

A. The Type of Emulsion.

Photographic emulsions may be divided broadly into the following classes:

High and low speed negative emulsions.

High and low speed positive emulsions (lantern slides).

High and low speed paper emulsions (bromide and gaslight).

Chemical fog occurs most frequently during the development of high speed negative emulsions, because in view of their highly sensitive nature and the infinitesimal amount of light action required to render the silver halide developable, if the developer is too energetic or not compounded correctly it will develop the unexposed crystals also.

Low speed emulsions usually give images free from chemical fog providing a suitably restrained developer is employed, though it is somewhat of an anomaly that some developers will give clean images on high speed emulsions but will fog a slow emulsion like that on a lantern slide or positive motion picture film. It is therefore desirable in all cases to adapt the developer to the emulsion.

B. The Age of the Emulsion.

On keeping, all sensitive photographic emulsions become more or less fogged, the rate of formation of the fog being hastened by heat and the presence of moisture. Precisely what change takes place when the silver halide crystals are changed from the non-developable to the developable condition is not known. A large number of theories have been propounded, though these cannot be confirmed without further experimental investigation.

C. The Previous History of the Emulsion.

A new emulsion will give fog immediately if it is exposed to certain chemical agents, such as coal gas, sulphuretted hydrogen, or the vapors from benzol, turpentine, etc. The amount of fog produced depends on the concentration of the various chemical agents, the temperature, and the time of action. It is important therefore to store all photographic plates and paper in a cool, dry, well-ventilated place.

II. The Nature of the Developer.

Fog caused by the developer is known as "developer fog." A developer usually contains four ingredients as follows:

- the developing agent (pyro, etc.)
- the accelerator (sodium carbonate, etc.)
- the preservative (sodium sulphite, etc.)
- the restrainer (potassium bromide, etc.)

The amount of chemical fog (ignoring the presence of impurities) produced by a developer on any given emulsion depends on the proportion of each ingredient present, that is, on the particular developing formula employed. Considering each ingredient individually:

(A) The common developing agents, elon, hydroquinone, pyro and paraminophenol (Kodolon) in actual practice appear to differ in their fogging power, elon and hydroquinone having a greater propensity for fog than the other two, though so far as our present knowledge goes there is little difference in the fogging power of the pure developers. The apparent differences are due either to impurities or to oxidation products of the developer formed either before or during development.

The oxidation products of paraminophenol (Kodolon) produce very little fogging action even at high temperatures, and advantage may be taken of the fact when developing under tropical conditions (see *British Journal*, 1917, p. 555).

The limiting proportion of the developing agent to be used in any formula can only be found by trial, though this does not usually exceed 10 grams per liter for economical reasons. Increase in the proportion of elon beyond this usually gives fog, though in the case of hydroquinone an increase in the proportion may prevent fog. The following formula will give extreme contrast on a positive emulsion without fog when used for reel development, whereas a reduction of the proportion of hydroquinone to, say, 5 grams, would give fog before any great contrast was obtained.

Hydroquinone	25 g.
Sodium Sulphite (desiccated).....	33 g.
Sodium Bisulphite.....	3.3 g.
Sodium Carbonate (desiccated).....	66 g.
Potassium Bromide.....	1.5 g.
Water to.....	1000 cc.

(B) The accelerator, in the form of carbonates or hydroxides of lithium, sodium potassium or ammonium, is added to accelerate the developing action of the developing agent. If too much is added, the developer passes from a true developer to a fogging agent, that is, its reducing power is so great that the unexposed portions of the emulsion are reduced to metallic silver also. The correct proportion of accelerator to be added in any case can only be found by trial. Amidol does not require the addition of an alkali, while in the case of hydroquinone, if sufficient sulphite is present, the proportion of sodium carbonate in many cases may be increased from 25 to 100 grams per liter, without increasing the amount of fog produced.

(C) Sulphite, in the form of sodium sulphite, bisulphite, or potassium metabisulphite, is added to prevent oxidation of the developer by the oxygen present in the air, which would otherwise cause oxidation fog. The proportion necessary to prevent undue oxidation is usually equivalent to 50 grams of sodium sulphite per liter, though if sulphite is added in considerable excess of this sulphite fog is produced.

The nature of sulphite fog has been carefully investigated by Mees and Piper (*Phot. Journal*, 1911, p. 226, 1912, p. 221) who found that silver bromide is appreciably soluble in sodium sulphite, so that sulphite fog is caused by the reduction to metallic silver of the silver salt dissolved away from the emulsion by the sulphite in the developer.

The proportion of sulphite used determines the keeping qualities of the developer, but if an excess is employed more or less bromide must be added to compensate for the sulphite fog otherwise produced.

(D) The restrainer in the form of sodium or potassium bromide or iodide is added to the developer when mixed in order to prevent chemical fog. In cases of known over-exposure bromide is of course added, though when mixing the developer only sufficient bromide should be added to compensate for any impurities or slight fogging tendency of the developer used.

III. Impurities in the Developer.

Impurities in the developer are the chief cause of development fog and they may be divided roughly into two classes as follows:

A. Oxidation products formed during development.

During development several oxidation processes are going on, (1) the developing agent is being oxidized by the air, and (2) the developing agent is being used up by virtue of its reducing action in changing the exposed silver salt to metallic silver. In so doing it is oxidized itself, the product formed being usually identical with that produced by aerial oxidation. The oxidation products formed in this way usually exert a powerful fogging action, especially in the case of metal and hydroquinone. The oxidation product of pyro, which is present when the pyro developer turns brown, exerts little or no fogging action except when present in strong solution.

A third oxidation process taking place is "sulphite oxidation" or the formation of sodium sulphate together with hydroquinone mono and disulphonates (*Zeit. Wiss. Phot.* 1913, p. 289). Sodium sulphate is not a fogging agent, while hydroquinone disulphonate exerts a protective action on the oxidation of hydroquinone (*loc. cit.*), so that the sulphite (if not present in excess) affects the fog produced only indirectly according to its protective action on the developing agents.

The reason why sulphite protects a developing agent from aerial oxidation is not known, it being generally supposed that the affinity between oxygen and sulphite is greater than that between oxygen and the developing agent. The life of a developer, before it gives excessive fog, depends on so many factors, such as the catalytic and anticatalytic action of the oxidation products of the developing agent and sulphite, that it is difficult to differentiate between the various effects.

It has been observed, however, that the rate of formation of fog varies in proportion with the rate of oxidation of the sulphite. Thus a small trace of copper will accelerate the rate of oxidation of a sulphite solution and produce fog in a developer, while the rate of oxidation of a pure sulphite solution decreases as the concentration increases. Taking advantage of this fact a developer formula suitable for developing motion picture positive film by the reel method (which gives fog with the common developers except glycin) was worked out by the author of this paper as follows:

The method of procedure was to fasten the film on the periphery of a small metal reel and to rotate this while dipping into a tray of the developer maintained at a constant temperature.

The following formula was taken as a working basis, and the proportion of the constituents A and B varied as follows:

Elon	.5 gram
Hydroquinone	10 "
Potassium Bromide.....	3.5 "
Sodium Sulphite (desiccated).....	A "
Sodium Carbonate (desiccated).....	B "
Water to.....	1000 cc.

Effect of Varying the Sulphite Content

While B was maintained constant and equal to 100 grams, A was varied as follows:

(A) Time for Fog on Cine Positive at 80° F.

25 grams.....	3 mins.
50 "	3½ "
75 "	5 "
100 "	6 "
125 "	7 "
150 "	6 "

Any increase in the sulphite content beyond 100 grams considerably retarded the rate of development, and as a minimum of fog was produced at this point, 100 grams was considered to be the most suitable proportion.

Effect of Varying the Carbonate Content.

A was maintained constant, equal to 100 grams, and B varied as follows:

(B) Time for Fog on Cine Positive at 80° F.

25 grams.....	3 mins.
50 "	3½ "

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75	"		4½	"
100	"		5	"
125	"		5	"
150	"		4½	"

The least fog is therefore produced when the content of both carbonate and sulphite is equal to 100 grams.

The most suitable formula is therefore:

Elon		0.5	grams
Hydroquinone		10	"
Potassium Bromide		3.5	"
Sodium Sulphide (desiccated)		100	"
Sodium Carbonate (desiccated)		100	"
Water to		1000	cc.

The effect of dilution of this formula was to increase fog as follows: To 100 volumes of the developer C volumes of water were added.

(C) Time for Fog on Cine Positive at 80° F.

0 vols.		5	mins.
50	"	3	"
100	"	2	"
150	"	2½	"
200	"	3	"

In practice on the large scale the above developer was found to give positives remarkably free from fog even after continual use with the temperature of the developer and surrounding atmosphere at 80° F.

It was found that if the developer was splashed on the floor during working, this crystallized out and caused trouble due to particles of sulphite and carbonate dust settled on the film. This was overcome by replacing the sodium carbonate by an equal weight of desiccated potassium carbonate, since owing to the deliquescent nature of the latter, any liquid splashed around did not dry up but remained moist. The developer containing potassium carbonate was also somewhat more energetic than the one containing sodium carbonate.

The increase of the fogging action on dilution is probably due both to the increased rate of oxidation of the sulphite on dilution, and to the increased rate of penetration of the developer, since on dilution, the velocity of development increased also.

The above developer is more economical than the developer on page three, which contains more hydroquinone but less sulphite. The non-fogging properties of this developer are probably due to the anticatalytic action of the products of oxidation of the hydroquinone on the rate of oxidation of the sulphite and the hydroquinone.

A possible explanation of the cause of excessive fog during reel development is the heat produced by the oxidation of the sulphite, the finely divided silver image possibly acting in the same way as finely divided platinum which accelerates the rate of oxidation of coal gas in the case of the familiar gas lighter.

B. Oxidation Products Formed While Mixing the Developer.

Although a developer formula usually contains enough sulphite to prevent excessive aerial oxidation during development, oxidation products may be formed during mixing if the developer is not mixed correctly. It is important to observe the following rules:

(1) Dissolve the preservative before adding the developing agent.

(2) Thoroughly dissolve the developing agent before adding the carbonate.

(3) Mix the developer as cold as possible.

If the developing agent is dissolved first before adding the sulphite, the small amount of dissolved air in the water is sufficient to form enough oxidation product to cause fog.

In the case of elon, add only a small portion of sulphite first, then dissolve the elon and add the remainder of the sulphite. This procedure is necessary because elon forms a difficultly soluble compound with sulphite and will therefore not dissolve readily in a cold strong solution.

If the carbonate is added to the solution before the developing agent is dissolved, each crystal becomes oxidized at the surface, thus causing fog.

*This Article to be Continued
Next Week*

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

How to Play for Western Dramas on the Screen

WESTERN railroad and outdoor pictures in general are crowded with vivid action and dramatic incidents. In their musical treatment, absolute synchronization and intelligent employ of contrasting music is the great cue to success. In choosing music for Western pictures, musicians should first decide which kind of action predominates in the picture (slow or rapid tempos). From this standpoint only, the musician should make his choice. Once he has done so, it is in very few cases necessary to change music for very short scenes, and a change of tempo is more than sufficient.

A musical setting selected in such a manner will prove successful, the secret of its success being synchronization; the welding of picture movement and music movement, the matching of picture mood and music mood, the merging of picture and music in a unified effect.

Mere timing is not the true secret of a successful musical setting. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies which call for instantaneous decisions on the part of a musician and sense of fitness for local color are far more important than careful timing. As for instance, in a railroad hold-up, where the bandits are lurking in ambush, waiting for the train to flash by, a *mysterioso* can be effectively employed, but with the escape of the bandits, a galop or hurry is absolutely necessary.

We are all aware of the fact that the tempo of very few *mysteriosos* can be changed into a hurry or galop, and a solution of the problem would be to let the vivid action of the picture predominate. In such instances, a galop or hurry played slow and pp. during the first mentioned scene and changing into a regular galop tempo during the bandits' escape would be the only perfect and correct selection of music. This, of course, is only one of the many instances which substantially prove that it is of vital importance to first definitely decide which action predominates in the picture (slow or vivid), before selecting the music.

Another very important factor in Western pictures is the bar-room dancing scenes, especially in such productions where the film director has not considered music in assembling his picture. In general it is not difficult to find music whose character will adequately express the thought of the picture, but again the real problem is one of synchronization. It is mainly in interrupted dance scenes that the leader is most apt to confront difficulties. Here again very careful judgment is necessary before deciding on the selection of music. The predominating situation must again be the deciding factor. In many instances fights are the finale of such dancing scenes. In such a case, the length of the fight is the decisive factor of the character of the music to be performed. If such a fight is short, effects of shots of tympany rolls produced during the playing of the dancing number is sufficient, but in a case where the fight is long, a hurry is a necessity. Frequently, during such long fights, flashes of short dancing scenes are cut in. If the musical setting is based upon the principle that the predominating action decides the selection of music, it is not advisable to use dancing numbers for very short flashes, but to simply play a hurry with a mezzo voce effect, as a musical background, and to break forth again in full whenever the fighting scenes are shown.

This is but another illustration that synchronization is the secret of a proper musical accompaniment, especially for Western drama. It is true every musician has his own detailed method of working out his musical synchronization, but there can only be one method in playing Western dramas, and this is **PREDOMINATING** action must decide the character of music.—THE EDITORS.

"Victorious Democracy," the Latest Publication of Belwin, Inc.

TRUE to their reputation, Belwin, Inc., have just secured another composition of exceptionally standard merits entitled "Victorious Democracy," by that composer of world-wide reputation, Gaston Borch. The name implies that this number has been issued at a most appropriate time, and is consistent with the feelings of the American public. It is suitably described as a *Grande Fantaisie Triomphale*.

"Victorious Democracy" was inspired by America's glorious ideals and the immortal words of President Wilson, "To Make the World Safe for Democracy."

Amid the distant rumble of war and the tramp, tramp, of moving troops is heard the answering sympathy from America, suggested by patriotic excerpts in symphonic form. Then comes the cry of tortured Belgium, the mobilization of France and Great Britain and finally America's entrance, typified by the glorious "Star Spangled Banner," in which is interwoven the "Marseillaise," leading to a thrilling and dramatic finale.

Vandersloot Music Publishing Co. Not Members of the American Society of Authors, Composers and Publishers

IN the January 25 issue of *MOTION PICTURE NEWS*, a list of those publishers who are not members of the American Society of Authors, Composers and Publishers, and whose music therefore can be freely performed in public, was printed. However, through an oversight, the name of the Vandersloot Music Publishing Co. was omitted and we herewith desire to rectify our mistake.

The Vandersloot Music Publishing Co. are not members of the American Society, and desire us to inform our readers that they have a large catalog of orchestra, band and sheet music which is particularly adapted to their needs, and is also free from any tax or license.

LATEST MUSIC CUES

"A WOMAN'S EXPERIENCE"

(Bacon-Backer-Independent)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lento Allegro" (From Symphonette Suite), by Berge

1—Theme (3 minutes and 35 seconds), until—T: "Clear away the frown."

2—"Birds and Butterflies" (Capriccioso Intermezzo), by Vely (1 minute and 25 seconds), until—T: "Mr. Perricap, attorney."

3—Continue to action (2 minutes and 50 seconds), until—T: "It was Agnes' birthday."

4—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "Agnes' first year in the city."

5—"Valse Moderne" (Valse Lento), by Rosey (2 minutes), until—T: "George's daring had brought."

6—"Intermezzo" (Moderato), by Huerter (2 minutes and 30 seconds), until—S: Interior of reception room.

7—Violin and Piano Solo to action (30 seconds), until—T: "George had said."

8—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute), until—T: "And when the time came."

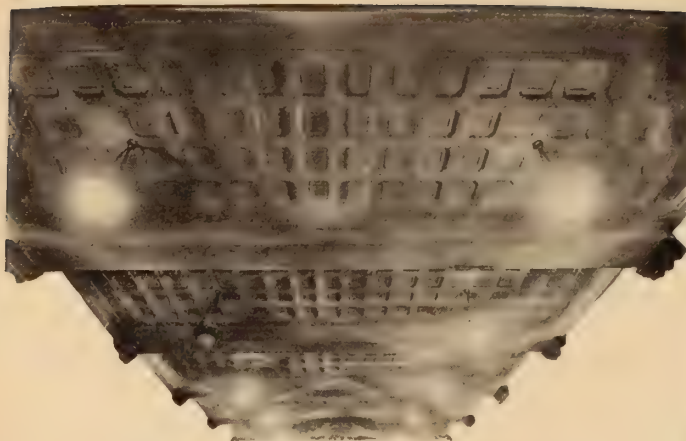
9—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 25 seconds), until—T: "Although unwilling to admit."

10—Theme (2 minutes and 40 seconds), until—T: "The night noises of the city."

11—"The Vampire" (Dramatic), by Levy (2 minutes and 15 seconds), until—T: "And as the weeks pass."

12—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 45 seconds), until—T: "He had wanted to tell her."

(Continued on next page)



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"A WOMAN'S EXPERIENCE"

(Continued from preceding page)

- 13—Continue to action (1 minute and 20 seconds), until—T: "When any pleasure strikes."
14—"Dramatic Agitato," by Borch (3 minutes and 20 seconds), until—T: "My dear, I believe."
15—Theme (2 minutes and 35 seconds), until—T: "Atalie's motto, nothing ventured."
16—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "Agnes entertains her friends."
17—"Valse Divine" (Valse Moderato), by Rosey (2 minutes and 35 seconds), until—T: "Pray forgive me if I offend."
18—"Love Song" (Dramatic), by Flegier (5 minutes and 35 seconds), until—T: "What is George, why."
19—"Ave Maria" (Dramatic), by Ascher (4 minutes and 20 seconds), until—T: "I have been compelled."
20—"Melody" (Moderato), by Kretschmer (3 minutes), until—T: "To George, who was."
21—"Dramatic Finale" (Agitato Appassionato), by Smith (1 minute and 25 seconds), until—S: Interior of reception room (guests leaving).
22—"Withered Flowers" (Pathetic Intermezzo), by Kiefert (1 minute and 40 seconds), until—S: Last of guests have left.
23—Theme (3 minutes and 55 seconds), until—S: Lord reading letter.
24—"Andante Doloroso," by Borch (4 minutes), until—S: Shadow of Lord appearing on window shade.
25—"Sinister Theme," by Vely (1 minute and 30 seconds), until—S: The fight.
26—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 10 seconds), until—S: After the fight.
27—"Tragic Theme," by Vely (5 minutes and 10 seconds), until—T: "Yes, Morecraft just phoned me."
Note—Watch for telephone ring (important effects).
28—"Dramatic Fantasia," by Bach (4 minutes and 20 seconds), until—T: "With Sulgrave's suicide."
29—Theme, ff (2 minutes and 45 seconds), until * * * END.

"THE SPENDER"

(Bert Lytell-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (Moderato Caprice), by Gaston Borch

- 1—"Mon Plaisir" (Allegretto Moderato), by Roberts (1 minute and 30 seconds), at Screening. (Steam whistle.)
2—Theme (1 minute and 45 seconds), until—T: "The nephew, only relative and."
3—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 45 seconds), until—T: "T. W. Bisbee with those who."
4—"To a Star" (Intermezzo Moderato), by Leonard (3 minutes and 45 seconds), until—T: "There's no sense in saving."
5—Theme (2 minutes and 15 seconds), until—S: When Dick calls at Stetson's house.
6—"Basket of Roses" (Gavotte Moderato), by Albers (2 minutes and 15 seconds), until—T: "That room you spoke of." (China crash.)
7—Theme (1 minute and 45 seconds), until—T: "Dick didn't lose his heart."
8—"Dramatic Narrative," by Pement (3 minutes), until—T: "I lost my mother too."
9—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "I'm alright, Robbins."
10—Theme (2 minutes and 30 seconds), until—T: "Come back to me, I want you."
11—"Birds and Butterflies" (Intermezzo Capriccioso), by Vely (3 minutes and 45 seconds), until—T: "This room T. W. had for many." (Telephone-bell.)
12—"Knick Knocks Rag" (Characteristic), by Schwartz (3 minutes and 15 seconds), until—T: "When the trunk was packed."
13—"Joy of Youth" (Characteristic Intermezzo), by Raymond (2 minutes and 15 seconds), until—T: "Dolling up, Uncle?"
14—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 45 seconds), until—T: "The rejuvenation of T. W."
15—"A La Mode" (Popular One Step), by Rosey (2 minutes and 15 seconds), until—T: "I'm going to look the old."
16—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 15 seconds), until—T: "And after his nephew had said."
17—Theme (2 minutes), until—T: "I wish I had a million like."
18—"Scherzetto" (from Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "While T. W. was on his vacation."
19—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—S: When Dick sees Stetson.
20—"Gruesome Mysterioso No. 31," by Borch (3 minutes and 45 seconds), until—T: "Midnight." (Telephone-bell.)
21—"Hurry No. 3" (Half Reel Hurry), by Levy (3 minutes), until—S: When Dick answers phone. (Auto honks.)
22—"Tendre Aveu" (Romance), by Schutt (2 minutes and 15 seconds), until—T: "Stetson's birthday brought."
23—Theme (2 minutes), until—T: "I have done what you wanted"—until * * * * * END.

New Theatre for Missouri Capital

JEFFERSON CITY, the capital of Missouri, is to have a new \$75,000 motion picture theatre, according to announcement just made by William Mueller, manager of the Jefferson theatre. He has just acquired a piece of property adjoining the Walther-Eydmore Building, 56 feet wide and 109 feet deep. While the plans have not been completed, it is expected that the new house will seat not less than 2,500.

Work on the theatre will begin shortly. It is expected that Eastern capital will be interested. Mr. Mueller will retain the management of the Jefferson, operating the two houses.

"THE BLUFFER"

(June Elvidge-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel.

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

- 1—Theme (2 minutes and 15 seconds), at Screening.
- 2—"Andante Pathétique," by Berge (1 minute), until—T: "I am at the end of my rope."
- 3—"Valse Idylle" (Characteristic), by Schmid (2 minutes), until—T: "Richard Vaughn, ex-partner."
- 4—Theme (2 minutes and 30 seconds), until—T: "Have you ever thought?"
- 5—"Violetta" (Allegretto Giocoso), by Herman (3 minutes and 15 seconds), until—T: "After a shopping tour on."
- 6—"Flirting Butterflies" (Morceau Characteristic), by Aletter (3 minutes and 45 seconds), until—T: "This is the second demand."
- 7—"Flight of the Birds" (Allegretto Moderato), by Rice (4 minutes), until—T: "I'll stay, sir; pay me."
- 8—Theme (2 minutes and 15 seconds), until—T: "Ways and means."
- 9—"Blue Devils" (French March), by Levy (45 seconds), until—T: "Hotel De Money Goes."
- 10—"Savannah" (Popular One Step), by Rosey (2 minutes and 15 seconds), until—D: When Sybil drops fan.
- 11—"Fighting Tommies" (March), by Boulton (2 minutes), until—T: "In the West, Vaughn is enjoying."
- 12—"Flirtation" (Characteristic Allegretto), by Cross (2 minutes), until—T: "The honeymoon."
- 13—Theme (2 minutes and 15 seconds), until—T: "Isn't the Van Norden fortune?"
- 14—"Carnaval Mignon" (4/4 Moderato), by Schuett (3 minutes and 45 seconds), until—T: "Who goeth a borrowing."
- 15—"Harlequin's Serenade" (Allegretto Grazioso), by Schuett (3 minutes and 30 seconds), until—T: "I've got a new one."
- 16—"Elegie" Adagio Sostenuto, by Barmotie (2 minutes and 45 seconds), until—T: "At the end of the evening."
- 17—"Melancolie" (Larghetto), by Rubeck (3 minutes and 15 seconds), until—T: "It's money, always money." (Telephone-bell.)
- 18—"Valse Divine" (Valse Lento), by Rosey (2 minutes), until—T: "In Moran's home city."
- 19—"A La Mode" (Popular One Step), by Rosey (1 minute and 45 seconds), until—T: "Edmund Curtis, an idler." (Telephone-bell.)
- 20—"Hunkatin" (Half Tone One Step), by Levy (1 minute and 45 seconds), until—T: "If Curtis lands Grace."
- 21—Theme (2 minutes and 30 seconds), until—T: "Later in the evening."
- 22—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "Charming adventures."
- 23—Theme (2 minutes and 45 seconds), until—T: "A glimpse of Paradise."
- 24—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—T: "The bluff called."
- 25—"Dramatic Agitato No. 38," by Minot (2 minutes and 15 seconds), until—T: "How long do you think?"
- 26—"Dramatic Tension No. 64," by Borch (2 minutes and 30 seconds), until—T: "Ask her if she cheats."
- 27—"Furioso No. 11," by Kiefert (2 minutes and 15 seconds), until—S: When Vaughn leaves room.
- 28—Theme (30 seconds), until—T: "Several years later"—until * * * * * END.

"SIS HOPKINS"

(Mabel Normand-Goldwyn)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Eccentric Comedy Character" (characteristic), by Roberts

- 1—"Pefite Ballet" (Characteristic Pizzicato), by Berge (1 minute and 30 seconds), until—T: "And Sisseretta Hopkins."
- 2—Theme (1 minute and 35 seconds), until—T: "Henry Vibert, who will."
- 3—Continue to action (2 minutes and 35 seconds), until—T: "I'm glad you dropped in."
- 4—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: "New Harmony's general store."
- 5—Theme (3 minutes and 15 seconds), until—T: "I'll walk home with you."

(Continued in next column)

(Continued from preceding column)

- 6—"Le Secret" (Light Intermezzo), by Gautier (3 minutes and 20 seconds), until—T: "If you want a drink."
- 7—"Gavotte and Musette" (Allegretto), by Raff (2 minutes and 40 seconds), until—T: "I don't think there's a chance."
- 8—Continue pp (35 seconds), until—T: "The young lady's seminary."
- 9—"Raindrops" (Characteristic Intermezzo), by Saumell (1 minute and 5 seconds), until—T: "To be with a circus."
- 10—Continue to action (2 minutes and 35 seconds), until—T: "I am here today to ask you."
- 11—Theme (2 minutes and 55 seconds), until—T: "And for a cemetery."
- 12—"Marionette" (Allegretto Caprice), by Arndt (1 minute and 35 seconds), until—T: "It is hard to keep anything."
- 13—"Sweet Jasmine" (Characteristic Allegretto), by Bendix (1 minute and 25 seconds), until—S: Interior of school.
- 14—"Scherzetto" (from Symphonette Suite), by Berge (4 minutes and 40 seconds), until—T: "I am lonesome, paw."
- 15—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes and 35 seconds), until—T: "That night, after supper."
- 16—"Comedy Allegro," by Berg, played pp (1 minute and 55 seconds), until—T: "Morning and her mind."
- 17—Continue ff (1 minute and 20 seconds), until—S: Ridy near tree.
- 18—Theme (1 minute and 30 seconds), until—T: "Ridy, that ain't your heart."
- 19—"Love Theme," by Lee (1 minute and 55 seconds), until—S: Ridy and Sis near well.
- 20—"Three Graces" (Allegro Intermezzo), by Herman (3 minutes and 40 seconds), until—T: "While you hitch up."
- 21—"Comic Hurry," by O'Hare (2 minutes and 30 seconds), until—T: "Go the short way."
- 22—"Galop No. 7," by Minot (2 minutes and 15 seconds), until—T: "Have you signed it?"
- 23—"Hunkatin" (Comic Half Tone), by Levy (1 minute and 50 seconds), until—T: "And Henry starts in."
- 24—Theme (2 minutes), until * * * * * END.

"FAITH"

(Bert Lytell-Metro)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andantino Sentimento), by Levy

- 1—Theme (3 minutes), at Screening.
- 2—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "It's 12.30, please, after all."
- 3—Theme (2 minutes), until—T: "Not unloved, there is one."
- 4—"Children's Games" (Selection Children's Airs), by Ascher (30 seconds), until—T: "And that every pupil has."
- 5—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathétique), by Berge (3 minutes and 30 seconds), until—S: When children leave.
- 6—Theme (2 minutes and 45 seconds), until—S: As school scene fades to restaurant.
- 7—"Silent Sorrows" (Andante Pathétique), by Borch (4 minutes and 15 seconds), until—T: "The little cottage that Charity."
- 8—"Dramatic Tension," by Levy (4 minutes and 30 seconds), until—T: "Only you could forgive."
- 9—"Remembrance" (Andante Moderato), by Deppen (2 minutes and 30 seconds), until—T: "Looked just like an ordinary."
- 10—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "Oh, no, it's most important."
- 11—"Hunkatin" (Half Tone One Step), by Levy (2 minutes and 45 seconds), until—S: As scene fades to restaurant.
- 12—"A La Mode" (Popular One Step), by Rosey (1 minute), until—S: When George gets money.
- 13—"Dramatic Andante No. 32," by Berge (3 minutes), until—S: When George takes out purse.
- 14—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 15 seconds), until—T: "My absence condemned me."
- 15—Theme (4 minutes), until—T: "Then you will go at once and tell."
- 16—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "The President of the Home Bank."
- 17—Theme (1 minute and 45 seconds), until—T: "Waiting."
- 18—"Reve D'Amour" (Andante Moderato), by Zamecnik (3 minutes and 30 seconds), until—T: "Punctuality was one of."
- 19—"Nola" (Bright Moderato), by Arndt (2 minutes and 45 seconds), until—T: "She'll wait for me."
- 20—Theme (3 minutes), until—T: "Basking in the favor of a modern"—until * * * * * END.

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DIRECTORY OF NEW THEATRES

CALIFORNIA

Frank Ady is erecting a new motion picture theatre at Chowchilla at a cost of \$5,000.

ILLINOIS

At Marion, Harry Bracy will erect a new theatre at North Market and East Union street.

M. McDonnell of South Pekin will erect a combined theatre and garage building, 70 x 90 feet, and the plans are now being drawn by H. B. Dox of Peoria.

INDIANA

Brady and Williamson will erect a new motion picture theatre at Tipton. It will be called The Grand, and located at Jefferson and Independence streets.

KENTUCKY

A modern theatre erected at a cost of \$40,000 will be started by G. A. Bleich at Owensboro, in March.

NEBRASKA

The World Realty Company had just completed excavations on its new theatre site on Douglas street, just east of the Rialto in Omaha. The same company also owns the Sun and Muse theatres.

NEW YORK

On the corner of Fulton street and Howard avenue, in Brooklyn, Herman Weingarten will erect a theatre to be called The Auditorium which will have 3,000 seating capacity.

The Cleveland Amusement Company will erect a 2,000 seat theatre at a cost of \$140,000 at Cleveland street and Putnam avenue, Brooklyn.

Harry J. Krapp will erect a theatre at 3819 Broadway in Manhattan, according to his building application just issued.

PENNSYLVANIA

Carr & Schad, owners of the Princess, Colonial and Arcadia theatres at Reading, purchased a big plot of ground at the north-east corner of Ninth and Spring streets, where a new theatre will be erected, according to announcement, with a seating capacity of 1,500.

On the Public Square in Wilkes-Barre, Conerford & Degraff, owners of several theatres elsewhere, announce that they will erect a theatre with 3,000 seating capacity and that the land and building deal involves one million dollars.

TENNESSEE

According to reports from Chattanooga the New Bijou Theatre Company has been incorporated for \$60,000 to build and operate a theatre there. The following men are interested: C. C. Nottingham, J. E. Johnson, C. E. Reardon, George A. Lyerly and Paul J. Kruesi.

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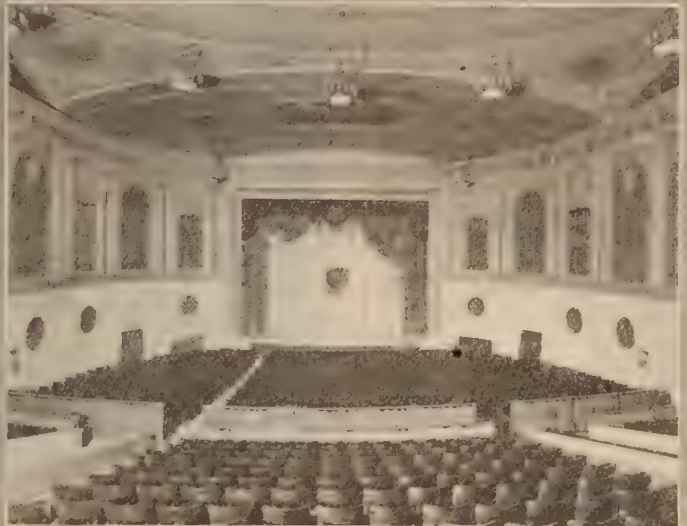
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Theatres Worth While



Looking from and toward the stage in the Theatre de Luxe, Detroit

Model Neighborhood House for Detroit

WITH the opening of the Theatre de Luxe in November, Detroit acquired one of the model neighborhood theatres of the country. This modern house, which is under the management of A. J. Moeller, is located at Kercheval and Parkview avenues.

The building, which is of brick and terra cotta, occupies a plot 140 by 80 feet and seats 1,800 people. The front of the theatre is in light terra cotta with a large marquee lighted with two large flashing electric lights. There is a lobby 75 by 40 and a foyer of the same size.

The general interior decorations are those of the Adam period, carried out in pearl gray and ivory, with blue velvet hangings and carpets. The foyer is finished in marble.

The emphatic note that strikes the senses on entering the magnificently proportioned foyer, which extends the full width of the block between Kercheval and Vincennes avenues, is the luxuriant tone of the appointments. The delightful appearance

of this long vista of cozy nooks and lounges has been achieved without conceding one iota to ostentation. The use of wicker furniture, upholstered with soft cushions in floral designs and banked at intervals with splendid tub plants and fernery, obviates the over-ornate.

Underneath the hippodrome tiers of seats in the auditorium and facing the foyer, another surprise is encountered, where milady may wait in semi-seclusion amid the settings of a well-ordered drawing room.

Improved washed air is used for the ventilation, the air being changed every five minutes. Steam and combination heated washed air is also installed. The lighting system is direct, with a perfectly controlled system of lights for the entire theatre and stage.

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A close-up of one of the huge bronze panels with which the interior of the new Pantheon in Chicago is decorated. No better example of the elaborateness of the theatre is needed

Exchanges Get New Building in Milwaukee
MILWAUKEE will have a new fireproof building constructed especially for film exchanges if plans now under way materialize. A canvass is being made of exchanges for the purpose of determining how many of them will guarantee to take space in the proposed building.

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Pictures Reviewed in Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in *The Complete Plan Book*—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Midnight Patrol"

(Thomas Ince-Select—5 Reels—Directed by Irving V. Willat)

IF you handle this picture right, there is no reason in the world why you shouldn't stand them up for twice the number of days you run a regular program picture. Almost every element that goes to make a picture distinctive has been embodied in "The Midnight Patrol." The feelings of a spectator are excited to a high pitch; while his pleasurable emotions are stirred in the same manner a cyclone stirs a forest.

The chief aim of this picture is to show the better side of a policeman; also the dangers that lurk around him in the performance of his duty to protect our lives.

Hardly a week passes by that one or more of the releases don't deal with the black sheep of the force; and if I am not mistaken, this is the first time in the feature life of the motion picture industry that the conscientious policeman has been given a fair deal; his human side is convincingly depicted.

At the opening of the picture, and before the main story starts, four different incidents are shown how a policeman performs his duty. The one in particular, which shows him climbing the rising drawbridge to save a little boy who was caught there while bringing his father's dinner pail; then his jumping into the river from a dizzy height, where the boy had fallen, and rescuing him, is very thrilling.

The main story is built around a western Chinatown, where opium smuggling and white slave traffic is flourishing; it shows underground passages and trap doors and other devices where the kidnapers hide their victims. The raid of the police force; also the hero's entering there, risking his life to save some victims, are very exciting.

The picture might prove a little strong for few audiences; but if this fact is no bar to your booking it, there is no other reason why you should not do so, because the picture is never vulgar. It should not offend even your most discriminating patron.

If you book this picture, the best way to handle it is to get the co-operation of your local police force. Explain to them what it is and I am sure they will be glad to co-operate with you. You may even make arrangements to give them part of the receipts. Thus you could have them sell tickets for you. Length, 5 reels. —P. S. Harrison.

"Hoop-La," with Billie Rhodes (National Film-Robertson-Cole—5 Reels)

BY all rules of the game, "Hoop-La" should confirm the rights of Billie Rhodes as a star. She is so charming in this picture, and her acting is so sincere and convincing, that she will undoubtedly make a strong impression upon your patrons.

As to the entertaining qualities of the picture, they are so good that, were it possible for every picture released to come up to the standard of this one, the number of picturegoers would treble within a short time.

There are so many good features in it that you could bring out in your advertising campaign, that it is hardly possible to put them all in a review without making it almost too long to read. One of the many is the way the star puts over the comedy touches; she couldn't be more natural; and the laughs she creates could not be more hearty.

Another one is the circus scenes that make up the first two reels almost exclusively; these scenes are complete in every detail—so complete that the illusion they create is that of being actually present in a circus.

A further feature is the dog used all the way through the picture; he is almost human. He follows his mistress and her kind-hearted guardian wherever they go; and he shows such a strong attachment for them that you can't help loving him. At times he appears with a cap on his head that makes him look very funny. He should delight children as well as grown ups.

A still further feature is the pathetic touches embodied in many of the situations.

The action of the plot is steady; the acting of the supporting cast, fine; the direction as good as could be desired; and as it is a clean picture, it should give excellent satisfaction. Length, 5 reels.—P. S. Harrison.

Four Outing-Chester Subjects

(1 Reel Each—Released Through First National)

It would be difficult to pick a winner from the quartette of one-reel Outing-Chester subjects, shown for review this week—they're all winners. But the one that stands a bit forward in the limelight is a subject titled "Teddy Bears," with the late Colonel Roosevelt shown on a visit to one of our Southern Coast bird preserves.

The camera has caught the late Colonel, standing on elevated ground, with countless inmates of the preserve flying about him. He is standing with bared head, presumably paying homage to his feathered friends and to Nature, which he loved so well. Those who see this picture of our ex-President will never forget it.

Second honors go to "From Scales to Antlers," scenes of which were "shot" in the Northwestern Quebec region of Canada on the Atikamek. This offering is remarkable for two reasons—first because of the intimate views which have been obtained by W. O. Runcie, cameraman, of the bull and cow moose. In one scene he has caught a giant bull moose with his head under water feasting on the tender water-lily roots. The cameraman's canoe approaches within a few feet of the giant of the forest before he detects the presence. And then a most interesting shot has been obtained of the big fellow tearing through the water to the shore and into the forest.

(Continued on page 1080)

"OUT OF THE FOG" NAZIMOVA

Exceptional Paper for New Nazimova Picture



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BY H. AUSTIN ADAMS
DIRECTED BY ALBERT CAPELLANI

DISTRIBUTED BY
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It is generally agreed that "Out of the Fog" has some of the best paper ever put out for a motion picture. Above is a twenty-four sheet, with the star in the foreground. At the left and right are three-sheets with exceptional pulling power. Below is a poster decidedly attractive, with space left blank for the name of the theatre.

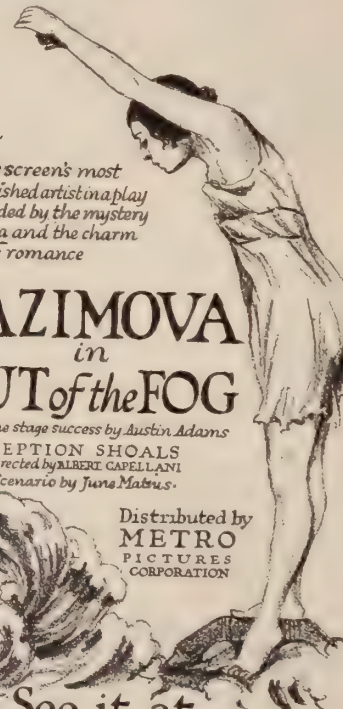


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NAZIMOVA IN Out of the Fog

ADAPTED FROM HER GREAT STAGE SUCCESS
'CEPTION SHOALS'
BY FREDERICK ADAMS

15 IN SIX PARTS
METRO PICTURES CORPORATION

"OUT OF THE FOG"—NAZIMOVA

"Triumph of the Pictorial Art" Is Verdict on This Production

ONCE in a while there comes along a splendid combination of drama and star. Such a one is "Out of the Fog," in which Mme. Nazimova is presented. The power of the original play by H. Adams Austin, entitled "Ception Shoals," in which the same star appeared on the speaking stage, can hardly be summed up in plain type. Its wonderful character drawing and its sharp conflict of human wills, together with the mental and physical rebirth of Eve who has been confined all her life on a distant lighthouse island, has been transferred to the screen in all its amazing significance. Nazimova's portrayal of the twenty-year-old girl is a thing of the utmost art. The very light of youth shines from her eyes and she undergoes the transition at her awakening with a skill that completely absorbs the spectator.

Mayhap it is that Nazimova is so fine in this because she knew the part so thoroughly from the stage. But at any rate it is a great performance, one that leaves no room for doubt regarding her rank in the files of screen actresses. Charles Bryant is a suitable hero, Henry Harmon gives a remarkably well sustained performance as the religious fanatic and Tom Blake's Jim Smoot, the hardened sailor, is a characterization of skill.

There is not room here to delve into the wonderful force of the Adams play. We feel confident that the intelligent motion picture going public will find in it something of an oasis in a desert of less artistic productions. The production that Albert Capellani has given it includes an ideal setting, rare photographic effects and reveals a taste and discrimination in the handling of the many high lights that is admirable. Our only fault with the whole production, and perhaps this should not be charged to the director, is that the first two reels which are apart from the body of the drama and serve the single purpose of planting the cause for Coffin's fanaticism, should have been accelerated slightly.

But as for "Out of the Fog" as a whole, it is so intensely dramatic, so skilfully acted and so intelligently produced that it easily ranks as one of the triumphs of the pictorial art.—Length, 7 reels.—*Peter Milne.*

THE CAST

Eve } Mme. Nazimova
Faith }
Philip Blake..... Charles Bryant
Job Coffin..... Henry Harmon
Maude Standish..... Nancy Palmer
Luke Allen..... T. Morse Koupal
Brad Standish..... George W. Davis
Elijah Allen..... Charles Smiley
Jim Smoot..... Tom Blake
Constable..... Hugh Jeffrey
Dancer..... Dorothy Smoller
From the play "Ception Shoals," by H. Austin Adams.
Adapted by June Mathis and Albert Capellani.
Directed by Albert Capellani.
Photographed by Eugene Gaudio.
Supervision of Maxwell Karger.

AD TALK

Mme. Nazimova will be presented at the theatre on _____ of _____ week in her latest production entitled "Out of the Fog." The management feels great pride in being able to offer this picture to its patrons, for it is one of the very few rare gems that filter through to the motion picture screen. Adapted from H. Austin Adams' play by the name of "Ception Shoals" in which Mme. Nazimova was also seen on the stage, it presents a remarkable study of the elemental emotions in a young girl to whom, at twenty, are revealed for the first time the miracles of life.

To delve into the details of the story here would be a gross injustice to the art of the picture itself. It tells its simple story so directly, and with such consummate art that it fairly defies repetition in cold type. Mme. Nazimova is a revelation in the role of the girl whose fanatical uncle has reared her on a distant lighthouse island and has never permitted her to set eyes on any other human but himself. She shows us the vital spark of life in her brilliant rendition of the part and her awakening to the momentous secrets of life and living, are marked by the realest yet subtlest of expressions.

The star receives brilliant support from Charles Bryant, Henry Harmon and Tom Blake among others. The picture was adapted for the screen by June Mathis and Albert Capellani and produced by M. Capellani. The production has given the drama is identically in tune with it and from the standpoint of photography and appropriate scenic investiture "Out of the Fog" remains in a class by itself.

CATCH LINES

Mme. Nazimova in a screen version of "Ception Shoals," one of her famous successes on the speaking stage. By all odds see this unusual photodrama—it is one of the rare gems of the art.

The story of a girl reared on the barren shoals of a far-off lighthouse from whom the mysteries of life were withheld for twenty years. See her mental and physical re-birth in the startling and wonderful dramatic offering "Out of the Fog."

Nazimova, the screen's supreme actress in a photodrama of unusual artistic distinction and merit. It is based on her stage success entitled, "Ception Shoals" and reveals her in her greatest character.

The perfect picture of a young girl, unlearned and of the sea—her awakening portrayed with tremendous power in "Out of the Fog."

THE STORY

In a storm at sea Luke Allen is lost and Faith Coffin mourns for him, for he was her lover and she had given herself to him. Her brother, Job, a religious fanatic, determined that she shall be punished for her sin, takes her to a lonely lighthouse on "Ception Shoals. Here her child is born, but Job's fanaticism, which takes the form of cruelty, is more than Faith can bear and she finally leaps from the top of the lighthouse into the sea.

Job rears the young girl until she attains the full bloom of youth. Yet she is in ignorance of life. Job intends to keep her from all men, to punish her for her mother's sin. He attempts to hide her when the lighter arrives on its infrequent trips to the shoals, but one time Jim Smoot, a brute, discovers her, and kisses her. He is called away before harm is done, but this is the beginning of Eve's awakening. Later when a yacht strikes the shoals and she makes the acquaintance of its occupants, Philip Blake, a wanderer, and the widowed wife of the first mate who has given birth to a child, her eyes are opened wider.

It is Blake who arouses in Eve the desire to love, and she arouses within him a love that never before has been touched. After a stay at the shoals, during which time Job lives in mortal fear that Eve will find a true happiness, Blake leaves to take the mother home, promising to return as soon as this mission is accomplished. The days pass wearily for Eve. Job intercepts Blake's letters and finally when the girl joyfully hears the ringing of the yacht's bell, he locks her in the tower saying that she has gone mad. He tells Blake that she is dead. Smoot, now Blake's mate, returns to the lighthouse when Job has released Eve. The old man himself is now locked in the tower and Smoot savagely attacks the girl. Her cries bring Blake to the rescue. When the tower door is open they find Job dead, a victim of his own wild frenzy on hearing the distressed cries of Eve. And with his end comes peace and happiness for Eve and Blake.

ADVERTISING AIDS

PAPER:—Three one-sheets; three three-sheets; two six-sheets; one twenty-four-sheet.

SCENE CUTS:—Four two-column; four one-column.

ADVERTISING CUTS:—One four-column; one three-column; two two-column; one one-column. Dressed similarly to the advertising cuts furnished on "Eye for Eye."

LOBBY DISPLAY:—The lobby display is hand colored and contains the same size and style pictures as furnished on the previous Nazimova picture. It includes 22x28 star photographs, 8x10 and 11x14 scene photos. Other accessories supplied at Metro exchanges are special litho window cards, two kinds of heralds, slides and a music cue sheet.

(Continued on page 1072)



The screen's most distinguished artist in a play surrounded by the mystery of the sea and the charm of romance

NAZIMOVA

in

OUT of the FOG

From the stage success by H. Austin Adams

"CEPTION SHOALS"

Directed by Albert Capellani

Scenario by June Mathis

Distributed by METRO Pictures Corporation



See it at

One-column ad cut

"LUCK AND PLUCK"—FOX

Stunts and Speed Characterize George Walsh's Latest

GEORGE WALSH is after them again. "Them" meaning that crowd of fellows who are always after the papers—sometimes they are crooks and sometimes they are German spies—this time they belong to the latter species. And, of course, they are quite harmless when the athletic Walsh gets after them. In the last scene he handles at least twenty and has a bit of energy to spare when they all decorate the floor.

The star performs a good many stunts that give proof of his strength and physical prowess. He chases a squirrel all over the park, up trees and down, rescues a lady on a runaway horse, undertakes porch-climbing, etc. And when it's all over he has saved the girl from the leading spy and discarded his old life forever—for, truth to tell, the star plays a crook.

At least "Luck and Pluck" moves rapidly. The director, Edward Dillon, has seen to that. In fact, speed seems to have been the element striven for—the comedy is somewhat neglected and when attempted doesn't always register.—Length, 5 reels.—Released Feb. 2.—*Peter Milne.*

THE CAST

Joe Grim, alias "Velvet".....George Walsh
 Laura White.....Virginia Lee
 Her Father.....Joe Smiley
 Karl Richter.....George Fisher
 Countess Briand.....Corinne Uzzelle
 "Velvet's" Valet.....George Halpin
 Story by George Scarborough.
 Direction by Edward Dillon.

SUGGESTIONS

Inasmuch as German spies are "kidded" along throughout this production, it might be a good plan to adopt this course in your advertising. Compare their blundering stupidity with the pep and action of George Walsh. A line such as "An American crook proves the better of a whole band of German spies" would sum up the substance of the picture is fairly good style and at the same time it helps to give an original twist to the usual spy stuff.

However, if you think your public is scared away by the announcement of the spy picture, leave it out altogether and advertise "Luck and Pluck" as another presentation of George Walsh's athletics and thrilling stunts with plenty of romance on the side, etc. There is sufficient material in the five reels to base this sort of advertising on, for "Luck and Pluck" is by no means dominated by the spy stuff.

The title of the film has a good catch to it. Advertising might be shaped in a horseshoe to carry its meaning even further.

AD TALK

George Walsh, William Fox's athletic star, will be seen in his latest picture entitled "Luck and Pluck" at the _____ theatre on _____ of _____ week. Written by George Scarborough and produced under the direction of Edward Dillon, this picture tells the story of a safe-cracker who had it all planned to loot the sub-treasury in Wall Street, New York City. It is during the day and Joe, the gentleman in question, doesn't feel quite easy about pulling the job in sunlight, so he hies himself to the park, there to bide his time until evening shadows fall.

In the park events happen which change his plans. Joe becomes exceedingly angry when a squirrel makes off with his bag of peanuts and gives chase to the amateur robber. He pursues him all over the stately trees of the park, but the creature of fur leads him a hopeless chase. That is hopeless in one respect. Joe discovers that it is beyond a safe-cracker's pale to catch a squirrel, but he also learns the peculiar movements of Fate. For while perched high in a tree and in despair as well, Joe sees a runaway coming along the bridle-path with one Laura White mounted thereupon. Joe effects a rescue and thereafter decides to go straight—reform forever after.

How this decision leads him an existence equally as strenuous as his previous chosen profession occupies the rest of "Luck and Pluck." The action is filled with the fine Walsh stunts which the star performs so easily. It moves rapidly and Director Dillon has managed to instill many a laugh and many a thrill into it.

CATCH LINES

George Walsh in his latest picture of stunts and laughs—a whirlwind film in which a safe-cracker turns his attention to German spies and proves that even a crook is smarter than enemy agents.

You just have to pardon "Velvet" Joe Grim—he was a crook all right and had even planned to rob the sub-treasury, but when German spies hove into view he decided to quit working against the law and lend a helping hand to his country instead; his success forms the thrilling and amusing picture, "Luck and Pluck."

He was chasing squirrels in the park just like a regular nut when a runaway horse went tearing by carrying Laura White on its back. Joe quit the pursuit of the elusive squirrel and captured the horse. Then and there he decided to go straight—how he accomplished this is excitingly told in "Luck and Pluck," the latest George Walsh comedy-drama.

"Luck and Pluck" contains stunts that it doesn't seem possible a human being could perform. George Walsh is never afraid to take a chance.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8x10 black and white photographs; ten 11x14 black and white; three 22x28 colored.

CUTS AND MATS ON PRODUCTION:—Five two-column; four one-column.

ADVERTISING CUTS:—One three-column; three two-column; two one-column. Dressed in usual Fox style these cuts contain catchy arguments and good illustrations from production.

SLIDE AND MUSIC CUE SHEET among accessories on hand at all Fox exchanges.

THE STORY

"Velvet" Joe Grim, a fellow always breaking in somewhere and out somewhere else, has his eagle eye set on the sub-treasury in Wall Street as a particularly nice crib to crack. He plans to turn the trick that night, and with the idea of gaining some cracking good experience he repairs to the park to feed nuts to the squirrels. One of the little fellows steals his bag of peanuts and Joe, out of professional jealousy, pursues him

(Continued on page 1069)



A Master
crook about
to make a
clean-up
met a girl
and —

Well, see

GEORGE WALSH

start something which was heard in far away Germany

see

LUCK AND PLUCK

A WILLIAM FOX PRODUCTION

Two-column ad cut with mortise for list of other pictures

"ROMANCE AND ARABELLA"—SELECT

Good Star Saves Weak Story; Romance Is Keynote

THE popularity of the star, due to her personal charms and fine acting, will no doubt help draw you a good patronage; but the story is somewhat weak.

The plot is based on the stage play of the same name, but it is hardly strong enough for a picture entertainment. It does not stir the feelings, nor arouse any of the deep emotions.

Romance is the theme. During the unfolding of the plot, the heroine, a young girl of highly romantic disposition, changes lovers as fast as she changes her dresses. In time, she realizes that her character is unstable; so she determines to stick it out and marry her new love, an old doctor. But at the last minute, she turns him down because he was too late for the wedding. In the end, she marries the young man who always loved her and was patiently waiting for the time when she would become firm in disposition.

The picture is clean and well produced; it should please the women more than it would the men.—Length, 5 reels.—P. S. Harrison:

THE CAST

Arabella Cadenhouse.....Constance Talmadge
Bill.....Harrison Ford
Aunt Effie.....Gertrude Claire
Harry Atteridge.....Monte Blue
Claude Estabrook.....Arthur Carew
Peter Harper.....Antrim Short
Doctor Henry.....James Neill

By William Hurlbut.
Scenario by Edith M. Kennedy.
Directed by Walter Edwards.
Photographed by James C. Van Trees.

CATCH LINES

Nothing so small as the eternal triangle in this Constance Talmadge comedy. No less than five men pay court to her! Some of the sprightliest and most unusual humor ever screened can be found in "Romance and Arabella."

Arabella was sought after by a raw westerner, a disciple of free love, a calf-like youth, a professor of eugenics, and she might have married any one of the four if it hadn't been for Bill. Bill was just a regular fellow and how he managed the other four forms delicious comedy.

When we announce another Constance Talmadge comedy, it's enough said.

Select has presented Miss Talmadge in a long line of comedy successes. We don't believe you can name one of them that failed to please. And "Romance and Arabella," an adaptation from the play of the same name, is by no means the least of her many hits. Don't miss it.

AD TALK

Constance Talmadge, the bright and vivacious young comedienne who has appeared in so many brilliant Select pictures, will return to the theatre on — of week in her latest screen venture entitled, "Romance and Arabella." This is an adaptation from a stage play of the same name by William Hurlbut and introduces Miss Talmadge as Arabella Cadenhouse, a charming young widow who decides that she hasn't had enough romance in her life. As a consequence she is inclined to look with disfavor on the suit of Bill, a young man she has known all her life. She knows him so well, in fact, that everything is quite matter-of-fact between them and not romantic in the least.

Bill senses the situation and decides to give Arabella her fill of romance. As a consequence he introduces her to four men, one a crude, unconventional man from the West, another an exponent of free love, still another a callow youth indulging in his first romance, and a fourth an ancient professor of eugenics who sees in Arabella a perfect mate. When Bill sees the first affair progressing too smoothly he introduces a counter-irritant in the shape of a successor and he manages to stop each one from getting serious, with the exception of the last. The professor goes as far as to arrange for a wedding—but then forgets to appear. So Bill performs as bridegroom.

The comedy in this picture is rich and as its sources are so unusual, patrons of the theatre will find it possessed of an originality that is irresistible. Harrison Ford appears as Bill, while the other suitors are successively played by Monte Blue, Arthur Carew, Antrim Short and James Neill.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet (all scenes from production).

LOBBY DISPLAY:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats" colored scenes; one 22x28 star portrait, colored, upright (stock).

CUTS:—Two one-column electros (production); two two-column electros (production); one three-column electro (production); one half-column electro (star); one one-column electro (star); one two-column electro (star).

SLIDE AND MUSIC CUE SHEET on hand at all Select exchanges.

THE STORY

Arabella Cadenhouse, a charming young widow, is loved by one Bill, a man she has known all her life. Her Aunt Effie suggests that he would make a fine husband, but Arabella laughs at this. She wants romance, spelt with capital R, and this Bill doesn't seem to be able to offer. He watches with consternation the appearance of Harry Atteridge, an unconventional westerner who nearly sweeps her off her feet with his ardent wooing. Bill gets busy and produces a counter-irritant to Atteridge in the person of Claude Estabrook, a disciple of free love. Estabrook puts Atteridge quite in the background and Arabella is inclined to look upon him favorably.

But this affair also progresses to dangerous

limits and Bill casts about for another counter-irritant, which he discovers in the person of Peter Harper, a very young boy who thinks he is a man. Peter's naive succeeds in counter-balancing the false doctrines of Estabrook and this affair progresses to elopement plans. Then Bill appears on the scene again, this time with Doctor Henry, a famous eugenist. The doctor is a somewhat cold but persistent wooer and Arabella is fascinated by him. Things progress until a wedding has been arranged, but the doctor forgets to appear at the proper time and when he does show up very late Arabella refuses to marry him.

Bill now steps in, believing that Arabella has had a sufficient dose of romance and with the preparations for the wedding on the one hand and the pretty bride on the other, he decides to marry her himself. And Arabella accepts. Bill hasn't proved himself so devoid of romance after all.

SUGGESTIONS

No Select exhibitor need be told the worth of the Constance Talmadge pictures. As a series of high comedies they remain in a class by themselves. In advertising them it would be best to employ some simple line to the effect that when Constance Talmadge is announced a good entertainment is assured. The producers have proven to be back of you in any such statement. The productions, the casts, the stories, the direction of the Talmadge pictures are always of the highest order.

(Continued on page 1067)



Two-column scene cut

"SILENT STRENGTH"—VITAGRAPH

Dual Role Subject That Looks Good; Should Please All

THOSE who like dual role subjects ought to be pleased with this picture, as the double exposure scene have been handled skilfully. No dividing line can be seen at any time.

The entertaining qualities of the story are only average; but the good acting of the star should help please the Harry Morey fans. The beautiful outdoor scenery that forms the background in almost all the scenes also help make the picture acceptable.

The hero is shown in the story as having been defrauded by his cousin, who looks exactly like himself. In the woods where he lives, he meets the heroine. She returns to the city. At a reception she meets the hero's cousin, and taking him for the hero, they marry.

Due to their likeness, the hero is arrested for his cousin's crooked deals; but he escapes from jail. The two men meet somewhere in the woods, and a struggle ensues. The cousin is about to shoot and kill the hero, when the latter's friend, a mountaineer, shoots with his shot-gun from afar and kills the former.

By this time the heroine has become aware of her husband's deception; and there now being no bar to her happiness, she weds the hero who loves her.—Released Feb. 17.—Length, 5 reels.—P. S. Harrison.

THE CAST

Dan La Roche	Harry T. Morey
Henry Crozier	Betty Blythe
Ruth Madison	Robert Gaillard
Corporal Neville	Bernard Siegel
Tom Tripp	Herbert Pattee
Inspector Burke	James Costello
Jenkins	
By Lawrence McCloskey.	
Directed by Paul Scardon.	

AD TALK

Harry Morey will be seen on the screen of the theatre next in "Silent Strength," a feature in which he assumes a dual role. This is said to be one of the strongest of such stories to be offered a male star to portray, for in its various unusual twists and situations, dramatic crises of great power are developed. Mr. Morey appears as cousins, Dan La Roche, a man of nature in love with the forests in which he has made his home, and also as Henry Crozier, a financier of the great city who stoops to foul means to achieve his ends. How the fates of these two men cross and how Ruth Madison, a woman loved by Dan, plays a peculiar role in the working out of their destinies, forms a photoplay of an unusually powerful nature.

Mr. Morey's dual characterization is one of the strongest performances he has yet given to the screen and the support rendered him by such ca-

pable Vitagraph players as Betty Blythe, Robert Gaillard, Bernard Siegel, Herbert Pattee and James Costello is of a finished type. "Silent Strength" is an original story by Lawrence McCloskey, one of the foremost of Vitagraph's writers, while the direction was in charge of Paul Scardon, for a long time Mr. Morey's director. The film abounds in beautiful outdoor scenery in which much of the important action is staged, while on the other hand there are contrasted the busy and crowded streets of a great city. From every standpoint "Silent Strength" is a great picture. Story, star and production unite to make it Harry Morey's worthiest effort.

THE STORY

Dan La Roche, a lover of nature, lives alone in his cabin in the north woods, his only friend being Tom Tripp, the trapper. A letter from his cousin, Henry Crozier, in the city, informs him that they have fallen heirs to vast timber and ore holdings and he goes to meet his relative. The men are startled by their resemblance to one another. They settle matters to the effect that Dan is to assume control of the timber while Henry develops the ore. On Dan's return to the forest he is at first angered by the presence of Ruth Madison, who has taken a cabin near his own, but when he discovers that she also is in love with nature he is attracted to her. Henry mismanages the funds and visits Dan to secure ready money, ending by selling him his portion of the timber lands.

Later Ruth returns to the city and meets Henry. She mistakes him for Dan and Henry, quick to realize her confusion, marries her, for she is wealthy. Henry treats his wife cruelly and in time she grows to wonder at the change that she believes has come over Dan. Henry is forced to flee after a stock swindle and Ruth goes to the mountains, believing to find him there and hoping to restore his old self there. She again meets Dan and is astonished to note that he is again the gentle lover.

Her eyes are opened to the truth of the situation when Dan is arrested for Henry and when her husband returns and accuses her of fleeing to Dan. The innocent man escapes from jail and again attempts to help Henry. Henry takes his money and then shoots him in the back. Tripp, who has watched the whole game, then kills Henry and the final barrier between Dan and the woman he loves is removed.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22x28 colored photographs; eight 11x14 black and white photographs and title card.

8x10 photographs of star are also provided for use in compiling additional lobby displays or for the making of special cuts. A selection of 5x7 black and white scene stills are provided for the same purpose.

(Continued on page 1073)



Harry Morey, Vitagraph Star



HARRY MOREY
in Vitagraph Star Series Release
"SILENT STRENGTH"

Two-column scene cut showing star in his dual role

"A MAN IN THE OPEN"—UNITED

Dustin Farnum's Second United Big in Every Respect

UNITED'S presentation of "A Man in the Open," its second feature to star Dustin Farnum, is big from every one of its many angles. Blessed with the strong story to start with, a story filled with a number of dramatic episodes of real power, the director, Ernest Warde, has produced it with all the skill at his command, which is not a little. Mr. Warde's years of dramatic training have shown to good stead in all his recent pictures. He knows what constitutes suspense on the screen and how to handle a star—moreover, how to gain realistic effects. All this ability of his is again established after viewing "A Man in the Open." We repeat, it is big from every viewpoint.

The story has been set in some splendid locations—locations that make significant that little word "open" in the title. And these have been photographed in excellent style.

Mr. Farnum's role is that of a man disappointed by life and buffeted by a cruel fate that seems destined to snatch happiness from him forever, but which takes a deciding turn for the better only after a series of startling events have been unfolded on the screen. He plays it well and sustains his character with remarkable skill all the way through. His support is always effective, for one reason that the picture was excellently casted.—Length, 6 reels.—Released February.—Peter Milne.

THE CAST

Sailor Jesse.....Dustin Farnum
Trevor.....Hershall Mayall
"Bull" Brookes.....Lamar Johnstone
James Brown.....Joseph Dowling
Polly.....Claire DuBree
Kate.....Irene Rich
By Roger Pocock.
Scenario by Fred Myton.
Directed by Ernest C. Warde.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet (stock).
LOBBY DISPLAY:—Twelve 8 x 10 photographs; eight 11 x 14; two 22 x 28.
CUTS:—Stock cuts of the star may be secured from United exchanges in one and two-column sizes. Special scene cuts for this production are two two-column, for which mats are also supplied, and one three-column (mat only).
Advertising cuts are one one-column and one two-column.
SLIDE AND MUSIC CUE SHEET also listed among accessories provided on this production.

AD TALK

Dustin Farnum, who was last seen here in "Light of Western Stars," will appear again on the screen of the theatre on _____ week in his second United picture entitled "A Man in the Open." Picturegoers have come to associate Dustin Farnum with the virile, forceful story of the western plains, the sort of story which is, in fact, immediately suggested by the title of this, his latest picture. And the contents of "A Man in the Open" reveals that the suggestion of the title is fully carried out in the six reels that comprise the picture.

Adapted from the novel by Roger Pocock, it tells the story of a sailor, Jesse, shipwrecked on the coast of Texas, who, after a disagreeable experience with a cattle rustler, settles down to a happy existence on a nearby ranch. A clairvoyant's troupe comes to town and Jesse becomes infatuated with the "medium" for the fakir, a girl by the name of Polly. Within two weeks he marries her and then she shocks and disgusts him by revealing her true character to him. After a short but stormy time with her, Jesse learns that she has committed suicide and sets out for the "open places," there to begin life anew.

How, in this invigorating environment, he found a new love and happiness and how this was all but spoiled by sensational disclosures forms a series of events that literally keep the observer's eyes riveted to the screen. Mr. Farnum appears to splendid advantage in the star part while his support, which includes Irene Rich, Claire DuBree, Lamar Johnstone, Hershall Mayall and Joseph Dowling, is of an exceptional order.

THE STORY

Sailor Jesse is shipwrecked on the coast of Texas and becomes the innocent tool of a cattle rustler. The sheriff's posse gathers him in but his story frees him and thereafter he becomes a cowboy on a nearby ranch. Polly, medium for a fake hypnotist, attracts Jesse and he marries her, shortly afterwards learning that she went through the ceremony merely to win a bet. He attempts to make her see the falsity of her life but she laughs at him. Shortly afterwards,

"Bull" Brookes, the rustler, reports to Jesse that Polly has shot herself and the sailor makes off to a distant spot in the mountains to begin life anew.

Here he meets the Trevors from the city. Kate has brought her husband West to cure him of his drinking but he grows worse as time goes on. One time when he sees her with Jesse from a point across the river he becomes enraged and attempts to reach them. The swift current sweeps him out of sight. Shortly afterwards Jesse and Kate realize that they were meant for each other and marry and in time their union is blessed by a child. Everything is peaceful until Brookes again appears on the scene—and with him Polly.

The story of her suicide had been a ruse and now she returns to make Jesse's life miserable by opening a saloon near his home, operating it under his name and flinging her vulgarity in his very face. Kate takes a home by herself but one night is attacked by Brookes. Jesse is informed of the matter and hastens to protect the woman he loves, while Polly follows. The men struggle and Polly shoots, mortally wounding Brookes, who tells Jesse before he dies that Polly deserted her husband for him. Thus the last barrier between Jesse and Kate is swept away.

CATCH LINES

A true Dustin Farnum picture—one which deals with life in the open country in all its elements—a man's story, a woman's story, a story for each and everyone is presented in this picture.

"Fork over twenty! You said I couldn't catch him in two weeks and I'm his wife now!" These were the words that staggered Sailor Jesse only a few minutes after the minister had pronounced Polly his wife! She had married him on a bet!

Jesse buried the horrible past and went forth to begin life anew in the open. In time he married Kate, a woman whom Fate had destined for him—but in the moment of his greatest happiness Polly appeared! Polly, the woman who had disillusioned him—the woman he thought was dead!

Dustin Farnum's second United picture, a worthy successor to "Light of Western Stars," which returned him to his many admirers. Don't miss "A Man in the Open"—it's the sort of a story that appeals to all—magnificent outdoor scenery.

SUGGESTIONS

If you should book this picture you have one big enough to advertise as a special: that is, you can go the limit on advertising, real boosting advertising, and you won't have any of your promises come back at you in any other way than big returns. A long run would also be advisable, because of this picture itself, in the first place, and owing to the fact that Dustin Farnum's previous picture for United has played to such good business during its period of existence.

That which constitutes a big picture is not always to be summarized in a few words. With the case in "A Man in the Open" there are several things which go to make it big; one is the character that the star portrays, another is the remarkable "story" interest and the skillful manner in which the high lights of the plot have

been handled and the other is the wonderful scenic and photographic effects provided. These points may seem in the way of repetition to what has been said in the review; they are only repeated here because the exhibitor should know on what lines to travel in his advertising. And if these points are emphasized you will be presenting the picture in its true light.

Carry a line to the effect that the star's success in "Light of Western Stars" was phenomenal and use a catch line that goes into one of the startling points of the story: one taking up the marriage of the hero to the "medium" would be preferable inasmuch as this contains good sensational possibilities and certainly arouses the interest as to what may follow.

"ROMANCE AND ARABELLA"

(Continued from page 1065)

You have some original angles to play up in presenting this current picture to your patrons, chief of which is due to the fact that there are five suitors for the heroine's hand in this story. This fact offers you a number of possibilities. If, from some of the black and white stills, you could procure a head of each of these five, arrange them along the bottom of an advertisement, with a picture of the star at the top. Use wording something on this order. "These are the five suitors for the hand of the charming widow in 'Romance and Arabella'—who wins?" In addition you might use under each head descriptive matter such as, "The raw westerner," "the fakir," "the youth," "the eugenist" and "the man." This sort of advertising will pull business, because it awakens curiosity. If you can procure the pictures it would be an excellent plan to try out.



One-column star cut

"COURAGE FOR TWO"—WORLD

World Co-Stars Offered Fine Comedy-Drama in Harry Hoyt's Story

HERE is another Carlyle Blackwell and Evelyn Greeley comedy-drama that has a wealth of each element and one that contains so much merit as a piece of screen craft that other words than of praise cannot be penned in reviewing it. Again we find the name of Harry O. Hoyt as its author and this busy World scenarist has contrived a vehicle of unusual stripe and delightful quality for the attractive leading pair. Mr. Blackwell is afforded a dual role and the humor and interest which is derived when the characters change places is plentiful to an extensive degree.

The direction of Dell Henderson is, as usual, adequate when it comes to the comedy scenes, whereas his handling of the serious moments in this instance is good enough. There is considerable double-exposure work and while the action would have been smoother if these scenes had been fewer in number, they are certainly well timed and technically of a good order.

Mr. Blackwell plays his roles with discrimination and senses their values excellently. Miss Greeley shares feminine honors with Rosina Henley, a young actress whose past appearances in World pictures have always elicited praiseworthy comment, and whose work here is doubtless the best she has done.—Length, 5 reels.—Released Feb. 17.—Peter Milne.

THE CAST

Anthony Hopkins.....Carlyle Blackwell
Calvin Douglas.....Carlyle Blackwell
Douglas, Sr.....George MacQuarrie
Olive Herrick.....Rosina Henley
Marion.....Evelyn Greeley
Hubert.....Arda Lacroix
Buck Comas.....Henry West
Smiley Reilly.....Albert Gaston
Nichols.....Jack Drumier
Mrs. Herrick.....Isabel O'Madigan
Marion's Grandmother.....Lettie Ford
By Harry O. Hoyt.
Directed by Dell Henderson.
Photographed by Lucien Tanguay.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored; eight 8 x 10 black and white.

CUTS AND MATS:—Advertising cuts are two one-column and one two-column, these being the same style available on all World Film releases.

Mats of two three-column and one two-column scene cuts may also be secured at World headquarters, while there are two two-column cuts showing the stars of the production in interesting poses, mats of which may be secured along with stories.

AD TALK

Another one of the enjoyable Carlyle Blackwell-Evelyn Greeley comedies will hold the place of honor on the screen of the theatre on _____ of _____ week when "Courage for Two" is shown for the first time in this city. "Courage for Two" tells the story of two cousins, similar in appearance but totally unlike in character. The rich fellow, Tony, has lost ambition, "pep" and nerve through a life of idleness, while Cal, a rough diamond from the east side, possesses all these qualities in abundance. The story so manoeuvres that it is necessary for the two men to change positions for a short time. This proves to be the making of Tony and the polishing of Cal. There is a charming dual romance enacted, each of the girls involved, finding the change in the character of their suitors very much for the better.

"Courage for Two" has an exceedingly generous amount of comedy. The east-sider's initiation into society forms a humorous contrast on the one hand that is cleverly matched with the society man's debut into gangster circles on the other. The author has introduced a number of fine comedy scenes in these phrases of the picture that are splendidly enacted by Mr. Blackwell, Miss Greeley and Rosina Henley, who carries the role of the other girl. Nor has the dramatic side of the picture been left unattended. There is suspense aplenty and action and excitement sufficient to make the five reels pass very quickly.

"Courage for Two" was written by Harry O. Hoyt, author of some of World Film's most successful features, while the direction was in charge of Dell Henderson.

THE STORY

After a mixup with a tough gangster, Cal Douglas decides to see his cousin, Anthony Hopkins, in order to secure some money to leave

town. Tony is Cal's opposite in every way. Whereas the man who has fought for an existence on the streets of New York is fearless and impetuous, the other has grown flabby because of his wealth and is unable to seriously cope with his business enemies, and one in particular, Nichols. Tony tells his troubles to his cousin when he calls and the upshot of it is that they change places. There are girls to be considered, however. Cal had seen much of Marion, a girl who had at times longed for wealth. Tony had seen much of Olive Herrick, who had at times longed for a man of action. The girls are the only ones not taken in by the change in identities and each finds herself preferring the impostor to the former suitor. And, truth to tell, it is the same with the cousins.

It takes a good bit of courage on Cal's part to attend teas and the like and a good bit more on Tony's part to walk the streets of the east side when a gangster is liable to pop out of any corner and finish him off. But each succeeds in a way. Finally, Cal's enemy, Buck Comas, makes Tony a captive. It is only when Tony sees Marion threatened by the big brute that he summons up his courage and beats him up. In the meantime Cal has made Nichols' shady business take a back seat through sheer nerve and daring.

And when finally the two cousins meet again, each has absorbed the good points of the other; the bad points have gone in the discard. And the dual romance comes to a happy ending.

CATCH LINES

Another delightful comedy-drama with those two popular stars, Carlyle Blackwell and Evelyn Greeley sharing honors. A fast-moving, unusual story in which the resemblance of two men is responsible for many a laugh and many a thrill.

An east-sider steps out in high society—a social lion samples the life of the underworld, and each is a success in his new sphere. There are equal portions of comedy and drama in this picture—one of the most enjoyable of all the features in which Carlyle Blackwell and Evelyn Greeley have appeared.

SUGGESTIONS

You get a lively comedy-drama and a good title, besides the stars, when you book "Courage for Two." Personally, we think that you can safely advertise it as the best that the two stars have done, for it is a fine combination of comedy and highly sustained situations. It is to be hoped that all exhibitors that have booked World pictures have cashed in on the brand of entertainment in which the company is placing this starring team. If you have advertised them well and have let them know that "Blackwell-Greeley" always means a fast comedy, the mere display of the names furnishes a complete announcement in respect to these most recent of their features.

(Continued on page 1071)



One-column ad cuts provided by World

"THE MILLIONAIRE PIRATE"—BLUEBIRD

Story of Impossible Kind, But Good Acting Puts It Over

OWING to the fine treatment, and the good acting of the two principals as well as of the supporting cast, this picture should satisfy the majority of your patrons; but the story is of the impossible kind—no one could believe that the things the picture depicts could happen. Besides, people are least interested in stories of Pirate days. It is true that only the first reel shows the doings of pirates, but the balance of the story uses that part for its foundation.

Although the interest of the spectator is aroused and retained throughout the picture, it hardly ever appeals to any particular emotions, except it be to the esthetic kind. The photography and general artistry is of the same standard that characterizes all Universal productions.—Released Feb. 10.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jean Lafitte.....Monroe Salisbury
The Girl.....Ruth Clifford
Her Mother.....Lillian Langdon
Her Father.....Harry Holden
Her Sweetheart.....Jack Mower
Robert Spurr.....Clyde Fillmore

By Emil Nyitray and Herbert Hall Winslow.

Scenario by Waldemar Young.

Directed by Rupert Julian.

THE PROLOGUE

Early in the eighteenth century a pirate, Jean Lafitte and his lieutenant fought for a woman. Jean won the fight. The woman signified her willingness to give herself to him if he would but spare the vanquished, the man she loved. Jean refused this and forced the other to walk the plank. As the woman cringed from Jean she cried, "Never shall you or any of your descendants know the true love of a woman!"

THE STORY

In modern times Paul Winthrop visits an island and paints a picture of Joe, a picturesque pearl diver. He dresses him in pirate garb and when the picture is done Joe cannot take his eyes from it. The two men instinctively recognize each other. Joe is another Jean Lafitte, Paul is his antagonist of the years before. Later Joe stumbles across a case of pirate treasure buried along the shore. By a plate on the box he reads the name of the one-time owner, Jean Lafitte. With this treasure he is enabled to visit the United States, where in New York he again finds Paul Winthrop.

Paul is in love with Lily Demorest, but her parents have signified their desire that she marry Robert Spurr, a millionaire. Joe is immediately attracted to her and decides to kidnap her. First his motive is charitable. He intends turning her over to Paul, who is timid about such action himself. Then he decides to keep her for himself, but Lily cries out for Paul and then to the pirate descendant dawns the true meaning of the curse fastened on his ancestor by the woman he coveted. So he returns her to Paul, and though it is difficult he finds some happiness in the thought of their reunion.

CATCH LINES

The peculiar story of the manner in which the lives of three people of the present were strangely linked with the lives of another three two centuries before—a story that has a little bit to do with reincarnation—but a good lot more to do with fine, stirring entertainment.

Monroe Salisbury—the greatest lover of the screen—in a feature that will grip you from beginning to end.

Produced under the direction of Rupert Julian, the man who made "The Kaiser, the Beast of Berlin"—his greatest work since that epoch-creating feature.

Two stars in a single picture—Monroe Salisbury and Ruth Clifford—an ideal team in an ideal story of love and sacrifice—how the lives of modern persons were strangely linked with olden pirate activities.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A variety of stills from the production and star photographs, all in the various standard sizes are furnished on this production as on all Bluebirds. These may also be used for the making of special production or advertising cuts. Title and synopsis cards are provided with each set to complete the display.

CUTS AND MATS:—Stock one and two-column cuts of Monroe Salisbury are available at all Bluebird exchanges. One and two-column scene cuts for this production are also procurable, while in mat form a two-column advertisement may be secured.

SLIDE AND MUSIC CUE SHEET among accessories at hand at all Bluebird exchanges.

"LUCK AND PLUCK"

(Continued from page 1064)

all over the park, from tree to tree and back to tree again. And while he is perched high on a certain branch he sees his chance to effect the rescue of Laura White, whose mount is running away. The rescue accomplished, it is love at first sight with Joe and he doesn't at all like the manner in which Karl Richter hangs around the girl.

Joe escorts Laura to what he believes to be her home, which is in reality the residence of Countess Briand, leader of a spy group of which Karl is a member. Of course Laura thinks the Countess is a perfectly nice lady. That night Joe invades the house and steals Laura's picture from Karl's desk. He is thereupon held up by the Countess, who insists that he secure papers that incriminate Laura and which are held by a blackmailer. In this way she secures valuable plans of an inventor's. It doesn't take Joe long to discover that he has been duped and straightway he sets himself against the spies, regains the papers, saves Laura from their clutches and finally rounds the whole gang up and turns them over to the police. After this Joe decides to lead an honest life—principally because of Laura.

SUGGESTIONS

There are a number of unusual ways in which you can exploit this feature. First the title lends itself unusually well to decorative advertising. If it suggests to your artist a picture of a man in the height of modern fashion with just the slightest suggestion either in clothing or appearance of the ancient and picturesque pirate, let him have full play and see what he can do in getting up such a figure. It would be a good one to use in newspaper advertisements or in special lobby displays, for it would carry out the idea of the story and at the same time arouse a good bit of curiosity.

Play Monroe Salisbury up as a great romantic actor, which he is. A line calling him the greatest lover on the screen would not be amiss. His performances are always distinguished and his work stands out as apart from that of any other leading man in pictures. Use Ruth Clifford's name prominently too, for she has appeared in a number of Bluebird pictures as a star in her own right. You have, then, two stars in one picture.

For the basis of an advertisement you might give as your argument a few lines on reincarnation. Ask your patrons whether they believe in it and then tell of the manner in which the lives of three modern people were guided by the acts of their ancestors in "The Millionaire Pirate."

AD TALK

Monroe Salisbury will be seen at the theatre on _____ of _____ week in his latest Bluebird photoplay entitled "The Millionaire Pirate." This is one of the most original pictures in which the impressive Mr. Salisbury has appeared. It starts with a prologue enacted on a pirate brig early in the eighteenth century. Jean Lafitte, the pirate chief, fights with a member of his crew for possession of a girl and Jean wins. As he approaches the prize, she begs that he spare the man who lost the fight—the man she really loves. But with a leer, Jean gives orders that he be forced to walk the plank. It is then that the woman fastens this curse on Jean and his descendants: "Never shall you or any one of your descendants know the true love of woman!"

The action then comes down to present times and presents a drama in which Joe, a pearl-diver, made suddenly rich through the discovery of an old pirate chest of gold, falls in love with Lily Demarest, a girl of New York. She is also loved by Paul Winthrop, an artist, but a man timid about asserting himself. How the story is worked out to a happy ending though, in large measure, guided by the moral of the prologue, forms the body of the action of the picture.

Mr. Salisbury appears to attractive advantage in both the roles—the pirate and the pearl diver while Ruth Clifford and Jack Mower are seen in his support. The picture was made under the direction of Rupert Julian, the man responsible for the first Kaiser picture, "The Beast of Berlin," and numerous highly successful Bluebird features.



MONROE SALISBURY
IN
"THE MILLIONAIRE PIRATE"

One-Column Scene Cut

"MOLLY OF THE FOLLIES"—AMERICAN

Should Prove Entertaining to All; Clean Theme

THIS picture should provide a good evening's entertainment for any picture goer, because of the good story and the skillful way it has been handled.

The theme treated is a love affair. It is simple at the start, but, towards the end, becomes complicated; yet it remains clear.

The story is laid in Brooklyn, N. Y. It opens in Coney Island, where the heroine is a dancer for one of the side-attractions. The hero, who works in the same place, is in love with the heroine; but her mother, a fat elderly lady, is coveting the hero. She tries hard to capture him.

The heroine becomes acquainted with a fine looking young man who has an automobile. She thinks she is in love with him; and when she gets angry at her employer, quits and follows the newly made love. It develops, however, that he is only a chauffeur to a wealthy family. Towards the end of the picture, she is satisfied to marry the hero, who always loved her.

There is quite a little comedy throughout the picture, especially in the situations showing the fat mother making love to the hero.

The picture is clean and enjoyable.—Released Feb. 16.—Length, 5 reels.—P. S. Harrison.

THE CAST

Molly Malone.....Margarita Fisher
Joe Holmquist.....Jack Mower
Kate Malone.....Lule Warrenton
Milton Wallace.....Millard L. Webb
Swannick.....J. Farrell MacDonald
Emily Ewing (Aunt Henrietta).....Mary Lee Wise
By Peter Clark MacFarlane.
Directed by Edward Sloman.
Produced by American.
Distributed by Pathe.

SUGGESTIONS

The fact that this is an adaptation of a Red Book Magazine story offers you a ready-made clientele that is valuable. Be sure to mention its source in all advertising that you do. The Red Book, during the past year, has increased its circulation amazingly. It doesn't take a keen eye to notice it under the arm of any number of people around its publication date of each month. It would be a good idea to procure several copies of the edition in which it appeared and use these as a special lobby display. Open one of them to the beginning of the story, another to the middle of it, at some exciting point preferably and use another closed. This will constitute a display that will attract attention.

Catch lines and advertising phrases may also be found in the original work. Use the name of the author, also, for he is one of the leading fiction writers of the day.

On top of this you have Margarita Fisher. She has done a number of comedies of late and people doubtless have begun to associate her with this sort of picture. Spread yourself on her and the style of production offered in "Molly of the Follies" and you ought to get good results.

AD TALK

Margarita Fisher will be the star at the theatre on _____ of _____ week in her latest American comedy entitled "Molly of the Follies." This picture is an adaptation of a story that appeared in the Red Book Magazine, by Peter Clark MacFarlane and has as its central character a girl in a Coney Island side-show. Molly's particular job is dancing as a ballyhoo for the show and if this parlance is foreign to the majority of our readers it may be explained that she is used to attract the crowd around the tent so that the barker can get them in with his talk regarding the wonders exhibited.

Molly is loved by the "human submarine" of the show but the trouble is that her mother also has her eye out for the young man and her attitude is more romantic than maternal. So mother and daughter are rivals in love and the poor "submarine" doesn't know which way to turn. Rather, he knows which way he wants to turn but is afraid to turn either way, owing to his popularity. How Molly wins out over her mother when another suitor enters upon the scene, forms a comedy full of the liveliest of situations.

Miss Fisher has a name for rapid, spirited comedy and her performance in "Molly of the Follies" is not the least of her many delightful character contributions to the screen. She is supported here by a cast including Jack Mower, Millard Webb and Lule Warrenton. The film was produced under the direction of Edward Sloman, one of the foremost artists at the American studios.

CATCH LINES

Margarita Fisher in another delightful comedy from the American studios—brim full of humorous situations and real human character—an admixture that is quite irresistible when done in the high class American style.

Do the freaks in the side-show know what romance is? Has the fortune teller got a heart? Does the dancer in the ballyhoo love? Can a "human submarine" do anything but sink? Probably you have thought of all these people as mere automatons, but truth to tell, they can love as well as any of us who are engaged in more ordinary occupations. See "Molly of the Follies" and find the answer to all these questions.

THE STORY

Molly is the ballyhoo for a Coney Island side-show and is loved by Joe Holmquist, a gentleman billed as the "human submarine." The trouble is that Molly's mother, Kate Malone, the fortune teller of the show, is also in love with Joe and insists on showing her affection for him at the most inopportune times. One day Joe and Kate are surprised to see Molly ride away with a strange young man in an automobile. Kate makes use of her fortune telling powers, takes down the license number of the car and finds out that the owner is Chauncey Ewing, of good family, wealthy, single, and living with his Aunt Henrietta in a country suburb of Brooklyn. Chauncey becomes a daily visitor to the side-show, and one day asks Molly to marry him. She will not give him a definite answer because she doesn't know just who she loves, Joe or Chauncey.

In a very adroit manner, Kate proposes marriage to Joe. When Molly enters her dressing room, she finds Joe and Mother in a very loving embrace. Molly really loves Joe and this scene causes her heart to ache. After receiving a note from Chauncey, appointing a rendezvous for that evening, Molly promptly decides to marry Chauncey. He is very much delighted, but explains that they cannot be married that evening, as they cannot obtain a license. Chauncey offers to take her to his aunt's for the night, saying they can be married on the following day. Molly agrees to this agreement. Joe sees them and follows.

Upon arriving at Aunt Henrietta's home, Chauncey confesses that everyone is away on a vacation. He offers Molly his own room and says he will sleep in the garage. Joe arrives, confronts Chauncey and Molly, and says he is going to take Molly back with him, but she refuses to go. Molly also takes a hand and poor Joe gets the worst of it. He is ordered out by Molly and leaves, downcast. When Molly climbs into bed that night, she realizes it is Joe she loves more than anything else in the world, and cries herself to sleep. During the night she hears a noise below. Apparently a burglar is in the house. She traps him in a closet.

Aunt Henrietta and the servants arrive home unexpectedly. She is horrified to discover a strange woman has taken possession of HER bed room, and becomes furious when she sees Molly taking a bath in HER private plunge. Molly explains and also tells of the burglar. Aunt Henrietta is amazed to find that the supposed burglar is her nephew, Chauncey, while the young

fellow who brought Molly there is none other than Milton Wallace, Chauncey's socially gifted chauffeur. When Kate and Joe arrive, they are overjoyed to find that Molly has not wed Chauncey. Kate immediately surrenders Joe to her daughter. Joe announces it is civilized life for them from now on, with love, in a delicatessen shop.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; one one-sheet.

LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scene; one 22 x 28 of star.

CUTS:—One-column cuts of Margarita Fisher are furnished for dressing advertisements or for text columns of newspapers. A two-column scene cut which may be used for advertising or for text purposes is also provided and may be procured at all exchanges handling this production.



Three-Sheet Poster

"SANDY BURKE OF THE U-BAR-U"—Goldwyn

Western Subject Full of Human Appeal and Action

IF your patrons like Western subjects, you should not overlook this attraction. Even if they don't care much about them, it should do you no harm to run this one, for it is full of human appeal. The average Western picture depends more or less on fast action to entertain: In "Sandy Burke of the U-Bar-U" heart interest goes hand in hand with rapid action.

The theme is a clean love affair, presented in a natural manner, the different situations having been handled by the director convincingly.

Mr. Bennison possesses a pleasing personality; the supporting cast is excellent; the mountain scenery used for the background in most of the situations is beautiful; and as, barring the first few feet, the picture is free from blood and thunder, it should not fail to give excellent satisfaction.—Released Feb. 23.—Length, 5 reels.—P. S. Harrison.

THE CAST

Sandy Burke.....Louis Bennison
Molly Kirby.....Virginia Lee
Jim Diggs.....Alphonse Ethier
Jeff Kirby.....Herbert Horton Pattee
Cyril Stammers.....Echlin P. Gayer
Widow Mackey.....Lucy Beaumont
Sheriff Quinlan.....Wilson Bayley
Dolly Morgan.....Nadia Gary
Lafe Hinton.....Philip Sanford
By J. Allen Dunn.
Directed by Ira M. Lowry.
Photographed by David Calcagni.

ADVERTISING AIDS

PAPER:—One, three and six-sheets are provided on this production together with a rotogravure one-sheet.

LOBBY DISPLAY:—Photographs are provided in three styles, 8x10, 11x14 and 22x28.

PRODUCTION CUTS:—Two two-column; three one-column. These contain scenes and poses of star and other leading characters, most of them bringing out the lighter side of the story.

ADVERTISING CUTS:—Two two-column; two one-column. These are dressed in the usual Goldwyn style, contain good scenes and arguments. The two-columns, the smaller of which is reproduced on this page, may be procured in photograph form for the bigger exhibitor who desires a more elaborate display.

SLIDES AND MUSIC CUE SHEET procurable at all Goldwyn branches.

AD TALK

Louis Bennison will make his second appearance at the theatre on of week in "Sandy Burke of the U-Bar-U." Bennison is the new screen actor who scored a success almost instantaneous in his first Betzwood-Goldwyn production, "Oh Johnny!" Critics and public alike acclaimed him in this picture. He brought a new personality to the screen, a personality at once happy-go-lucky, pleasing and forceful. And however good the impression he made in the first picture it seems a certainty that this, his second, will overshadow it. For in "Sandy Burke" there is offered a western picture, somewhat out of the ordinary, actionful, with plenty of romance and thrills.

Sandy Burke drifts into the Silver Dollar Saloon and arrives there just in time to witness the tail end of a killing. The dead man is Morgan and his little seven-year-old daughter has just arrived in the town in search of him. The killer, Jim Diggs, attempts to escape, using the child as a shield against the bullets of the angered townsfolk, but Sandy proves the better of him and after a hard ride rescues the child from his clutches. This is only the beginning of the enmity between Sandy and Diggs. It continues on through Sandy's courtship and results in a number of highly exciting and thrilling situations.

"Sandy Burke" is a pleasant combination of dramatic action and comedy and Bennison's refreshing personality is as much a part of the picture as is the story itself. He is supported by a fine cast that includes Virginia Lee, Alphonse Ethier, Herbert Horton Pierce, Echlin P. Gayer, Lucy Beaumont, Wilson Bayley, Nadia Gary and Philip Sanford.

THE STORY

Sandy Burke incurs the enmity of Jim Diggs, a bad man, when he rescues Dolly Morgan, the seven-year-old daughter of one of his latest victims, from his clutches. Sandy places the child in charge of Widow Mackey and then rides off in search of employment, for the responsibility of the child means that Sandy must secure funds. On the road he is held up by Molly Kirby, who takes him for a desperado for whom a large re-

ward has been offered. After proving his innocence Sandy returns with Molly to her father's ranch and there is given a job to see whether he can trace the men who are periodically robbing the ranch of its finest steers. Sandy suspects Diggs and his partner in crime, Lafe Hinton, and gradually gathers evidence to prove that they are the guilty parties.

Diggs covets Molly and makes off with her, but Sandy pursues and after a heated fight overcomes the bad man. He returns Molly to safety, but is rather sad, inasmuch as he believes her in love with an Englishman, a guest of her father's. Just before Sandy contemplates bringing about the arrest of the bad men on his accumulated evidence, Diggs again kidnaps Molly and when Sandy goes to the rescue he himself is overcome. The villains plan to brand him with a hot cattle iron, but before harm can come the sheriff's posse arrives and saves the day.

Thereupon Sandy sadly bids Molly goodbye, believing foolishly, that she desires to return and permit the Englishman to claim her heart and hand, but it only takes a little art on Molly's part to persuade Sandy that he has the wrong idea. And then his happiness is about as complete as mortal's can be.

CATCH LINES

Louis Bennison is a fast, breezy, exciting tale of the West—the old story of the girl, the man and the bad man, but done in a refreshing, original style—not a dull moment in the entire five reels.

You saw Louis Bennison in "Oh Johnny!"—he scores his second hit in "Sandy Burke"—a lively story of the western plains, with plenty of romance and villainy—but it's all made different by the fine personality of the star.

Louis Bennison came suddenly into popularity through his performance in "Oh Johnny!" If you liked him in his first picture you'll be tickled

to death with the second, for it contains comedy and thrills aplenty and the star's personality is a thing of joy.

SUGGESTIONS

If the newspapers in your town commented upon the first Bennison picture favorably, use extracts from their reviews in heralding his return in "Sandy Burke." If not trade and daily paper comments printed in the recent Goldwyn announcement in this paper might be of use to you. At any rate providing that Bennison went well at your house, and judging from all reports received here, he went well in most places, refer to him as the new star who rose to prominence and success with one picture.

Then advertise this one as another western comedy-drama of the same fine order in which the star's personality is the unusual thing about it. Play up this personality of his. It is unusual and will make many favorites for him.

"COURAGE FOR TWO"

(Continued from page 1068)

"Courage for Two" is a title that attracts also. Make sure that you give it proper prominence. It awakens the curiosity and if you follow it up with some good catch-lines you present an argument that your patrons can not resist. Make use of Harry Hoyt's name also. Those who have followed the business for any length of time need not be told that Mr. Hoyt is, in point of service, one of the oldest men in it. Moreover, on these Blackwell-Greeley pictures his name has recurred time and again. Capitalize his name also and you will have something in the way of a tri-star combination that you can make more popular with each succeeding release.



Two-column ad cut

"HARD BOILED"—PARAMOUNT

Light Story, But Should Please All Your Patrons

YOU should have no trouble pleasing your patrons with this offering, as it is clean and thoroughly enjoyable. There are plenty of laughable situations distributed well throughout the picture, convincingly blended with tender pathos.

The story is rather light, but the fine acting of the stars supplies the entertaining values the story lacks. She is presented as the leading woman of a traveling company. The show manager gets the box-office receipts and skips, leaving the company stranded. Every one of them is broke except the heroine, but when she discovers that the baby of one of the women in the company is gravely sick, she turns all her money to her and tells her to go.

The balance of the story shows how the heroine is helped by a kindly old lady, and how she repays her for that kindness; also how her lover, with whom she is angry out of jealousy, proves that he really loves her. In the end they are happily united.—Released Feb. 2.—Length, 5 reels.—P. S. Harrison.

THE CAST

Corinne Melrose, a Prima Donna.....Dorothy Dalton
Billy Penrose, a Tenor.....C. W. Mason
Deacon Simpson, a Money Lender.....Billy Courtwright
Aunt Tiny Colvin.....Gertrude Claire
Hiram Short.....Walter Hiers
By John Lynch.
Scenario by R. Cecil Smith.
Directed by Victor Schertzinger.
Photographed by John Stumar.
Supervision of Thomas H. Ince.

CATCH LINES

Dorothy Dalton in a spirited comedy-drama in which a prima donna of a musical show matches wits with a hypocritical money-lender and wins out.

She was a show girl and the villagers called her hard-boiled but they found she had a heart and a big one. See Dorothy Dalton in "Hard Boiled," a comedy-drama of unusual interest.

The star of "Quicksand," "Vive la France," "Green Eyes" and many other features in a comedy-drama of unusual excellence.

In which Miss Dalton discards the heavy emotional role and appears in a comedy-drama—there are many moments of humor and many of the most delightful heart-interest type. See "Hard Boiled," it will soften you.

AD TALK

Dorothy Dalton comes to the screen of the theatre on _____ of _____ week in a comedy-drama which is in the way of a departure for her. As a rule, she is seen in photoplays of a heavy emotional type but "Hard Boiled," her latest feature, awards her a theme in which moments of humor are delightfully mingled with a story of exceptional heart interest. Miss Dalton is seen as Corinne Melrose, the prima donna of a musical comedy who finds herself stranded in the hick town of Nilesburg. Aunt Tiny Colvin, a lovable old lady opens her doors to her and in gratitude Corinne seeks for some means by which she can repay the kindness.

It happens that Aunt Tiny is in the clutches of Deacon Simpson, a hypocrite and the money-lender of the town. He threatens to foreclose on the small notes Aunt Tiny owes him. Corinne comes to the rescue by laying a clever trap for the deacon. All unsuspecting, he puts his foot in it. He becomes enamoured of Corinne and she takes full advantage of his helplessness by threatening to tell his wife and publish a scandal broadcast unless he surrenders the notes to her.

How Corinne pilots her own romance to a successful close also constitutes much of the action of "Hard Boiled." In every respect it is a picture worthy to be ranked with the very best which Miss Dalton has done. C. W. Mason, Billy Courtwright, Gertrude Claire and Walter Hiers support her while the story bears the name of John Lynch as author.

THE STORY

Corinne Melrose, prima donna in a musical comedy, is stranded in the little town of Nilesburg. Her last money she gives to help another member of the troupe of her home town not far distant. She herself refuses financial assistance from Billy Penrose, the tenor of the show, because of a passing fit of jealousy. The only per-

son Corinne knows in Nilesburg after all the rest of the troupe has left, is Deacon Simpson, a hypocrite who made advances toward her during the last performance of the show. At the station the agent advises her that she might find a home with Aunt Tiny Colvin, an old lady with a reputation for wholehearted charity.

To her Corinne goes, and finds that the reputation held by the old lady is borne out in fact. But she is in severe financial straits. Deacon Simpson, also a money-lender, has advanced Aunt Tiny several small sums, payment of which he now demands. Aunt Tiny appeals to Corinne for help. Penniless and unacquainted in the town, Corinne is hard put for it at first but at length she evolved a plan. She sets a trap for Deacon Simpson and employing all the wiles and arts of her profession soon has the old dufer enmeshed hopelessly—from his standpoint. When she demands Aunt Tiny's notes he readily hands them over rather than be the center of the scandal with which Corinne threatens him.

So Aunt Tiny is made happy. Then Billy returns, repentant and with money enough to start his own company. Corinne will have none of this, however. She prefers Nilesburg and when last seen she and Billy are running the leading hotel and laying plans to open a cabaret on the roof when the summer comes.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; rotogravure one-sheet. The six-sheet is a comedy scene, all others are poses of star or scenes of a more quiet nature.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These are about evenly divided between light and serious scenes.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column.

SLIDE AND MUSIC CUE SHEET also available at all Paramount branches.

SUGGESTIONS

Bring out in your advertising that "Hard Boiled" is a comedy-drama, for as Dorothy Dalton has generally been seen in heavy-emotional roles this feature comes along as rather unusual. Tell portions of the plot, how the show girl sets a trap for the hypocritical deacon of a small town and saves a kindly old lady from his clutches. The picture has comedy and heart-interest and if you suggest a bit of the story in this fashion you will be creating a real interest in the mind of the spectator.

Feature Miss Dalton's name prominently. Look over the cast and all those connected with the production of the feature. They may have helped along on some previous success that you screened in your house and if this is the case use their names.

"OUT OF THE FOG"

(Continued from page 1063)

SUGGESTIONS

You certainly get your money's worth in "Out of the Fog." In presenting it to your public, whether you do so at advanced prices or for the

regular fee, drive home this fact to them, that "Out of the Fog" is a magnificently written, enacted and mounted picture. You can spread yourself to the limit on it and there is a guarantee, as sure as anything in the show business can be called a guarantee, that your patrons will consider that you acted wisely.

Metro has supplied some unusual advertising cuts for use in connection with the exploitation of the production, and the paper is of a high order. Use these profusely. Four your own advertising there are innumerable layouts that could be fixed up. To suggest them here would require too much space and would be rather a futile undertaking. The exhibitor should make a point of seeing "Out of the Fog" before he exploits it. Then he may know how to go about it, for there are any number of angles, and to see it might be to pick the one which would appeal directly to a special public.

A good design, however, would be the figure of a girl (Nazimova), standing scantily clad on the rocks, a lighthouse in the background. A fog, haze and the spray of the waves could be suggested so as to faintly blur the whole effect. This would be excellent for a special lobby painting with appropriate wording beneath, while it might also suffice as a newspaper advertisement.

THOMAS H. INCE presents

Dorothy Dalton



One-column ad cut

"BREED OF MEN"—ARTCRAFT

Hart Registers Strongly in One That Should Please Everyone

IN "Breed of Men," W. S. Hart again registers. He is in his usual Western role, and it may be considered a happy thought now, and then to bring him back in his familiar role, the kind that made him popular with the public.

The star is introduced in the picture as a fearless man who is befriended by the boss of the town. To further his aims this boss appoints him sheriff. In time he defrauds the homesteaders, but when the hero learns the true character of the man, goes East after him, brings him back by kidnapping him, eventually compelling him to make good to those whom he wronged. The heroine, one of the homesteaders, who thinks the sheriff guilty, now realizes he is innocent, and they become united.

The suspense is strong and continuous, especially in the scenes showing the hero kidnapping his former boss from his home. The star's part is sympathetic.

This picture should give good satisfaction.—Released Feb. 2.—Length, 5 Reels.—P. S. Harrison.

THE CAST

"Careless" Carmody, a Boss Rider
William S. Hart
Ruth Fellows, a Settler.....Seena Owen
Wesley B. Prentice, a Land Swindler.....Bert Sprotte
Bobby Fellows, Ruth's Brother.....Buster Irving
By J. G. Hawks.
Directed by William S. Hart.
Photographed by Joe August.
Supervision of Thomas H. Ince.

THE STORY

Careless Carmody, boss cowpuncher, rides into the town of Chloride, Arizona, looking for a change from the routine of the ranch. Farley, proprietor of the gambling den, is given instructions to fleece Carmody by the boss of the town, Wesley Prentice. Prentice is a land shark from Chicago. By underhanded means he has obtained title to the land surrounding Chloride. The investors include Ruth Fellows, a young woman, and her little brother Bobby. She is quite unaware of the fact that she has placed her savings in land that might be taken from her any day, as indeed are all the rest of the settlers. Prentice's aim in breaking Carmody is shortly apparent. When Farley has done his job so thoroughly that Carmody hasn't a penny left Prentice offers him the position of sheriff of Chloride and thus he unwittingly becomes the tool of the land shark.

In fulfilling his duty Carmody meets Ruth and they are immediately attracted by one another. Prentice orders Carmody to dispossess Ruth and when he goes to serve the papers the girl shoots at him, wounding him in the shoulder. Instead of awakening Carmody's hatred this has the alternate effect of increasing his love and respect for her. Shortly afterwards Prentice leaves town and Carmody discovers the game he has played. He follows him to Chicago and there makes him captive, returning with him to Chloride. The vigilance committee has tried the two men in their absence and convicted them, but Carmody, of course, is exonerated and made the hero of the day while justice is meted out to the villain. And Carmody and Ruth find true love and happiness together.

AD TALK

William S. Hart, the premier interpreter of western characters, will be seen at the theatre on _____ of _____ week in his latest Artcraft photoplay entitled "Breed of Men." This picture shows Mr. Hart in an entirely new character. Of course he is the cowboy as of yore, picturesquely garbed in leathern chaps, broad sombrero and all the other accoutrements of the westerner, but "Careless Carmody" is a lover, not a bad man! How he is fleeced by a land shark and made sheriff under his direction, how he meets the only girl and soon afterwards in a series of dramatic situations discovers that he is the dupe of the villain, how he pursues him to Chicago and brings him back where justice is meted out to him in the crude fashion of the West, and how finally he wins the heart and hand of the girl, are events which go to make "The Breed of Men" one of the most enjoyable pictures in which Mr. Hart has appeared.

Mr. Hart is supported by Seena Owen, one of the most beautiful and appealing actresses on the screen, Bert Sprotte, a thoroughly despicable villain and Buster Irving, a youngster of undeniable talent. J. G. Hawks, one of the foremost screen writers of the day, who is possessed of years of dramatic training, furnished the story and prepared the scenario for "Breed of Men," while the direction was in charge of the star himself.

Other features on the bill of the _____ theatre for the same dates include _____.

CATCH LINES

William S. Hart in a new role—that of the romantic lover! A story with a broad western setting, situations that make the blood tingle and the star in a new character! See "Breed of Men." It's worth while.

"Careless" Carmody was fleeced of his fortune and then set up as the dummy sheriff of the town's crooked boss. But when Carmody discovered the deception, things began to move! And like lightning. See "Breed of Men," William S. Hart's latest Artcraft production.

If you want to see William S. Hart in a totally different role—come to the _____ theatre and see "Breed of Men." There's a pleasant surprise waiting for you!

There's no snatching the girl away from her family and riding off with her to the mountains in "Breed of Men." No, sir, William S. Hart discards cave-man tactics and becomes the gallant lover! See him in this new role.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; one rotogravure one-sheet. The six contains stirring hold-up western scene, one of the threes and one of the ones are love scenes, while rest of the paper contains good poses of star.

LOBBY DISPLAY:—Eight 8x10 black and white scenes; eight 11x14 sepia scenes; one 22x28 sepia scene; 8x10 photographs of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Hart prominent in all of these, generally showing just his head. They are the sort of cuts that stand out from the page in striking fashion.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column. These all show a striking head of star and in this respect are something of a new departure for Paramount-Artcraft.

SLIDE AND MUSIC CUE SHEET are included in the list of accessories obtainable at all Paramount-Artcraft branches.

SUGGESTIONS

The point to feature in this picture is the fact that the star plays a new role—that of a lover. When it is considered that the type of role that Hart has played in most of his pictures has been the hard-fisted, cave-man type, you can readily see the strong contrast that the mere announcement of his role here will create in the mind of the reader. So play up this angle to the biggest extent possible. It's a chance to do some original advertising that the exhibitor should not overlook.

SILENT STRENGTH

(Continued from page 1066)

CUTS:—One two-column (scene); one one-column (scene); one two-column (star); one one-column (star). Cuts are fashioned to be of use in advertisements, text columns of newspapers or for program announcements.

SLIDE AND MUSIC CUE SHEET also on hand at all Vitagraph branches.

SUGGESTIONS

Play up the star's dual characterization in this picture as one of the strongest of its kind ever

seen on the screen. Stress the element of self-sacrifice that predominates the action, relating how one man went to prison for another's crimes because of the love of a woman. Working on this basis you ought to be able to get up some powerful and striking advertisements.

The two-column scene cut provided by Vitagraph on this production shows the star in both his characters. This would be ideal to use in either advertising copy or news stories, as it is unusual in the first place and offers you further opportunity to build convincing arguments around the picture.

CATCH LINES

Would your love for a woman stand the acid test of going to prison for her husband's crime? See "Silent Strength," a powerful photoplay in which just such a situation develops.

Harry Morey in a wonderful dual role—a picture that will grip you from beginning to end.

A story of two men alike in face and figure, but totally different as regards character—one of the strongest of all dual role pictures in which Harry Morey appears, rendering a performance of twofold power.

Dan loved Ruth to such an extent that he willingly went to prison in her husband's stead—furthermore the authorities thought that he was her husband. See how this peculiar situation develops in "Silent Strength."



Thos. H. Ince presents

**WILLIAM S.
HART**
in
"Breed of Men"

An ARTCRAFT Picture

One-column ad

"THE OLD MAID'S BABY"—PATHE

Weak Story That Little Star Handles Well; Should Please

IF you have been in the habit of running the Baby Marie Osborn pictures; if your patrons are attracted and pleased by the winning smile of the little star, you may be able to get by with this offering without any serious kicks. The plot, however, is weak; a circus, and a love affair, and the Fourth Dimension have been tapped to furnish the heroine with situations which, in spite of the serious efforts, appear forced.

The story requires that the heroine be an orphan; in order that this be accomplished, her parents are taken up in a balloon, dropped in a parachute that fails to work, and killed. How much enjoyment your particular patrons can derive out of a sensational situation of this character, and from the Fourth Dimension theme which furnishes the main idea, you alone should be in a position to know.

The colored boy is not given very much to do in this picture; but he is supplanted by a clever little lame dog, whose tricks as well as the attachment he shows for the heroine are bound to capture sympathy from the spectators. In your exploitation campaign, it may help you if you bring out this point; and if you cater to a large number of children, it would be wise to let them know that a number of circus scenes are shown in the picture.—Released Feb. 23.—Length, 5 reels.—P. S. Harrison.

THE CAST

Christine, known as "Tiny"
 Baby Marie Osborne
 Her Father.....Jack Richardson
 Her Mother.....Marion Werner
 Frank Dodge.....Jack Connolly
 Sylvia Dean.....Claire Du Bray
 Professor Caldwell.....William Quinn
 Mrs. Caldwell, his mother.....Georgia Woodthorpe
 George Washington Joffre Foch Pershing
 Johnson.....Little Sambo
 By Agnes Johnston.
 Scenario by Miss Johnston.
 Directed by William Bertram.
 Produced by Diando.
 Distributed by Pathe.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card; 22 x 28 of scene and 22 x 28 of star.

CUTS:—There are one-column and thumb-nail cuts of star offered on this production as on all in which Baby Marie Osborne appears. These are suitable for use either in the dressing of advertisements, for text columns of the newspapers or for program announcements.

SLIDE AND MUSIC CUE SHEET also procurable at all Pathe exchanges.

AD TALK

"The Old Maid's Baby"—yes, don't be at all shocked—this is the title of the Pathe feature that will be presented at the _____ theatre on _____ of _____ week. This somewhat self-contradictory title adorns the latest Baby Marie Osborne picture which Pathe is releasing and it tells as charming and as pretty a story as ever this clever little star was seen in. This time she is Tiny, the pet of all the performers of a circus. Her mother is a parachute artist while her father makes light the fleeting moments for the circus fans by clowning in the sawdust ring.

There is one big tragedy in Tiny's life and this occurs with the violent death of her father and mother. On the night that the little girl had urged her father to accompany her mother up in the balloon because she had appeared worried, something goes amiss and the parachute crashes to the earth, killing them both. Then it is that Tiny is adopted by her Aunt Sylvia. It was this lady who had caused the worried look on Tiny's mother's face the night of her final performance, for Sylvia had refused to see her—she did not admire her sister of the big top.

But even Sylvia can not resist Tiny and well for her that she does not. For she immediately makes her rather dull existence gladder and turns Cupid to help along her preparations for a matrimonial plunge. Baby Marie performs excellently in this picture, while the support, which includes Jack Richardson, Little Sambo, the colored boy, Marion Warner, Claire Du Bray, Jack Connolly, William Quinn and Georgia Woodthorpe is of a superior order.

THE STORY

Christine, known as Tiny, is the pet of all the members of the circus, with which her mother and father are performers. The mother's task it is, each performance, to ascend in a balloon and come down via the parachute route, while the father spends his time adding to the gayety of nations by clowning in the ring. But this story deals more with the life behind the scenes of the "big top" than the apparently happy existence which the professionals lead while cavorting in the sawdust. There comes a day when the circus reaches the town where once lived Christine's mother. She ran away from her home, despite the stern objections of her father, and married the clown and, despite all tradition to the contrary, they had led a happy life.

During the stay of the circus in this village the mother goes to visit her sister, Sylvia, a woman stamped as an old maid by the townsfolk, because of her devotion to figures. She will have nothing to do with her sister from the circus, however, preferring to abide by her dying father's words to shun her for life. So the mother is very blue that night. Christine notices this and pleads with her father to ascend with her in the balloon. Whatever premonition of evil the child had proves correct, for this time the parachute fails to open and husband and wife are dashed to the earth and killed.

Christine is adopted by Sylvia, and while she is a stranger at first, her childish instinct soon proves itself able to adapt her to her new surroundings. And it is Christine who plays the role of Cupid in Sylvia's life. She paves the way for the right suitor to win her aunt's hand over a dried up professor of figures and she herself is finally happy in her new life.

SUGGESTIONS

Children's matinees, of course, are in order for this release, as on all in which the little star appears. Her pictures are of a wholesome type and have been endorsed by mothers for their children. Circularize your regular women patrons and invite them to bring the children for some special matinee. Make it an occasion distinctly for children. Reserve your best seats for them. You could go farther and invite some child of particular talent to contribute to the performance in some way or another. These pictures have a big appeal to children, not only because of the little star, but because of her main supporting star, Sambo, the colored boy.

Any advertising you do in connection with such a performance should of course contain a direct appeal to mothers and children, although if you wish to go after the general patronage, look over the catch lines printed on this page. Perhaps one of them will suit your needs. Feature the circus stuff as atmosphere in all advertising, lobby decorations, etc. Any way in which you could dress an ad with pictures of Baby Marie and the colored boy would be appropriate.

CATCH LINES

Baby Marie Osborne in a charming story of circus life—how the pet of the "big top" brought happiness and romance into the life of a woman who had given herself up as an old maid.

More of Baby Marie Osborne's playful pranks, in which she is again aided and abetted by Little Sambo who, this time, masquerades under the name of George Washington Joffre Foch Pershing Johnson! He provides comedy as startling as his name.

Intimate views of circus life away from the glamour of the sawdust ring—the spectacular death plunge of two parachute performers—but better than all that—the manner in which a little orphan brought sunshine and gladness into the life of a woman who thought herself an old maid.

You can't win a husband by studying mathematics—see "The Old Maid's Baby" and you'll be able to figure out the answer.

Agnes Johnston, Mary Pickford's scenario writer, took time off to do this one for Baby Marie and concocted a story that will delight and amuse you—Sambo is again in support of the little star!



Three-sheet poster

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to November 24, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK
ADELE (UNITED) KITTY GORDON (JAN. 26).....FEB. 1
(Six Parts)

"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."—M. P. News.

ADVENTURE SHOP, THE (VITAGRAPH) GRIFFITH (JAN. 6) JAN. 11

"Better than an average picture."—M. P. News.

Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much."

Consensus—"Satisfactory picture, average puller."

AFTER THE WAR (ARGOSY) CUNARD (JAN. 26).....JAN. 11

"Timely subject possessing unusual advertising possibilities."—M. P. News.

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7

"Not only entertaining but is an excellent production."—M. P. News.

Exhibitor Comment—"Fair 'Kiddie' picture. Big business."

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2

"An out of the ordinary comedy drama that satisfies."—M. P. News.

Exhibitor Comment—"Crackerjack. Big business." "Average picture."

"A very good picture."

Consensus—"Fine picture with good drawing powers."

ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL) BESSIE

BARRISCALE (DEC. 29).....DEC. 28

"Star plays 'Within the Law' Society drama."—M. P. News.

Exhibitor Comment—"Excellent. Very pleasing. New star for our house."

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1)

(Six Parts).....NOV. 30

"Far below the regular William Russell standard."—M. P. News.

Exhibitor Comment—"Only fair picture with average drawing powers."

"Big business."

Consensus—"Satisfactory picture with average drawing powers."

AMAZING IMPOSTER, THE (AMERICAN) MINTER (FEB. 2) FEB. 8

"Lots of ginger in this one. Star's features better."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21

"Walthall satisfactory in drama built on old lines."—M. P. News.

Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."

ARIZONA (ARTCRAFT) FAIRBANKS (DEC. 8).....DEC. 28

"Fairbanks slips a cog, but production should please."—M. P. News.

Exhibitor Comment—"Many who generally dislike Fairbanks enjoyed this immensely. Fairbanks fans said this was one of his real good ones. Settings fine. Photography fine. Brought out many strange faces. Made a big hit." "Second run first two days big, next two days average. Return date in three weeks." "Undoubtedly the poorest Fairbanks on the Paramount program."

Consensus—"Excellent production with big drawing possibilities."

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16).....DEC. 21

"Light one with fine photography and good scenes."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14

(Six Parts)

"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BLUFFER, THE (WORLD) ELVIDGE (JAN. 20).....JAN. 18

"An expose of society's seamy side that is entertaining."—M. P. News.

Exhibitor Comment—"Very pleasing program offering."

BONDS OF HONOR (EXHIBITORS-MUTUAL) HAYAKAWA

(JAN. 19).....FEB. 8

"This picture should not fail to please wholly."—M. P. News.

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7

"Star keeps you guessing in subject which is bound to go."—M. P. News.

Exhibitor Comment—"The public didn't like this at all." "Made many new friends for Hart. Extra big two days." "Big business."

"Good picture. Pleased everybody. Played to good business under adverse conditions." "Big business seven days."

Consensus—"Excellent production with strong drawing powers."

BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14

"Virginia Pearson in highly dramatic production."—M. P. News.

Exhibitor Comment—"Average business." "Wonderful dramatic picture." "Picture just fair." "Did not draw. Not a satisfactory picture." "Average business."

Consensus—"Fine picture with very good drawing powers."

CABARET GIRL, THE (BLUEBIRD) CLIFFORD (DEC. 30) JAN. 4

"The title tells the whole story."—M. P. News.

Exhibitor Comment—"Average business."

CALL OF THE SOUL, THE (FOX) BROCKWELL (JAN. 19) JAN. 18

"'Wronged Girl' story with few moments that appeal."—M. P. News.

Exhibitor Comment—"Pleased. We had no complaints."

CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL)

PICTURE BRAND STAR RELEASED PLAN BOOK
MARTIN JOHNSON'S.....DEC. 15

Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction."

Consensus—"Excellent picture with great drawing powers."

CAPTAIN'S CAPTAIN, THE (VITAGRAPH) JOYCE (JAN. 6) JAN. 4

"Popular Alice Joyce in an average story."—M. P. News.

Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'fopped' after opening." "Fair. Poor vehicle for Alice Joyce."

"Pleased all." "Not so good as 'Everybody's Girl.'"

Consensus—"Fair picture, average puller."

CAUGHT IN THE ACT (FOX) HYLAND (DEC. 5).....DEC. 28

"Rather spare plot and not well treated."—M. P. News.

Exhibitor Comment—"Some good comedy. Kept them laughing." "Pleased very much. Extra big business." "Very good." "Splendid comedy. Star not popular."

Consensus—"Satisfactory picture, good puller."

CAVELL CASE, THE (SELECT) JULIA ARTHUR (NOV. 24)....

Exhibitor Comment—"Very Good." "Poor business as 'flu' ban interfered." "Pleased all patrons. Played to capacity second day."

"Big card. Timely and will get the business. Pleased." "One of the best timely pictures and exceptionally well acted by all the cast. Exhibitors can't make a mistake by playing this production. Extra big business."

Consensus—"Excellent production with big drawing powers."

CHEATING CHEATERS (SELECT) C. K. YOUNG (JAN. 19) FEB. 1

"Crook play that gives star chance to do excellent work."—M. P. News.

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21

(Six Parts)

"Outdoor scenery loves this. Plot built on revenge."—M. P. News.

Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business." "A satisfactory production. Ferris not known here, only through his work in 'The Barrier.' Poor drawing card."

Consensus—"Satisfactory picture with average drawing powers."

COME AGAIN SMITH (HODKINSON) J. W. KERRIGAN

(FEB. 10).....FEB. 1

"Fits the star like proverbial glove; interest is plentiful."—M. P. News.

COMMON CAUSE, THE (BLACKTON-VITA) (JAN. 5).....DEC. 7-14

"Contains all elements necessary to pleasing entertainment."—M. P. News.

Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."

COMMON CLAY (PATHE) FANNIE WARD (MARCH 2).....FEB. 8

"Audience will likely praise this Ward picture."—M. P. News.

CRAVING, THE (BLUEBIRD) FRANCIS FORD (JAN. 13) JAN. 18

"Holds suspense clear through. Staging well done."—M. P. News.

CROWN JEWELS (TRIANGLE) ANDERSON (DEC. 15).....JAN. 4

"Critics may find fault with direction of this."—M. P. News.

DANGER—GO SLOW (UNIV-SPEC.) MAE MURRAY (DEC. 9)

(Six Parts).....DEC. 21

"Heart interest and suspense plentiful here."—M. P. News.

Exhibitor Comment—"Pleased big." "A very good picture."

Consensus—"Fine picture with good drawing powers."

DANGER ZONE, THE (FOX) TRAVERSE (DEC. 29).....JAN. 18

"Melodrama sheds sensationalism, but little realism."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FRED-ERICK (NOV. 25).....OCT. 26

"A well produced tale of the 'wronged girl.'"—M. P. News.

Exhibitor Comment—"Very, very poor. If you value your Pauline Frederick business, skip this one sure." "Poor Pauline. This is just the kind audiences don't want." "They laughed at incongruity of supposed Southern scenes in this. Star continues popular in spite of poor plays for her talent." "Story weak. Photography fine. Acting average. Business good."

Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE

LOVE (DEC. 2).....DEC. 7

"Romantic story of the days of '49 with steady action in plot."—M. P. News.

Exhibitor Comment—"Poor business." "Average business."

Consensus—"Satisfactory picture, average puller."

DAY DREAMS (GOLDWYN) MADGE KENNEDY (JAN. 12) JAN. 25

"One of the REAL artistic offerings; cast excellent."—M. P. News.

Exhibitor Comment—"Shame to make one like this after having two like 'Kingdom of Youth' and 'Perfect Lady.'"

Exhibitors' Own Box Office Reports

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30					GREATEST THING IN LIFE (ARTCRAFT) L. GISH (DEC. 8) JAN. 8				
"Fans strong for Westerns will like this."—M. P. News.					"Griffith strikes human note again—characters all real."—M. P. News.				
Exhibitor Comment—"Poor business."					Exhibitor Comment—"Griffith's name brought them in; the production did the rest. One war picture that scores today." "Splendid production and did a wonderful business." Exhibitors who are doubtful as to war plays now should book this. It is positively very much worth while." "Very fine production but people are tired of war stuff." "Big business." "Wonderful. Played to capacity at advanced prices. Everyone well pleased. A picture that any exhibitor can boost to the limit."				
DIVORCEE (METRO) ETHEL BARRYMORE (JAN. 20).....JAN. 25					GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19).....JAN. 25				
"Star in a brilliant screen achievement."—M. P. News.					(Six Parts)				
Exhibitor Comment—"This is a real production. Go the limit in advertising and you will win out."					"Romance and adventure story laid in beautiful setting."—M. P. News.				
DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26).....FEB. 8					GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4				
"Points a moral to married folk, or those to be married."—M. P. News.					"Fact and fiction combined in a war history."—M. P. News.				
DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19).....JAN. 25					Exhibitor Comment—"Duck this one. Simply a rehash of old war stuff. Withdrew it third day."				
"Well produced and entertaining farce of crook sort."—M. P. News.					GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25).....NOV. 16				
Exhibitor Comment—"Excellent picture." "Immense."					"Average entertainment with good stars and adequate settings."—M. P. News.				
Consensus—"Excellent production with strong drawing powers."					Exhibitor Comment—"Wonderful scenic effects." "Good program picture. Strong and unusual plot. Excellent photography and good sets. Drew very well for week before Christmas." "Big business."				
ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27).....JAN. 25					"Average business."				
"Has all good points necessary to interesting picture."—M. P. News.					Consensus—"Good picture with good drawing powers."				
EYE FOR EYE (METRO) SCREEN CLASSICS NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30					HEART OF GOLD (WORLD) HUFF (FEB. 10).....JAN. 25				
"Ace high for artistry and star is good."—M. P. News.					"Romance with comedy touches and plenty of suspense."—M. P. News.				
Exhibitor Comment—"Nazimova well liked here and coming strong. This picture gives her great action." "Great. Extra big business."					HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25				
"Getting better every release." "Ranks first with any picture ever shown in this theatre." "Went over big four days at advanced prices."					(Nine Parts)				
Consensus—"Extraordinary picture, tremendous puller."					"A war subject that should draw larger crowds each day."—M. P. News.				
EVERY MOTHER'S SON (FOX) (DEC. 8).....JAN. 4					Exhibitor Comment—"Great. Greater than 'Birth of a Nation' or 'Heart of the World.' Big to extra big business seven days. Will hold over at advanced prices."				
"Director strikes sincere human note even in war picture."—M. P. News.					HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4				
FAIR ENOUGH (AMERICAN) FISHER (DEC. 29).....JAN. 4					"The best Norma Talmadge yet."—M. P. News.				
"This should get over with non-critical audiences."—M. P. News.					Exhibitor Comment—"Extra big business." "Average business. 'Big business. Pleased.'"				
Exhibitor Comment—"Very good. Big business." "Good." "Dandy picture. Big business."					Consensus—"Excellent production with strong drawing powers."				
Consensus—"Good picture with good drawing powers."					HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14				
FAITH (METRO) BERT LYTELL (FEB. 3).....FEB. 8					(Six Parts)				
"Picture with deep appeal and excellent star."—M. P. News.					"Melodrama showing skillful treatment in every scene."—M. P. News.				
FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7					Exhibitor Comment—"Average business." "Great. Extra big business." "Dandy picture." "However patrons would have appreciated a different play it pleased a majority." "Not a good story for the star but did good business. With good stories, star will break records."				
"If they like Westerns they'll like this."—M. P. News.					"Photography and scenery fine but the story is junk. No action."				
Exhibitor Comment—"Good all around entertainment. Star does good work." "Great. Mix has got Hart beat by a mile as a money getter at the box office." "A crackerjack western with thrills galore. Kept everyone at a top pitch." "Mix a winner. Good." "Thrilling. Better than Hart or Fairbanks." "Great picture for Mix. It will please everybody."					Consensus—"Fine picture with big drawing powers."				
Consensus—"Excellent picture with strong drawing powers."					HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19).....FEB. 1				
FIGHTING ROOSEVELTS, THE (FIRST NATIONAL) (JAN. 19) (Six Parts).....FEB. 1					"John Barrymore and good cast make most of usual story."—M. P. News.				
"Entertaining to unusual degree; thrills enough for anyone."—M. P. News.					Exhibitor Comment—"Comedy forced and mechanical. Average business." "An entertaining picture that amused and sent them out well pleased. Proved more satisfactory from a business standpoint than I had anticipated."				
FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts).....FEB. 1					Consensus—"Satisfactory picture, good puller."				
"An example of excellent production with patriotism uppermost."—M. P. News.					HER INSPIRATION (METRO) ALLISON (DEC. 30).....JAN. 18				
FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29).....JAN. 11					"May Allison in average romantic drama."—M. P. News.				
(Six Parts)					Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." "Above the average for program picture."				
"Picture looks like good stories were scarce."—M. P. News.					Consensus—"Satisfactory picture, good puller."				
Exhibitor Comment—"Went over great. Well liked."					HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20).....FEB. 1				
FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts).....JAN. 25					"Combination of Western Mystery, Society and Melodrama."—M. P. News				
"Has features to exploit that should put it over."—M. P. News.					HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3).....FEB. 1				
FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10).....FEB. 8					"Entertaining spy and war drama with loads of action."—M. P. News.				
"Heart appeal is there and photography and sets also good."—M. P. News.					HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19).....FEB. 8				
FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14					"Elsie Ferguson has never appeared to better advantage."—M. P. News.				
"A clean offering that should appeal to all."—M. P. News.					Exhibitor Comment—"Star's personality and beautiful gowns put this picture over for us. On the whole would say that it is the most satisfactory Ferguson picture in some time."				
Exhibitor Comment—"Average business." "Very mediocre to poor business." "Only fair." "Fair production. Got by, but can't brag about it." "Average picture. Star well liked. Held up fairly well."					HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9) DEC. 21				
Consensus—"Fair picture with fair drawing powers."					"Comedy near the end saves this picture."—M. P. News.				
GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25					Exhibitor Comment—"Excellent picture. Pleased patrons. 'We never showed a picture that pleased more. A wonderful picture.' 'A good picture, well liked. Good business. Star well liked in these parts.'"				
"Pictures in this class are rarity these days."—M. P. News.					Consensus—"Excellent picture with strong drawing powers."				
GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC. 15) DEC. 14					HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2).....NOV. 30				
(Six Parts)					"Melodrama with unusually realistic underworld atmosphere."—M. P. News.				
"Billie Rhodes registers to advantage."—M. P. News.					Exhibitor Comment—"An average program picture."				
Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big." "A corking good picture but don't get the money."					HOARDED ASSETS (VITA.) MOREY-BLYTHE (DEC. 23).....DEC. 28				
Consensus—"Excellent picture, average puller."					"Morey will please in this one; diversified story."—M. P. News.				
GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26).....FEB. 8					Exhibitor Comment—"Such pictures would put industry out of business in a short time." "Average business."				
"Clean crook play that should give complete satisfaction."—M. P. News.					Consensus—"Fair picture with good drawing powers."				
GOLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18					HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4				
"Star's cleverness and much foolishness makes continued laugh."—M. P. News.					"A human little story that will please."—M. P. News.				
Exhibitor Comment—"A fine little picture and Viola got the most out of her role and an inebriate without overdoing or disgusting patrons. Rain both days of showing. Good business." "Extra good. The best Dana production ever played. One continued laugh. Average business."					Exhibitor Comment—"Pleasing feature. Story weak. Star carried it through." "Average to big business." "Dandy picture. Average business."				
Consensus—"Excellent picture, good puller."					Consensus—"Satisfactory picture, good puller."				
GOOD-BYE BILL (PARAMOUNT) MASON-TRUEX (DEC. 15) DEC. 21					I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16				
"Laugh at the Kaiser's expense; film padded some."—M. P. News.					"Walsh fans will like it but it contains no other appealing elements."—M. P. News.				
Exhibitor Comment—"Very 'poor' picture to poor business." "Worst ever. Patrons kicked about this one. Dodge it if you can." "Poorest Paramount picture we have seen." "About the worst yet." "Very good comedy drama."					Exhibitor Comment—"Big business." "Cleaned up. Broke our house records." "Good. Sub-titles great. Big business." "Fair picture. Other attractions outdrew it. This star has lost ground."				
Consensus—"Ordinary picture with fair drawing powers."					Consensus—"Good picture with strong drawing powers."				
GO WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29) FEB. 8									
"Situations are unreal but it's a Tom Moore production anyway."—M. P. News.									
Exhibitor Comment—"Big business. Star has had better stories but did very well with the material he had." "Goldwyn pictures are the best. All of them are bingers and all going to the front. Big business."									
Consensus—"Fine picture, big puller."									

And Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
(Six Parts)

"Has good possibilities in Gaby's name."—M. P. News.

Exhibitor Comment—"Very fine. Delightful." "Absolute clean-up."

Gaby went over big."

Consensus—"Excellent picture, tremendous puller."

IN FOR THIRTY DAYS (METRO) ALLISON (JAN. 27).....JAN. 25

"An obvious comedy, but one which gets the laughs."—M. P. News.

IN THE HOLLOW OF HER HAND (SELECT) BRADY (DEC. 29).....JAN. 11

"All things unite to make this Brady triumph."—M. P. News.

Exhibitor Comment—"Fine picture and drew well. It seems almost too good to be true that exhibitors carelessly on Select not making a piece of cheese, and they don't call them 'specials' or 'superfeatures' either."

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21

"Opinion may vary in regard to this as entertainment."—M. P. News.

I WANT TO FORGET (FOX) NESBIT (DEC. 15).....JAN. 4

"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News.

JANE GOES A-WOOLING (PARAMOUNT) MARTIN (JAN. 5) JAN. 18

"Care given in producing it but story is not unusual."—M. P. News.

Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones."

Consensus—"Fair picture, average puller."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14

"Human touches make this interesting."—M. P. News.

LADY'S NAME, A (SELECT) C. TALMADGE (DEC. 9).....DEC. 28

"Polite comedy of this popular star's type."—M. P. News.

Exhibitor Comment—"Pleased big." "Second run. Big business."

"Pleased everyone. Constance seems to enjoy her work so much that she gets as much fun out of a picture as her audience."

Consensus—"Fine picture, strong puller."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5).....OCT. 26

"Works up well in rugged outdoor atmosphere."—M. P. News.

Exhibitor Comment—"Splendid. Well produced. Continuity good, and pleased all to extra big business." "Good Western drama. Popular star. Popular author." "Big business seven days." "Good picture."

"Big business."

Consensus—"Excellent picture, big puller."

LIGHT, THE (FOX) THEDA BARA (JAN. 12).....JAN. 25

"Bara has best story in a good while; of vampire type."—M. P. News.

Exhibitor Comment—"Flu scare affecting business. Average to big."

LITTLE MISS HOOVER (PARAMOUNT) CLARK (DEC. 29) JAN. 4

"Miss Clark's charm in a pleasing setting."—M. P. News.

Exhibitor Comment—"Opened to extra big, then to average and closed big on seventh day." "Average business seven days."

"Opened big business, closed average."

Consensus—"Fair picture with good drawing powers."

LITTLE ORPHANT ANNIE (PIONEER) COLEMAN MOORE (DEC. 22) (Six Parts).....DEC. 21

"They don't make them more touching than this one."—M. P. News.

LITTLE WOMEN (W. A. BRADY-PARAMOUNT) JAN. 5.....NOV. 23

"This attraction will appeal chiefly to the literary element."—M. P. News.

Exhibitor Comment—"Good production, but no 'Special.' Average business." "Great. Want more like it. Big business."

Consensus—"Fine picture, good puller."

LOVE IN A HURRY (WORLD) BLACKWELL (JAN. 13).....JAN. 11

"Nice romance against background of sane spy drama."—M. P. News.

Exhibitor Comment—"Got by and that's all."

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30).....DEC. 21

"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEY (DEC. 1).....DEC. 7

"Characters fail to win sympathy but production work is good."—M. P. News.

MANDARIN'S GOLD (WORLD) KITTY GORDON (FEB. 10).....FEB. 8

"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21

"Another Stone picture presenting appealing story."—M. P. News.

Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu.'"

Consensus—"Good picture with average drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14

"Here's a spy subject that should deliver goods."—M. P. News.

Exhibitor Comment—"Pleasing picture." "Pleased immensely."

"Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business." "Pleasant picture to watch."

Consensus—"Fine picture with good drawing powers."

MIDNIGHT STAGE, THE (PATHE) KEENAN (JAN. 12).....JAN. 11

"Powerful Western with Keenan in dual role."—M. P. News.

Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business."

Consensus—"Excellent picture, strong puller."

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC. 1) NOV. 23

"Diando's little star wanders through five reels of film."—M. P. News.

Exhibitor Comment—"Subject very good for children."

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25).....NOV. 9

"Star upholds tradition by making another good one."—M. P. News.

Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business." "Entertaining picture. Clean. Nice picture. Average business." "Average business." "Big business three days." "Extra big business." "A very clever production and worthy of the little star."

Consensus—"Fine picture with big drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25).....NOV. 30

"Lacks heart appeal although plot action is steady."—M. P. News.

Exhibitor Comment—"Fair picture. Average business."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27) DEC. 7

"One for the imagination with lots of real entertainment."—M. P. News.

Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels."

Consensus—"Good picture with good drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15).....DEC. 7

"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

Exhibitor Comment—"Very good picture." "Big business."

Consensus—"Fine picture. Big puller."

NATURE GIRL, THE (BLUEBIRD) MESERAU (JAN. 6).....JAN. 4

"Above the average—exterior delight to the eye."—M. P. News.

Exhibitor Comment—"Average business."

OH, JOHNNY (GOLDWYN) BENNISON (JAN. 19).....FEB. 1

"Comedy of contrasts marks Louis Bennison's screen debut."—M. P. News.

Exhibitor Comment—"New star made impression. Big business."

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29) DEC. 21

(Six Parts)

"Starts and ends in fight with many punches between."—M. P. News.

OUT OF THE SHADOW (PARAMOUNT) FREDERICK (JAN. 5).....JAN. 25

"Star strikes good one after several months."—M. P. News.

Exhibitor Comment—"Very fair production. Better than the last two she has had."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14

"Star blends the tear and the smile delightfully."—M. P. News.

Exhibitor Comment—"A good picture but not star's best." "Madge Kennedy's best." "Good. Pleased." "A genuine photoplay treat."

"Fine picture." "A winner. Madge Kennedy very popular. Excellent. Booked for three days and held over one day." "Splendid picture that any place bothered with local censorship should see."

Consensus—"Excellent picture with fine drawing powers."

POOR RICH MAN (METRO) BUSHMAN-BAYNE (DEC. 28).....JAN. 4

"Two stars in a rather sluggish comedy-drama."—M. P. News.

Exhibitor Comment—"Pleased. Average business first day, extra big Saturday." "Average picture. Stars help to put it over. Extra big, average to big in three days." "The best made by these people for ages. Pleased everyone."

Consensus—"Fine picture. Big puller."

Consensus—"Satisfactory picture, good puller."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22).....DEC. 14

(Six Parts)

"Sex play considered remarkable by interviewer."—M. P. News.

QUICKSAND (PARAMOUNT) DORO DALTON (DEC. 22).....DEC. 28

"Reviewer thinks picture was wrecked at the start."—M. P. News.

Exhibitor Comment—"Fair picture." "Fairly good dramatic story, held its interest and apparently satisfied." "Average business."

"Everyone pleased with it. Personally I didn't think trouble all through this picture would be liked, but I was wrong. Acting excellent. Photography also very good." "Everybody liked star and picture. Wonderful directing."

Consensus—"Satisfactory picture, good puller."

RACING STRAIN, THE (GOLDWYN) MAE MARSH (DEC. 22).....

Exhibitor Comment—"Got by but not as good as her usual features."

"Good clean picture. Average business." "Fair picture. Poor business." "Mae Marsh does not draw here." "Flue' scare, poor business."

"Big business." "Extra good attraction. Star and Goldwyn's great. Extra big business."

Consensus—"Fine picture, good puller."

RESTLESS SOULS (TRIANGLE) ALMA RUBENS (FEB. 2).....FEB. 1

(Six Parts)

"Skillful handling makes delicate subject very good picture."—M. P. News.

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) DEC. 21

"Moral question raised in story that looks worthy."—M. P. News.

Exhibitor Comment—"Big business." "Very good. Big business."

"Fairly good. Would have been better without war stuff." "Average business." "This is type of picture the public wants this star in. Well made picture. Business good." "Excellent picture and star at her best. Clara has been mis-cast lately and it is a pleasure to see her in something exactly suited to her talents and beauty. Extra big to good business."

Consensus—"Good production with strong drawing powers."

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIFFITH'S (JAN. 26).....FEB. 8

"New Griffith picture seems a sure-fire winner."—M. P. News.

ROPE (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4

(Six Parts)

"Star should please everybody in this production."—M. P. News.

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1

"Latest Montagu Love picture shows excellent team work."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28

"Love story made sustaining by skillful handling."—M. P. News.

Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."

Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12).....JAN. 25

"Plenty of action but not the happy type for star."—M. P. News.

Exhibitor Comment—"Story punk. Awful." "Rotten picture. Poor business." "Lila Lee gaining. Fair story."

Consensus—"Ordinary picture, poor puller."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16).....NOV. 16

"Light romantic drama with lots of entertainment."—M. P. News.

Exhibitor Comment—"Average business." "Average." "Big business."

Consensus—"Fair picture with average drawing powers."

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9

(Six Parts)

"This story is not suited to Bara's style."—M. P. News.

Exhibitor Comment—"Good picture. Average business. Big on Saturday." "Average business three days" "Very poor but Bara packed them for two days." "Poor offering. Drew well, but Sennett comedy saved the day." "Theda is slipping."

Consensus—"Fair picture with good drawing powers."

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2).....NOV. 16

"Subject is not up to star's mark but should please generally."—M. P. News.

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1).....DEC. 14

"Roy Stewart returns and scores again."—M. P. News.

Exhibitor Comment—"Average business."

Gives You All Data on the Pictures

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
SILVER KING, THE (PARA-ARTC.)	FAVERSHAM	(JAN. 12)	JAN. 18	"Melodrama that offers much chance for criticism."—M. P. News. Exhibitor Comment—"This is a very good picture but a very poor drawing card."	VIRTUOUS WIVES (FIRST NATIONAL)	STEWART	(JAN. 5)	JAN. 11	"Lavish production marks star's return to screen."—M. P. News. Exhibitor Comment—"First class in every respect. Wonderful cast. Highly complimented on this one." "Extra big to highly pleased audiences." "Extra big business."
SPENDER, THE (METRO)	BERT LYTELL	(JAN. 6)	JAN. 4	"Excellent comedy backed by wholesome philosophy."—M. P. News.	WAY OF A MAN WITH A MAID, THE (PARA)	WASHBURN	(DEC. 29)	JAN. 11	"Good example of the 'better story' we hear about."—M. P. News. Exhibitor Comment—"Only fair." "Much better than Bryant Washburn's first Paramount picture from the standpoint of our clientele. Good story. Well acted. Good cast." "Highly entertaining. Clean and well done." "Big business." "Poor business." "Well liked. The kind they want."
SPORTING LIFE (TOURNEUR-ARTCRAFT)		(DEC. 1)	SEPT. 28	(Seven Parts) "A powerful film classic with all tense dramatic elements."—M. P. News. Exhibitor Comment—"Very satisfactory." "Poor business." "Good." "Old time obvious melodrama; did fair business." "Going big and pleases." "Good drawing card and a safe picture in point of pleasing." "Picture full of action and pleased patrons, particularly those who enjoy the great out-doors."	SQUAW MAN, THE (ARTCRAFT)	DEXTER	(DEC. 15)	NOV. 16	(Six Parts) "This should please and also draw very well."—M. P. News. Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-around pictures we have ever played." "Average business." "Big business, conditions considered."
STRANGE WOMAN, THE (FOX)	BROCKWELL	(DEC. 8)	OCT. 12	(Six Parts) "A lengthy discussion on Free Love versus Marriage."—M. P. News. Exhibitor Comment—"No pulling power, but best Brockwell picture for many months." "The best thing Brockwell has ever done. Big business." "Great. Packed them. Star is wonderful in this. Everybody liked it." "Big to average business." "Snow storm. Average business." "Just a fair story, although we are glad to see Brockwell dressed up." "Good show. Gladys Brockwell coming fast and if she continues to show pictures like this she will be a topnotcher." "Brockwell's best. Good picture. Pleased."	WHEN A MAN RIDES ALONE (AMERICAN)	RUSSELL	(JAN. 19)	JAN. 11	Consensus—"Satisfactory picture with good drawing powers."
STRING BEANS (PARAMOUNT)	RAY	(DEC. 22)	DEC. 21	Consensus—"Fine production with good drawing powers."	WHO CARES (SELECT)	CONSTANCE TALMADGE	(JAN. 19)	JAN. 25	Consensus—"Fair picture with average drawing powers."
SYLVIA ON A SPREE (METRO)	WEHLEN	(DEC. 16)	DEC. 28	Consensus—"Fine picture with good drawing powers."	WHO WILL MARRY ME? (BLUEBIRD)	MYERS	(JAN. 27)	FEB. 8	Consensus—"Fair picture with average drawing powers."
TESTING OF MILDRED VANE (METRO)	ALLISON	(DEC. 2)	DEC. 14	Consensus—"Fine picture with good drawing powers."	WHY GERMANY MUST PAY (SCREEN CLASSICS)		(JAN. 19)	JAN. 25	Consensus—"Fair picture with average drawing powers."
TODD OF THE TIMES (PATHE)	KEENAN	(FEB. 9)	FEB. 1	Consensus—"Good picture with good drawing powers."	WHY I WOULD NOT MARRY (FOX)		NOV. 24	DEC. 14	Consensus—"Fair picture with average drawing powers."
TONGUES OF FLAME (BLUEBIRD)	WALCAMP	(DEC. 2)	NOV. 16	Consensus—"Good picture with good drawing powers."	WIFE OR COUNTRY (TRIANGLE)	MESTAYER	(DEC. 29)	JAN. 11	Consensus—"Fair picture with average drawing powers."
TOO FAT TO FIGHT (GOLDWYN)	McINTYRE	(DEC. 15)	DEC. 14	Consensus—"Good picture with good drawing powers."	WILDCAT OF PARIS (UNIV.)	PRISCILLA DEAN	(DEC. 30)	NOV. 30	Consensus—"Fair picture with average drawing powers."
TOO MANY MILLIONS (PARAMOUNT)	REID	(DEC. 8)	NOV. 16	Consensus—"Good picture with good drawing powers."	WILD HONEY (DE LUXE)	DORIS KENYON	(DEC. 22)	DEC. 21	Consensus—"Fair picture with average drawing powers."
TWO GUN BETTY (HODKINSON)	BARRISCALE	(DEC. 16)	DEC. 14	Consensus—"Good picture with good drawing powers."	WIVES AND OTHER WIVES (AM.)	MINTER	(DEC. 15)	DEC. 14	Consensus—"Fair picture with average drawing powers."
UNDER THE GREENWOOD TREE (ARTCRAFT)	FERGUSON	(DEC. 1)	NOV. 16	Consensus—"Good picture with good drawing powers."	WOMAN, WOMAN (FOX)	EVELYN NESBIT	(JAN. 26)	FEB. 8	Consensus—"Fair picture with average drawing powers."
UNDER THE TOP (ARTCRAFT)	FRED STONE	(JAN. 12)	JAN. 18	Consensus—"Good picture with good drawing powers."	WOMEN'S WEAPONS (PARAMOUNT)	CLAYTON	(NOV. 25)	NOV. 16	Consensus—"Fair picture with average drawing powers."
VAGABOND OF FRANCE, A (PATHE)	KRAUSS	(JAN. 26)	JAN. 18	Consensus—"Good picture with good drawing powers."	YOUR FIGHTING NAVY (EDUCATIONAL)		(NOV. 25)	SEPT. 21	Consensus—"Fair picture with average drawing powers."
VANITY POOL, THE (UNIVERSAL)	MAC LAREN	(DEC. 2)	NOV. 9	Consensus—"Good picture with good drawing powers."	ZERO HOUR, THE (WORLD)	ELVIDGE	(DEC. 23)	DEC. 14	Consensus—"Fair picture with average drawing powers."
VENUS IN THE EAST (PARAMOUNT)	WASHBURN	(JAN. 26)	JAN. 8	Consensus—"Good picture with good drawing powers."					

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Marriages Are Made" (Fox)—"Picture pleased. Average business."
 "Kultur" (Fox)—"Fine picture. Broke all previous records."
 "The Blue Bird" (Paramount Special)—"Beautiful production. High class audience. Movie fans don't want this kind of picture."
 "Bonds of Honor" (Mutual)—"A dandy picture. Very gripping. Best double exposure ever produced. All pleased."
 "Uncle Tom's Cabin" (Paramount)—"S. R. O. for three hours. One-hour shows. Seating capacity 500 in a town of 3,200. How's that? Pleased."
 "The Vamp" (Paramount)—"Very pleasing picture."
 "The Hired Man" (Paramount)—"Repeat date to average business, but there was little left to the print I received."
 "Friend Husband" (Goldwyn)—"Very good comedy. Excellent. Kennedy getting very popular."
 "Bound in Morocco" (Artercraft)—"Great. One of his best."
 "Law of the North" (Paramount)—"Very good. Ray different."
 "Bonnie Annie Laurie" (Fox)—"Good. Pleased everybody."
 "Selfish Yates" (Artercraft)—"Better than the average Hart picture."
 "His Birthright" (Mutual)—"Above the average. Star not so popular here as he would be entitled to; however, a few more such pictures will change the attitude."
 "Little Miss Optimist" (Paramount)—"Nothing to it. No acting. No plot."
 "Song of Songs" (Artercraft)—"Good plot. Strong drama, well acted and staged, makes this a splendid production."
 "Heart of the Sunset" (Goldwyn)—"Not up to standard of other Rex Beach pictures."
 "Carmen of the Klondike" (Selexart)—"Did not draw as well as expected. A great picture, but too much action and too fast and furious."
 "Up the Road with Sallie" (Select)—"A picture your audience will rave over. Give us more like this. Broke all previous Saturday records."
 "Lawless Love" (Fox)—"Poor picture to good business. Star liked."
 "Sauce for the Goose" (Select)—"Very good. Constance a comer."

"Flashbacks" on Earlier Releases

Individual Opinions on Earlier Releases Received During the Past Week

"The Strong Way" (World)—"Average. Same old story."
 "Viviette" (Paramount)—"Pleasing. Have had better Martin pictures."
 "In Pursuit of Polly" (Paramount)—"Best Burke picture yet. Star very popular."
 "Raffles" (State Rights)—"Good picture. Fair satisfaction."
 "Long Chance" (Bluebird)—"Average business."
 "Mysterious Client" (Pathe)—"Average business for two days."
 "Mrs. Leffingwell's Boots" (Select)—"Very fair picture."
 "Poor Rich Man" (Metro)—"Very pleasing. Extra big business."
 "Patriotism" (Hodkinson)—"Average business."
 "Mrs. Leffingwell's Boots" (Select)—"A real enteratiner."
 "House of Glass" (Select)—"Good. Pleased."
 "Shoulder Arms" (First National)—"Knockout. Great."
 "Sauce for the Goose" (Select)—"Big business."
 "The Rainbow Trail" (Fox)—"Average business."
 "Her Only Way" (Select)—"Extra big business."
 "Shirley Kaye" (Select)—"Average business on repeat."
 "The Woman and the Law" (Fox)—"I want one as good every night."
 "Hidden Fires" (Goldwyn)—"Picture liked but Marsh will never draw business."
 "Laughing Bill Hyde" (Goldwyn)—"Excellent story well done. An exceptional offering that will please once they are in the house."
 "Burglar for a Night" (Hodkinson)—"Average business."
 "House of Glass" (Select)—"Big business."
 "The Source" (Paramount)—"Splendid picture. Big business."
 "Girl from Bohemia" (Pathe)—"Pleased fair. Good draw."
 "Silent Master" (Select)—"Good, but old. Big business."
 "Sauce for the Goose" (Select)—"Extra big business."
 "Vanity Pool" (Universal)—"Big to average business."
 "The One Woman" (Select)—"Average business."
 "Hugon, the Mighty" (Universal)—"Average to poor business."
 "Her Only Way" (Select)—"Big to average business."
 "The King of Diamonds" (Vitagraph)—"Only fair. Extra big to big business."
 "The Great Love" (Arctcraft)—"Advanced prices. Pleased well."
 "The Turn of a Card" (Hodkinson)—"Fine. Pleased."
 "Talk of the Town" (Universal)—"Big business."
 "Till I Come Back to You" (Paramount)—"Great. Pleased all."
 "Racing Strain" (Goldwyn)—"Picture pleased."
 "Mrs. Leffingwell's Boots" (Select)—"Big business."
 "Society Sensation" (Universal)—"Poor business two days."
 "Safety Curtain" (Select)—"Big business three days."
 "Mrs. Leffingwell's Boots" (Select)—"Average business two days."
 "Come Through" (Jewel)—"Very good picture."
 "Johanna Enlists" (Arctcraft)—"One of Mary's best. Good business three days and will repeat."
 "Till I Come Back to You" (Arctcraft)—"Average business."
 "Italy's Flaming Front" (First National)—"The best war picture to date. Good business at advanced prices."
 "That Devil Batiste" (Bluebird)—"Great feature."
 "The Girl from Bohemia" (Pathe)—"Mrs. Castle well liked. Big business."
 "Sauce for the Goose" (Select)—"Very good little picture. Pleased all and will advance the star in popularity. Business good."
 "Society Sensation" (Universal)—"Good light program picture."
 "Treat 'em Rough" (Fox)—"Best yet. Extra big business."
 "On the Jump" (Fox)—"Big business three days."
 "Launching Bill Hyde" (Goldwyn)—"Will Rogers a sure comer. Great."
 "Riders of the Purple Sage" (Fox)—"Return engagement to extra big business."
 "The Sheriff" (Paramount)—"Not 'Fatty's best at that; business bigger than ever."
 "Such a Little Pirate" (Paramount)—"Treasure Island up to date. Splendidly done."
 "Money Isn't Everything" (Pathe)—"Average business."
 "A Great Adventure" (Pathe)—"Average program offering to poor business."
 "The Great Love" (Arctcraft)—"Wonderful picture but rather disappointing. Acting excellent but very poor print."
 "Queen of Hearts" (Fox)—"Good mystery story."
 "Go West, Young Man" (Goldwyn)—"Good comedy Western."
 "Yellow Ticket" (Pathe)—"A sad disappointment."
 "Little Sister of Everybody" (Pathe)—"Poor business."
 "Hobbs in a Hurry" (Pathe-American)—"Big to average business."
 "Devil's Double" (Hart Re-issue)—"Average business."
 "Out of Night" (Sherr)—"Very ordinary. Poor direction."
 "Mating of Marcella" (Paramount)—"Very pleasing."
 "Revelation" (Metro)—"Great. Wonderful. Everybody pleased. Extra big business."
 "Claws of the Hun" (Paramount)—"Splendid. Good satisfaction."
 "The Golden Fetter" (Paramount-Reid)—"Good picture. Star pleasing. Film in good condition. Poor business, though, as people are afraid of the 'Flu.'"
 "Romance of Tarzan" (First National)—"Big for one week. This is going to be a better bet than 'Tarzan of the Apes.'"
 "Money Isn't Everything" (Pathe-American)—"On an average with the Fisher pictures."
 "Italy's Flaming Front" (First National)—"A wonderful picture. Turned them away for two days."
 "The Reason Why" (Select)—"A very good picture. Have seen better of Clara Kimball Young. Did a good business for two days."
 "Friend Husband" (Goldwyn)—"A fine picture on a standard with Goldwyn. Did capacity business."
 "Passing of the Third Floor Back" (First National)—"Very good picture. Book it and play it big."
 "Her Man" (Pathe)—"Would advise exhibitors to lay off this picture."
 "Love's Law" (Mutual)—"Poor business."
 "Diplomatic Mission" (Vitagraph)—"Average business."
 "The Racing Strain" (Goldwyn-Marsh)—"Star seems quite at ease and the picture pleased at each performance."
 "Heart of the Wilds" (Paramount)—"Star popular but patrons disappointed in seeing her in roles like this. Picture good."
 "Turn of the Wheel" (Goldwyn-Farrar)—"Splendid admixture of modern society and melodrama that seemed to please without evoking any great outbursts. Average business."
 "Private Peat" (Paramount)—"Public well fed up on war plays, and while this is a god picture it kept many of the regular patrons away because

of its nature. Business fair."
 "Come Through" (Jewel)—"Pleased everyone."
 "House of Glass" (Select)—"Fine picture. Up to standard."
 "Let's Get a Divorce" (Arctcraft)—"Stuff like this will not go over. No punch. Poor climax."
 "The Other Woman" (Pathe)—"Old stuff worked over. Cast did exceptionally well with what they had to do with."
 "Hired Man" (Paramount)—"Ray is a favorite here. His work is very good at all times. Natural and careful not to overdo."
 "Sauce for the Goose" (Select)—"Constance Talmadge's best. Her support could be strengthened, however."
 "Hell's End" (Triangle)—"Melodramatic Western of the ordinary type. Desmond tries too hard. Overdoes everything."
 "Gentlemen's Agreement" (Vitagraph)—"Unnatural situations and therefore unreal. Stars good."
 "Mystic Faces" (Triangle)—"Chinese stuff. Hard to satisfy with this type. Lots of good comedy lost through direction."
 "Seven Swans" (Paramount)—"Great kid story. Elaborate staging. Splendid direction."
 "Innocent" (Pathe)—"Print very poor. Story very good. Deep mystery stuff of unusual merit."
 "Flare Up Sal" (Paramount)—"If your people like Westerns this will go over big."
 "The Burden of Proof" (Select)—"Miss Davies cannot be classed as a real star as yet. Her work in this was coarse. Story good but poorly acted."
 "To the Highest Bidder" (Vitagraph)—"Very interesting and well done but too unreal to hold."
 "Mothers of Liberty" (State Rights)—"Very good offering and well done, but stories of this class ought to be carried out to a better finish."
 "Madame Spinx" (Triangle)—"Underworld story of mystery and love that will hold the attention."
 "Border Wireless" (Arctcraft)—"Big business."
 "The Kingdom of Youth" (Goldwyn)—"Entertaining and pleasing. Went over big. Growing daily."
 "In the Balance" (Vitagraph)—"Very good picture. Film in fair condition. Pleased our patrons."
 "The Caillaux Case" (Fox)—"Some picture. Big business. Did not draw here, as there is lots of 'Flu' yet."
 "America's Answer" (World)—"Great. Strong opposition. Fair business."
 "Reggie Mixes In" (Re-issue)—"Average business."
 "America's Answer" (World)—"Big business first day. Poor two following days. Stay away from propaganda pictures now."
 "Shifting Sands" (Arctcraft)—"Average business."
 "The Public Defender" (State Rights-Frank Keenan)—"First run. Poor business Friday and Saturday."
 "Tarzan of the Apes" (Fox)—"Picture in bad shape and generally displeased all on account of abrupt ending. Not complete. Even those who had read the book went out grumbling."
 "When a Woman Sins" (Fox)—"Great. Splendid picture for this star, and all her followers pronounced it her best to date."
 "The Rainbow Trail" (Fox)—"Extra big in large down town house."
 "Truthful Tulliver" (Re-issue)—"William S. Hart in good story to big business."
 "Cupid by Proxy" (Pathe)—"Good, but Kid pictures get us no business."
 "Cleopatra" (Fox)—"This is a wonderful picture with Theda Bara and broke my house record. Also cleaned up second day."
 "Burglar for a Night" (Paralta)—"Poor business."
 "Money Isn't Everything" (Pathe)—"Average business."
 "Out of a Clear Sky" (Paramount)—"Very poor story to average business."
 "We Can't Have Everything" (First National)—"Good picture but lacked drawing power."
 "Heart of the Wild" (Arctcraft)—"Poor picture. Average business."
 "How Could You, Jean?" (Arctcraft)—"Very satisfactory. Big business."
 "Sandy" (Paramount)—"Good picture. Average business."
 "Romance of Tarzan" (First National)—"Extra big one week."
 "Private Peat" (Paramount)—"A picture that should be relegated to the stock room. Poor business three days."
 "Come On In" (Paramount)—"Good comedy drama of training camps. Average business."
 "The Reason Why" (Select)—"Average business."
 "Two Gun Man" and "The Bargain" (Hart Re-issues)—"No more re-issue pictures for me."
 "Treat 'Em Rough" (Fox)—"Average Mix picture."
 "Doctor and the Woman" (Universal)—"Good picture. Average business."
 "Up the Road with Sally" (Select)—"Splendid picture. Average business."
 "Riders of the Purple Sage" (Fox)—"One of the best western pictures ever screened in my house. All patrons raved over it. Farnum at his best."
 "Out of a Clear Sky" (Paramount)—"Very good. Clark coming back."
 "The Law of the North" (Paramount)—"Chas. Ray did excellent work in this production, only he is somewhat out of place in type of pictures such as this."
 "Woman of Impulse" (Paramount)—"Not a wonder, only fair old time picture."
 "To Hell with the Kaiser" (Metro)—"Repeat date. A No. 1 picture. People liked to tear the house down showing picture."
 "Grain of Dust" (State Rights)—"Good picture. Second time played. Big business."
 "The Spoilers" (State Rights)—"Big business; played here before."
 "Lust of the Ages" (State Rights)—"Fine drawing power. Good picture. Second time played here."
 "America's Answer" (World)—"Good picture. Film in fine condition. Second Government picture. My patrons did not take to it like the first one. My first show after being closed for three months."
 "Miss Jackie of the Army" (Mutual)—"Just a fair picture. A little punch in the last reel that helped out. Film came to me in poor condition. Some of my patrons liked it."
 "Bonnie Annie Laurie" (Fox)—"Good program picture to good business."
 "The Girl of Today" (Vitagraph)—"Good picture to good business. Good cast and settings."
 "Battling Jane" (Paramount)—"Average to poor business."
 "Over the Top" (Vitagraph)—"Repeat. Poor to average business."
 "The Rainbow Trail" (Fox)—"Broke all records. Took entire night police force to handle crowds."

Newest Productions Reviewed in Advance

Four Outing-Chester Subjects

(Continued from page 1061)

"Ballahooing on the Anarika," a picture taken in British Guiana, South America, showing how the famous iron-wood trees of this region are cut and hauled to the point of transportation. We are taken up the Essiquibo River to Wismar, thence across the Potaro River past the river port of Tumatumari and Cobi-kitnerk Falls and into Anarika Creek—following the progress of the huge logs of iron-wood. The primitive methods of cutting and hauling these trees are also shown. This offering is most interesting as well as instructive.

The cameraman paid a visit to Camp Wohelo, on the shores of Lake Sebago, Maine, where under the auspices of the late Dr. Luther H. Gulick, whose wife founded the Camp Fire Girls of America, a large number of girls were placed under an intensive training in outdoor work and recreation. The picture shows the life at Camp Wohelo during the summer months. It is titled, "Maids, More Maids and Mermaids."

These subjects were produced by C. L. Chester in co-operation with *Outing Magazine*. Katherine Hilliker, who edited and titled the series, is deserving a lot of credit for the snappy titles, supplementing the photographic work. These subjects should be seen by all America.

"Shadows of Suspicion"

(Screen Classics—Six Reels)

"SHADOWS OF SUSPICION," featuring the late Harold Lockwood, is a spy story laid in an English country-side setting. The star is seen as a Britisher whom people suspect of being a slacker, but who is in reality working for the Government Secret Service. The picture opens up well and contains some fine romantic scenes which Lockwood knew how to do so delightfully and in which he is well aided by Naomi Childers. The settings of this opening portion of the film are beautiful and have been photographed with the same excellence that marked all the Lockwood pictures. During this early portion of the picture the star also introduces some fine comedy, while the director, Edwin Carewe, achieved a realistic and startling effect of an air raid through the employment of double exposures and the use of miniatures.

Indeed "Shadows of Suspicion" has as auspicious a beginning as any picture producer could hope for, but regrettably this merit of the first reels fails to extend throughout the duration of the six. The producers endeavored to conclude the picture without the services of the star. A double was employed and he is played with his back to the camera, which is unnatural and noticeably so. Furthermore, the producers have here run wild with the spy stuff. It takes on humorous proportions.

In other words the main trouble with "Shadows of Suspicion" is that it is two halves of a whole played in different keys. Any intelligent audience is going to notice and ponder over this and as a result the interest will falter.—*Peter Milne.*

"THE ECHO OF YOUTH"

(Abramson-Graphic—Three Star Players)

IVAN ABRAMSON seldom deviates from the shortest distance between two points in dealing with the sex problem on the screen. He is one of the few producers who has held tenaciously to the one general subject in depicting his idea of dramatic exposition and entertainment in pantomime.

In his latest work, "The Echo of Youth," written and directed by him for Graphic Film Corporation, he has ultimately righted

all the indiscretions of his mental creations, but not before his characters have elicited suppressed giggles from the audience when deep feeling should have been in order. He has taken a judge of the Supreme Court as his central male character and as the sub-titles tell us, an adventurous woman as the central feminine character. Around these he has builded one indiscretion after another resulting in a son and daughter having the same father but different and distinct mothers. That is, this is the impression an audience gets until the climax creates as the central figure of interest, the comedian of the play, who in a most dramatic fashion, confesses that he is the father of the boy.

From the foregoing you will gain that the boy and girl fall in love before these facts are made known. They do, and Pearl Shepard, who portrays the role of the girl tries so hard to go crazy over the revelation that she inadvertently affords the best comedy situation of the play. Jack McLean, who has the role of the boy, is deserving of special mention at this time, for some of the best bits of juvenile acting he has ever done.

The first half hour of the picture's time on the screen brings to light some excellent drama, well conceived, well produced and well photographed. Throughout the production there is revealed excellent photographic work and the lighting could not have been better utilized. The final reels of the six that include this enactment, are the ones of doubtful merit as clean drama. But since at this time some of the biggest successes on the speaking stage on and near Broadway are turning 'em away nightly because they reveal just such situations as Ivan Abramson has incorporated in his "The Echo of Youth," it would be unjust presumption on the part of the writer, to prophesy anything but successful engagements for Mr. Abramson's latest photodramatic work.

Charles Richman, Leah Baird and Pearl Shepard are featured on the program. Mr. Richman is justly entitled to the position Marie Shotwell, who is seen in a society matron's part and as the wife of the judge, is entitled to one of the other two featured positions. Peggy Shanor, although not casted prominently, demonstrates that she merits prominence. William Bechtel is seen to fine advantage in a comedy-character role. The illustrations accompanying many of the sub-titles are clever.—*Joseph L. Kelley.*

Spanuth's Vod-a-vil Movies

(One-Reel Series)

FOR the past year throughout the Middle West, H. A. Spanuth has been releasing a series of one-reel pictures showing various vaudeville acts. These he is now offering to the market at large. These reels should prove a novelty in any house. In the smaller ones, where vaudeville is a rarity, they should find a ready audience, while in the larger ones where a fitting musical accompaniment is furnished, they will take on additional interest.

The first release contains the following acts: Alber's Polar Bears, Tetsuwari Japs (acrobats), La Zelle Sisters (dancers), animal circus, and dance by cabaret girls. The second shows trapeze performers, ice skaters, trick bicyclists, Egyptian dancer, trained seals and Indian club jugglers.

The acts are interesting, particularly those that bring out the physical dexterity of the performers.

Mr. Spanuth has a number of these reels already manufactured and ready for distribution here in the East.—*Peter Milne.*

Mutt and Jeff Comedies

(Fox—One Reel Each)

IF any exhibitor still needs to be convinced of the value of the Mutt and Jeff cartoon comedies, "The Lion Tamer" is the reel to turn the trick. Mutt goes to dress in a lion skin to play the part of the beast in a lion-taming act, while Jeff is to crack the whip and put him through the paces. Before Mutt returns a real lion comes up to Jeff and when the little fellow believes him his partner in comedy there is naturally a lot of ridiculous, funny complications and action as a result. The technique of these cartoons cannot be praised too highly, while the plots contrived by the artist are just the things.—*Peter Milne.*

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by personal representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building

Los Angeles, Cal.

Advance Information on Coming Releases

All forthcoming film, including features and short subjects from all the regular and independent producers, are conveniently arranged for accurate rapid service to exhibitors. All film issued for period preceding February 9 are noted in pages immediately following.

BLUEBIRD PHOTOPLAYS

(See Universal Exchanges)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchanges)

Feb. 10—Salvation Sue	1
Feb. 17—Four of a Kind	1
Feb. 24—Welcome Home	1

EXHIBITORS MUTUAL EXCHANGES

Feb. 9—Diana of the Green Van (Alma Rubens)	5
Feb. 16—Shadows (Sessue Hayakawa)	5
Feb. 23—What Every Woman Wants (All Star Cast)	5

FAMOUS PLAYERS—LASKY EXCHANGES

PARAMOUNT

Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark)	5
Feb. 9—Two Brides (Lina Cavalieri)	5
Feb. 9—The Sheriff's Son (Charles Ray)	5
Feb. 16—Boots (Dorothy Gish)	5
Feb. 16—You Never Saw Such a Girl (Vivian Martin)	5
Feb. 23—Maggie Pepper (Ethel Clayton)	5
Feb. 23—Pain in Full (Pauline Frederick)	5
Feb. 23—The Winning Girl (Shirley Mason)	5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—False Faces (Henry B. Walthall)	5
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SUCCESS SERIES (Re-issues)

Feb. 9—Belladonna (Pauline Frederick)	5
Feb. 16—Puddin' Head Wilson (Special Cast)	5
Feb. 23—Are You a Mason? (John Barrymore)	5

ARBUCKLE COMEDIES

Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle)	2
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SENNETT COMEDIES

Feb. 9—Rip and Stitch—Sailors	2
Feb. 23—West Lynne with Variations	2

BRAY PICTOGRAPHS

Feb. 9—War Brides	1
Feb. 16—Hand Grenades	1
Feb. 23—A Kid Railroad	1

BURTON HOLMES TRAVEL PICTURES

Feb. 9—St. Dunstan's Happy Blind	1
Feb. 16—War Women of England	1
Feb. 23—London Plays Ball	1

FOX FILM EXCHANGES

STANDARD PICTURES

Feb. 9—The Man Hunter (William Farnum)	5
Feb. 23—The Siren's Song (Theda Bara)	5

VICTORY PICTURES

Feb. 16—Hell Roarin' Reform (Tom Mix)	5
Mch. 2—The Forbidden Room (Gladys Brockwell)	5
Mch. 16—Never Say Quit (George Walsh)	5

EXCEL PICTURES

Feb. 9—The Love Auction (Virginia Pearson)	5
Feb. 23—Smiles (Jane and Katherine Lee)	5

THE GREAT NINE (Re-issues)

Feb. 9—The Soul of Broadway (Valeska Suratt)	5
Feb. 16—The Darling of Paris (Theda Bara)	5
Feb. 23—Hoodman Blind (William Farnum)	5

SUNSHINE AND TOM MIX COMEDIES

Feb. 9—A Roman Cowboy (Tom Mix)	2
Feb. 23—Money Talks	2
Mch. 9—Six-Cylinder Love (Tom Mix)	2
Mch. 23—His Musical Sneeze	2
Apr. 6—A Soft Tenderfoot (Tom Mix)	2
Apr. 20—The House of Terrible Scandal	2

MUTT AND JEFF CARTOONS

Feb. 9—The Bearded Lady	1
Feb. 16—Five Thousand Miles on a Gallon of Gas	1

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News	1
Fridays—Gaumont Graphic	1

GOLDWYN EXCHANGES

SPECIALS

Mch. 2—The Border Legion (Blanche Bates-Hobart Bosworth)	6
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STAR SERIES

Feb. 16—Sis Hopkins (Mabel Normand)	5
Feb. 23—The Woman on the Index (Pauline Frederick)	5
Mar. 9—The Brand (Rex Beach Cast)	7

BENNISON SERIES

Mch. 9—Speedy Meade (Louis Bennison)	5
Mch. 23—High Pockets (Louis Bennison)	5

CAPITOL COMEDIES

Feb. 9—Have Another ("Smiling Bill" Parsons)	2
Feb. 23—A Master of Music ("Smiling Bill" Parsons)	2

GO-GET-'EM POTTS SERIES

Mch. 9—The New Breakfast Food ()	2
Mch. 23—The Potum of Swat ()	2
Apr. 6—The Midnight Alarm ()	2

FORD EDUCATIONAL WEEKLY

Feb. 10—Canada's Mountain of Tears	1
Feb. 17—Where "The Spirit that Won" was Born	1
Feb. 24—Rough Stuff	1

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

METRO EXCHANGES

Feb. 10—As the Sun Went Down (Edith Storey)	5
Feb. 17—Johnny on the Spot (Hale Hamilton)	5
Feb. 24—Peggy Does Her Darndest (May Allison)	5

NAZIMOVA PRODUCTIONS

—Out of the Fog (Nazimova).....7

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

PATHE EXCHANGES

Feb. 9—Todd of the Times (Frank Keenan)	5
Feb. 23—The Old Maid's Baby (Baby Marie Osborne)	5
Mar. 2—Common Clay (Fannie Ward-Astra)	7

W. W. HODKINSON CORPORATION

Feb. 10.—Come Again Smith (J. Warren Kerrigan)	5
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MADE IN AMERICA (Series)

(Eight One-Reel Episodes)

Feb. 17—First Episode	
Feb. 24—Second Episode	
Mch. 3—Third Episode	
Mch. 10—Fourth Episode	
Mch. 17—Fifth Episode	
Mch. 24—Sixth Episode	
Mch. 31—Seventh Episode	
Apr. —Eighth Episode	

ROLIN COMEDIES

Feb. 9—Ask Father (Herbert Lloyd)	1
Feb. 16—Toto's Troubles (Toto)	1
Feb. 23—On the Fire (Herbert Lloyd)	1
Mar. 2—Hoot Mon (Stan Laurel)	1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Starring Pearl White; Produced by Astra)

Feb. 9—Sixth, The Mystic Box	2
Feb. 16—Seventh, Meshes of Evil	2
Feb. 23—Eighth, The Cave of Dread	2
Mar. 2—Ninth, Falsely Accused	2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Betty Compson;

Produced by Diando)	
Feb. 9—Second, The Hidden Chart	2
Feb. 16—Third, The Chasm of Fear	2
Feb. 23—Fourth, The Midnight Raid	2
Mch. 2—Fifth, A Threat from the Past	2
Mch. 9—Sixth, Tangled Tales	2
Mch. 16—Seventh, Run to Earth	2

NEWS AND REVIEW REELS

Mondays—Official War Review	1
Wednesdays—Pathe News	1
Saturdays—Pathe News	1

SELECT EXCHANGES

Feb. —Romance and Arabella (Constance Talmadge)	5
Feb. —The Belle of New York (Marion Davies)	5
Feb. —Children of Banishment (Mitchell Lewis)	5
Feb. —The World to Live In (Alice Brady)	5

Advance Information on Coming Releases

(Continued from preceding page)

TRIANGLE EXCHANGES

Feb. 9—Secret Marriage (Mary MacLaren).....	5
Feb. 16—Child of M'sieu (Baby Marie Osborne).....	5
Feb. 23—Breezy Jim (Crane Wilbur).....	5

UNIVERSAL EXCHANGES

BLUEBIRDS

Feb. 10—The Millionaire Pirate (Monroe Salisbury).....	5
Feb. 17—The Sealed Envelope (Fritzi Brunette).....	5

UNIVERSAL SPECIALS

Feb. 10—Creaking Stairs (Mary MacClaren).....	6
Feb. 24—Rose of the Night (Priscilla Dean).....	5

JEWELS

Feb. 10—The Heart of Humanity (Dorothy Phillips).....	9
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L-KO COMEDIES

Feb. 17—Call the Cops (Billy Armstrong).....	2
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CENTURY COMEDIES

Feb. 10—Behind the Front (Alice Howell).....	2
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NESTOR COMEDIES

Feb. 10—Mixed Wives (William Farney).....	1
Feb. 17—Them Eyes (Ben Wilson-Neva Gerber).....	1

LYON-MORAN COMEDIES

Feb. 10—Up the Flue.....	1
Feb. 17—His Body for Rent.....	1

WESTERN AND RAILROAD DRAMAS

Feb. 9—A Proxy Husband (Violet Mersereau).....	2
Feb. 16—Tapering Fingers (Ridgeway).....	

THE LURE OF THE CIRCUS (Serial)

(Fifteen Two-Reel Episodes Starring Eddie Polo)	
Feb. 10—Thirteen, A Plunge for Life.....	2
Feb. 17—Fourteenth, Flames.....	2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)	
Mch. 17—First, The Pool of Mystery.....	2

NEWS AND MAGAZINE REELS

Sundays—Current Events (International).....	1
Tuesdays—Hearst News (International).....	1
Thursdays—Screen Telegram (International).....	1
Saturdays—New Screen Magazine (Universal).....	1

VITAGRAPH EXCHANGES

Feb. 10—Fortune's Child (Gladys Leslie).....	5
Feb. 17—Silent Strength (Harry T. Morey).....	5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce).....	5
Mch. 3—The Girl Problem (Corinne Griffith).....	5
Mch. 10—The Wishing Ring Man (Bessie Love).....	5
Mch. 17—A Gentleman of Quality (Earle Williams).....	5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie).....	5
Mch. 31—Fighting Destiny (Harry T. Morey).....	5

BIG V COMEDIES

Feb. 10—Soapsuds and Sap-Heads.....	2
Feb. 17—Scamps and Scandal.....	2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)	
—First, The Riven Flag.....	2
—Second, The Leap Through Space.....	2
—Third, The Creeping Death.....	2
—Fourth, The Gripping Hand.....	2
—Fifth, The Human Shield.....	2
—Sixth, The Height of Torment.....	2
—Seventh, Into the Trap.....	2
—Eighth, The One Chance.....	2
—Ninth, The Crashing Horror.....	2
—Tenth, Double Crossed.....	2
—Eleventh, The Ship of Dread.....	2
—Twelfth, The Volcano's Prey.....	2
—Thirteenth, The Flood of Despair.....	2
—Fourteenth, The Living Catapult.....	2
—Fifteenth, The Rescue.....	2

WORLD FILM EXCHANGES

WORLD PICTURES

Feb. 10—Mandarin's Gold (Kitty Gordon).....	5
Feb. 17—Courage for Two (Carlyle Blackwell).....	5
Feb. 24—The Moral Deadline (June Elvidge).....	5
Mch. 3—Crook of Dreams (Louise Huff).....	5
Mch. 10—The Unveiling Hand (Kitty Gordon).....	5
Mch. 17—The Hand Invisible (Montagu Love).....	5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).....	5
Mch. 31—The Love Defender (June Elvidge).....	5

KINOGRAMS (News Reels)

Tuesdays—Kinograms.....	1
Saturdays—Kinograms.....	1

ALL FILM RELEASES

PREVIOUS TO FEBRUARY 9

Including features and short subjects from all the regular and independent producers for a long period back.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes.....

BLUEBIRD PHOTOPLAYS

(See Universal Exchanges)

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Jan. 6—Five Hundred or Bust.....	1
Jan. 13—Oh, Baby!.....	1
Jan. 20—Good Gracious Bobby.....	1
Jan. 27—You Couldn't Blame Her.....	1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites.....

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Jan. 31—Bringing the Boys Back Home (Y. M. C. A.).....	1
Feb. 1—Photoplay Magazine Screen Supplement.....	1
Feb. 3—Indian Life.....	1
Feb. 10—An Indian Love Story.....	1
Feb. 17—A Day with Carranza.....	1
Feb. 24—What Is a Mexican?.....	1
Mar. 3—The Washington Air Patrol.....	1

BRUCE SCENICS

1—The Tides of Yesterday.....	1
2—'Tis Tough to Be Tender.....	1
3—Tales of the Tall Timber.....	1
4—A Wee Bit Odd.....	1
5—The Wanderer and the Whoozitt.....	1
6—The River Gray and the River Green.....	1
7—The Restless Three.....	1
8—Sundown.....	1
9—Separate Trails.....	1
10—Frozen Thrills.....	1
11—The Lonesome Pup.....	1
12—Scenic Succotash.....	1
13—The Wolf of the Tetonas.....	1
14—Nature—Rest and Motion.....	1
15—Horizon Hunters.....	1
16—The High Horse.....	1
17—The Pale Pack Train.....	1
18—Nature—Hot and Cold.....	1
19—Men Met in the Mountains.....	1
20—Before Breakfast.....	1

EXHIBITORS MUTUAL EXCHANGES

Dec. 30—All of a Sudden Norma (Bessie Barriscale).....	
Jan. —Life's a Funny Proposition (William Desmond).....	
Jan. —Bonds of Honor (Sessue Hayakawa).....	
Jan. —Hoop-La (Billie Rhodes).....	
Jan. —The Eleventh Commandment (Ralph Ince Production).....	
Feb. —Long Lane's Turning (Henry B. Walthall).....	
Feb. —Tricks of Fate (Bessie Barriscale).....	

STRAND COMEDIES

Jan. 5—Accidental Heroes (Elinor Field).....	
Jan. 12—Some Mother (Elinor Field).....	
Jan. 19—No Man's Land.....	
Jan. 26—Easy Payments.....	

ROTHACKER OUTDOORS

Dec. 1—Peaks, Parks and Pines.....	
Dec. 8—A Maori Romance.....	
Dec. 15—Vacation Land.....	
Dec. 22—Hitting the Pike.....	
Dec. 29—High and Hungry.....	
Jan. 5—Teetotalers, Tea and Totem Poles.....	
Jan. 15—Geesers and Geysers.....	

Schedule of All the Earlier Releases

(Continued from preceding page)

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Feb. 2—Breed of Men (William S. Hart).....5

PARAMOUNT

Feb. 2—Hard Boiled (Dorothy Dalton).....5

Feb. 2—Happy Though Married (Enid Bennett).....5

SUCCESS SERIES (Re-Issues)

Feb. 2—The Crucible (Marguerite Clark).....5

ARBuckle COMEDIES

Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle).....2

DREW COMEDIES

Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew).....2

FLAGG COMEDIES

Feb. 2—One Every Minute (Montgomery Flagg Film).....2

SENNETT COMEDIES

Jan. 26—Never Too Old (Mack Sennett Film).....2

BRAY PICTOGRAPHS

Feb. 2—Winter Sports 1

BURTON HOLMES TRAVEL PICTURES

Feb. 2—American Y. M. C. A. in London.....1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein).....6

Dec. —A Romance in the Air (Bert Hall-Edith Day).....6

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production).....6

Dec. —Life's Greatest Problem (Blackton Production).....6

Dec. —A Woman's Experience (Bacon-Backer Production).....6

FIRST NATIONAL EXCHANGES

My Four Years in Germany (Ambassador Gerard's).....

Italy's Flaming Front (Italian Official War Pictures).....

Pershing's Crusaders (Official Government Feature).....

Shoulder Arms (Charlie Chaplin).....3

The Romance of Tarzan (Elmo Lincoln).....5

Jan. 5—Virtuous Wives (Anita Stewart).....5

FOX FILM EXCHANGES

STANDARD PICTURES

Dec. 15—Every Mother's Son (Special Cast).....5

Jan. 12—The Light (Theda Bara).....5

Jan. 26—Woman, Woman (Evelyn Nesbit).....5

VICTORY PICTURES

Jan. 5—Treat 'Em Rough (Tom Mix).....5

Jan. 19—The Call of the Soul (Gladys Brockwell).....5

Feb. 2—Luck and Pluck (George Walsh).....5

EXCEL PICTURES

Jan. 26—The Girl With No Regrets (Peggy Hyland).....5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara).....8

Les Miserables (William Farnum).....8

A Daughter of the Gods (Annette Kellerman).....8

Salome (Theda Bara).....8

BIG TIME PICTURES

Nov. 24—Why I Would Not Marry (Special Cast).....6

FOX EXTRAVAGANZAS

Nov. 17—Fan Fan (Special Cast).....5

Nov. 24—Ali Baba and the Forty Thieves (Special Cast).....5

THE GREAT NINE

Dec. 29—Fighting Blood (William Farnum).....5

Jan. 5—The Serpent (Theda Bara).....5

Jan. 12—The Regeneration (Special Cast).....5

Jan. 19—The Broken Law (William Farnum).....5

Jan. 26—Under Two Flags (Theda Bara).....5

Feb. 2—Infidelity (Dr. Rameau's).....5

SUNSHINE AND TOM MIX COMEDIES

Jan. 12—Hearts and Saddles (Tom Mix).....2

Jan. 26—Oh, What a Knight.....2

MUTT AND JEFF CARTOONS

Jan. 5—The Lion Tamer.....1

Jan. 12—Here and There.....1

Jan. 19—The Hula Cabaret.....1

Jan. 26—Dog-gone Tough Luck.....1

Feb. 2—Landing An Heiress.....1

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

God's Man (H. B. Warner).....9

My Own United States (Special Cast).....Through Metro

Once to Every Man (Jack Sherrill).....

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Hushed Hour (Blanche Sweet).....9

The Unpardonable Sin (Blanche Sweet).....9

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Conquered Hearts 1

Behind the Lines in Italy.....1

Triple Trouble (Charlie Chaplin).....1

SHERRY SERVICE, WILLIAM L.

Out of the Night.....6

Inn of the Blue Moon.....6

Marriage 5

BURLINGHAM TRAVEL PICTURES (Sherry Service)

Facing Death on the Blumlisalp.....1

Unknown Switzerland (The Lotschenthal).....1

The Pilatus Railway.....1

Allied War Heroes Arrive in Switzerland.....1

Scrambles in the High Alps.....1

The Riviera of Lake Lemman.....1

Lovely Lucerne.....1

The Gornergrat Railway.....1

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Boudon).....1

My Lady's Slipper (Lillian Vera-Eddie Boudon).....1

Some Judge (Lillian Vera-Eddie Boudon).....1

How She Hated Men (Lillian Vera-Eddie Boudon).....1

The Camouflaged Baby (Lillian Vera-Eddie Boudon).....1

The Pipe of Peace (Lillian Vera-Eddie Boudon).....1

Hooverizing (Lillian Vera-Eddie Boudon).....1

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1

Soothing the Heart of Italy.....1

Of No Use to Germany.....1

Kiddies of No Man's Land.....1

The Helping Hand of Sicily.....1

Rebuilding Broken Lives.....1

First Aid on the Piave.....1

Victorious Serbia.....1

Homeward Bound.....1

New Faces for Old.....1

Russia a World Problem.....1

GOLDWYN EXCHANGES

STAR SERIES

Jan. 12—Day Dreams (Madge Kennedy).....5

Jan. 26—Shadows (Geraldine Farrar).....6

Feb. 2—The Bondage of Barbara (Mae Marsh).....5

BENNISON SERIES

Jan. 19—Oh, Johnny (Louis Bennison).....5

Feb. 2—Sandy Burke of the U-Bar-U (Louis Bennison).....5

SPECIALS

For the Freedom of the East (Betzwood).....7

Rex Beach's Heart of the Sunset.....7

Blue Blood.....6

Honor's Cross.....7

Social Ambition.....7

The Manx-Man.....7

For the Freedom of the World.....7

CAPITOL COMEDIES

Jan. 12—You Know What I Mean ("Smiling Bill" Parsons).....2

Jan. 26—The Big Idea ("Smiling Bill" Parsons).....2

FORD EDUCATIONAL WEEKLY

Jan. 13—What Uncle Sam Will Do for Two Cents.....1

Jan. 20—The Truth About the Liberty Motor.....1

Jan. 27—Hang It All.....1

Feb. 3—Carrying Old Glory to the Seven Seas.....1

HODKINSON, W. W., CORPORATION

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Human Clay (Mollie King).....5

Life or Honor (Leah Baird-James Morrison).....7

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

METRO EXCHANGES

Jan. 6—The Spender (Bert Lytell).....5

Jan. 13—The Gold Cure (Viola Dana).....5

Jan. 20—The Divorcee (Ethel Barrymore).....5

Jan. 27—In for Thirty Days (May Allison).....5

Feb. 3—Faith (Bert Lytell).....5

SCREEN CLASSICS, INC., SPECIALS

Pals First (Harold Lockwood).....6

The Great Victory (Special Cast).....6

The Great Romance (Harold Lockwood).....6

NAZIMOVA PRODUCTIONS

Revelation (Nazimova).....7

Toys of Fate (Nazimova).....2

Eye for Eye (Nazimova).....2

Schedule of All the Earlier Releases

(Continued from preceding page)

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

PATHE EXCHANGES

Dec. 15—The Narrow Path (Fannie Ward-Astra).....	5
Dec. 29—Dolly's Vacation (Baby Marie Osborne-Diando).....	5
Jan. 12—The Midnight Stage (Frank Keenan).....	5
Jan. 26—A Vagabond of France (Henri Krauss).....	4

AMERICAN FILM COMPANY, INC.

Dec. 29—Fair Enough (Margarita Fisher).....	5
Jan. 19—When a Man Rides Alone (William Russell).....	5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....	5

HODKINSON, W. W., CORPORATION

Dec. 2—The Goddess of Lost Lake (Louise Glaum).....	5
Dec. 16—Two Gun Betty (Bessie Barriscale).....	5
Dec. 30—The Challenge Accepted (Zena Keefe).....	5
Jan. 6—The Drifters (J. Warren Kerrigan).....	5
Jan. 20—The Law that Divides (Kathleen Clifford).....	5
Jan. 27—Fighting Through (E. K. Lincoln).....	6

ROLIN COMEDIES

Jan. 5—Do You Love Your Wife? (Laurel).....	1
Jan. 12—Wanted, 5,000 (Herbert Lloyd).....	1
Jan. 19—Love's Young Dream (Goulding).....	1
Feb. 2—Hustling for Health (Laurel).....	1

POST TRAVEL SERIES

Jan. 5—Japan of Today (2).....	1
Jan. 12—Shanghai.....	1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Jan. 5—First, The Ebony Block.....	3
Jan. 12—Second, The Counterplot.....	2
Jan. 19—Third, Underworld Terrors.....	2
Jan. 26—Fourth, Through Doors of Steel.....	2
Feb. 2—Fifth, The Brass Key.....	2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Feb. 2—First, Prowlers of the Night.....	2
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NEWS AND REVIEW REELS

Mondays—Official War Review.....	1
Wednesdays—Pathe News.....	1
Saturdays—Pathe News.....	1

SELECT EXCHANGES

Jan. —Who Cares (Constance Talmadge).....	5
Jan. —Cheating Cheaters (Clara Kimball Young).....	5
Jan. —The Indestructible Wife (Alice Brady).....	5

SPECIALS

The One Woman (Special Cast).....	6
The Cavell Case (Julia Arthur).....	5
The Midnight Patrol (Ince Production).....	5
Ruling Passions (Julia Dean-Edwin Arden).....	5
The Hidden Truth (Anna Case).....	5

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)	
The Mad Lover.....	
Public Defender.....	
Carmen of the Klondike.....	
The Grain of Dust.....	
Hearts of the World.....	
The Crucible of Life.....	
Nine-tenths of the Law.....	
The Belgian.....	
The Zeppelin's Last Raid.....	
Those Who Pay.....	
Just a Woman.....	

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared.....	7
The Libertine.....	6
Babbling Tongues.....	7
Married in Name Only.....	6
Her Bargain.....	6
A Man's Law.....	5
Human Clay.....	5
One Law for Both.....	8
Sins of Ambition.....	7
A Slacker's Heart.....	7
Cleopatra.....	5
The Lonesome Trail.....	5
Mothers of Liberty.....	6
Gaumont News and Graphic.....	
Jester Comedies (Tweed Dan) once a month.....	2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby).....	

TRIANGLE EXCHANGES

Jan. 26—Unto the End (Cane Wilbur).....	5
Feb. 2—Restless Souls (Alma Rubens).....	5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Jan. 6—The Nature Girl (Mersereau).....	5
Jan. 13—The Craving (Francis Ford).....	5
Jan. 20—The Game's Up (Ruth Clifford).....	5
Jan. 27—Who Will Marry Me (Carmel Myers).....	5
Feb. 3—Sue of the South (Edith Roberts).....	5

SPECIAL PRODUCTIONS

Jan. 13—After the War.....	5
Jan. 27—Roped (Harry Carey).....	6

JEWEL PRODUCTIONS, INC.

Nov. 4—The Yellow Dog.....	6
Nov. 18—Borrowed Clothes (Mildred Harris).....	6
Feb. 10—The Heart of Humanity (Phillips).....	9

I-KO COMEDIES

Jan. 1—Klever Kiddies.....	2
Jan. 8—Fools and Duals (Sterling).....	2
Jan. 15—Charlie the Little Dare Devil.....	2
Jan. 22—The Freckled Fish (Novak).....	2
Jan. 27—It's a Bird (Manna).....	2
Feb. 5—Hop, the Bell Hop (Armstrong).....	2

NESTOR COMEDIES

Jan. 6—She Wasn't Hungry, But (Forde).....	1
Jan. 13—Mixed Nuts (Molly Malone).....	1
Jan. 20—Only a Janitor (Beery).....	1
Jan. 27—He was No Lady (Vernon).....	1

WESTERN AND RAILROAD DRAMAS..

Jan. 4—The Secret Peril (Helen Gibson).....	2
Jan. 11—Rosalind at the Gate (Stonehouse).....	2
Jan. 18—The Ghost Girl (Roma Drew).....	2
Jan. 25—The Border Terror (Mitchell).....	2
Feb. 2—Sure Shot Morgan (Carey).....	2

LYONS-MORAN STAR COMEDIES

Jan. 6—How's Your Husband?.....	1
Jan. 13—The Strike Breakers.....	1
Jan. 20—Sing Rose, Sing.....	1
Jan. 27—Marry My Wife.....	1
Feb. 3—Kitchen Police.....	1

THE LURE OF THE CIRCUS (Serial)

(Fifteen Two-Reel Episodes Starring Eddie Polo.)

Jan. 6—Eighth, The Human Ladder.....	2
Jan. 13—Ninth, The Flying Loop.....	2
Jan. 20—Tenth, A Shot for Life.....	2
Jan. 27—Eleventh, The Dagger.....	2
Feb. 3—Twelfth, A Strange Escape.....	2

NEWS AND MAGAZINE REELS

Sundays—Current Events (International).....	1
Tuesdays—Hearst News (International).....	1
Thursdays—Screen Telegram (International).....	1
Saturdays—New Screen Magazine (Universal).....	1

VITAGRAPH EXCHANGES

Jan. 27—The Enchanted Barn (Bessie Love).....	5
Feb. 3—The Highest Trump (Earle Williams).....	5

BIG V SPECIAL COMEDIES

Jan. 13—Boobs and Bumps.....	2
Jan. 20—Traps and Tangles.....	2
Jan. 27—Football and Frauds.....	2
Feb. 3—Love and Lather.....	2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)

Dec. 23—Tenth, In the Coils.....	2
Dec. 30—Eleventh, The Red Mask's Prey.....	2
Jan. 6—Twelfth, The Span of Terror.....	2
Jan. 13—Thirteenth, Hanging Peril.....	2
Jan. 20—Fourteenth, Desperate Odds.....	2
Jan. 27—Fifteenth, Riding with Death.....	2

WARREN, EDWARD, PRODUCTIONS, INC.

(At State Right Exchanges)

Souls Redeemed.....	
Weavers of Life.....	

WESTERN IMPORT COMPANY

(At State Right Exchanges)

Mickey (Mabel Normand).....	
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WORLD FILM EXCHANGES

Jan. 6—What Love Forgives (Barbara Castleton).....	5
Jan. 13—Love in a Hurry (Carlyle Blackwell-Evelyn Greeley).....	5
Jan. 20—The Bluffer (June Elvidge).....	5
Jan. 27—Heart of Gold (Louise Huff).....	5
Feb. 3—The Rough Neck (Montagu Love).....	5

SPECIALS

Under Four Flags (Official Government Picture).....	5
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UNITED PICTURE THEATRES

Jan. 5—The Light of Western Stars (Dustin Farnum).....	5
Jan. 26—Adele (Kitty Gordon).....	5

KINOGRAMS (News Reels)

Tuesdays—Kinograms.....	1
Saturdays—Kinograms.....	1

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Cropper Looks Forward to "Old Timers' Night"

R. C. CROPPER of the Bee Hive Exchange, Chicago, has spent so much time listening to exhibitors tell of the good-old-days, the good-old-time-comedies-that-Keystone-used-to-make, that filled the house, broke-the-records, shook-all-the-seats-loose, and where the-janitor-used-to-sweep-up-the-vest-buttons-and-sell-them (said buttons having jumped their jobs when shook with violent laughter), that he has secured the Keystone Liberty films for Illinois, Indiana and Wisconsin.

These films were the ones that made all of our present-day comedy stars. There was Mabel Normand, Roscoe Arbuckle, Mack Sennett, Mack Swain, Ford Sterling and a host of others. Half of the present-day wealthy exhibitors owe their fortunes to these comedies.

It was the Keystone Comedies that immortalized the Custard Pie and the Police Force, as well as the Encyclopedia of hokum-foolium-slamum and National funny-bone ticklers.

These films have all been re-edited from the original negatives and new prints made, entirely re-titled, revised and modernized, yet containing the breezy laughter provoking stuff that made them famous.

We may expect to see "Old Timers' Night" and listen to the "Good-old-days" chorus. Mr. Cropper is receiving bookings for Indiana, Illinois and Wisconsin and reports advance bookings better and bigger than a Billy Sunday revival.

War Pictures Retain Popularity in Dubuque

PICTURES of the war and war pictures have not lost in popularity in Dubuque, Ia. "Vive La France," starring Dorothy Dalton, drew the biggest crowd to the Grand, Sunday, January 26, that ever turned out to see the noted star. The name of the play was the chief drawing power, for anything French takes in Dubuque, founded and named after a Frenchman. All afternoon and evening the managers of the theatre were kept busy trying to handle the crowds. The picture was greeted by the most enthusiastic audience since the showing of "Hearts of the World." They applauded and cheered almost continuously during the showing of the picture.

From a dramatic viewpoint the feature was a great success. The star, Miss Dalton, proved herself to be a finished screen actress; she portrayed all the moods with a sincerity that was most convincing. After this production Miss Dalton can be placed in the ranks of the foremost screen stars.

Star in Dubuque Reopens Under New Management

DUBUQUE'S well-known picture house, The Star, will shortly reopen under a new management, it is announced. For several months the Star had been closed as the former owner, L. J. Little, of Dyersville, had not the time to personally direct the theatre.

The Star will be under the management of E. H. Bower, of Detroit, Mich., who conducts four of that city's leading motion picture shows. He has purchased the complete holdings of Mr. Little, with the exception of the Bartola orchestra piano, as it is his intention to install an orchestra to take the place of the mechanical one. Two of the latest type of Simplex projection machines will be added to the present equipment and a continuous show given with no stops made or time lost for the changing of reels.

A color scheme of green and white will be carried out in the decorations of the lobby and two streamers of lights will be hung out to the great "star" sign outside. New lighting fixtures will be hung inside the entrance, so that the entire front will present a new appearance when the improvements are completed.

The inside of the theatre will also be redecorated. A screen, guaranteed to reflect clear, clean-cut pictures is being put in. There will be several changes made in the seating arrangement.

It is expected that the theatre will be opened during the first part of February. Only first-run pictures of the highest class will be shown. The location of the Star is ideal and under proper management, there is no doubt that it can be made a good paying proposition.

Booking Change Displeases Fond du Lac Exhibitors

AN announcement from the Paramount Company to the effect that Fond Du Lac service would be given out of Chicago instead of out of Minneapolis on and after February 1 has brought a storm of protest from Fond Du Lac picture house managers.

The service out of Minneapolis has been eminently satisfactory and they want it retained. The service out of Chicago they contend will be below the standard that has been established by reason of the Chicago censor board and also because of the harder film run in that city. Just how far the local managers will get with their protest is still a matter of speculation.

According to Manager Smith of the Bijou the change affects the entire Fox River Valley and he has yet to find a theatre manager that is pleased with it.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

February 15, 1919

Milwaukee Schedules Ball for February 15

WHAT promises to be the biggest "movie" ball ever given in Milwaukee will be staged at the Auditorium, February 15, according to plans. Not only all of the exhibitors and those directly interested in the industry are back of it but all of the vaudeville and legitimate houses.

The main attraction of the ball will be the making of a one-reel photoplay in full view of those attending. Plans have been completed with the Rothaker studios, Chicago, to supply the entire feature. The Rothaker stage crew will arrive a few days in advance and build a set on the auditorium stage. The members of the cast will make up in full view of the spectators and will then act the piece.

Prominent film men from Wisconsin and Illinois are expected to attend as well as any stars of the screen who happen to be in Chicago.

Blanche Ring, who will be the headliner at the Majestic that week, and Laurette Taylor, who will bring "Happiness" to the Davidson, will be the guests of honor. A band of 40 will provide music.

The following are on the committee in charge of the affair: Henry Trinz, chairman; Fred C. Seegert, secretary; William C. Schnell, Earl Rice, Joseph Schwartz, Henry J. Stoerzer, Charles J. Fox, E. Langemack, George Fischer, and Louis M. Nahin.

Metro Picture Gets Praise from Springfield

ONE of the cleverest, classiest and best pictures that Metro has ever released was "The Gold Cure," shown at the Lyric in Springfield, Ill., on Tuesday and Wednesday, January 21 and 22. Viola Dana was never half so funny as in this picture. In fact, the star has never had many pictures where she could show her comedy vein. Usually her role is one of emotion, and it was with happiness that many film fans watched the "Gold Cure." It is to be hoped that Miss Dana will do more pictures as enjoyable as this one.

Manager Loper had a big bill on the days mentioned. In addition to a Lyons-Moran comedy and a War Weekly, an industrial film was also on the program.

Springfield Rejoices at Excellent Business

IF business continues as good as it has started out for 1919, this year will surely be the banner one for theatres in Springfield, Ill., it is predicted. Barring a bad day now and then, every theatre in this city has made money since January 1, and some of them have been going "great guns." Of course the extra fine weather has something to do with the heavy patronage, but folks are, generally speaking, in better humor for entertainment now than they were a year ago, since the war is over. And a year ago at this time the cold was terrible, there was lots of snow, and business was poor generally, so the outlook is far greater for a good year than it was in 1918, and that wasn't such a bad one, all things considered.

Hoo's Hoo in Hoosierdom

Seeing Indianapolis from an Exchange Window

IN ADDITION to its native fame as the city of parades, Indianapolis is wedging into the "rumor" class. Many and varied are the rumors, all smacking of juicy news, that are now buzzing the rounds. Consolidation seems to be the burden of gossip and involves two, or, mayhap, four of the leading theatres, with a change of personnel in one case at least. But like unto all rumors "the ticker tells the tale."

AT ITS LAST stated meeting the board of managers unanimously chose White, of World, as its chairman to fill the unexpired term of Schrader, who's done gone. In White's stead, who had been vice-chairman, Allison of Doll-Van was picked upon and although the vote was visibly unanimous there were several raucous and untimely remarks about the meeting being packed. Penrod, of Fox, wasn't looking his best, which isn't any too best anyhow; he being the kindly Santa Claus for the feed.

"MANNY" JACOBS, the go-get-'em from Hopoken, has just staggered in from a trip through the "butter and egg" towns. His kitty coat appears none the worse for the journey.

BINGHAM AND COHEN, the Colonial and Regent magnates, are spreading themselves with alarming aplomb in the papers these days. Neither seem to give a rap for the cost of ink, and Bingham openly admits that he doesn't care when nor how.

DOLL-VAN has grabbed off a tall winner in the shape of sixteen Tom Mix two-reel Westerns. Mix has been going great guns of late in the territory and short stuff seems to be the meat these jolly times. The Doll-Van folks are all primed for the scramble on release date. It looks as if they had also knocked down some big game in a two-reeler of Roosevelt with "Teddy" himself in the leading role.

DIVERS strange and unseemly salesmen are at once in our midst, having for havens the far away lands of Chi. and her half-sister, Cin. Bearing frankincense and myrrh and sample bags and business cards and what not. Clothed in four-dollar neckwear and gum shoes. Take heed then, oh brethren of the show-shop, beware the stranger bearing contracts, for in the still hours he plies, with sharpened pencil and dulcet words, the gentle art of the dotted line. Flee then, oh brethren, from this exotic charmer, heed not his honeyed words. For he means no good to your brethren of the local exchange, he means nothing in their young lives, no, indeed, nothing whatsoever.

Stage Women's Pictures Shown in Chicago

A GROUP of society women, newspaper people and theatre owners witnessed a private showing recently in Chicago of the first four photoplays of the Stage Women's Green Room series. The showing was given at the Universal Exhibition Room.

"A Star Overnight," featuring David Belasco; "Winning His Wife," featuring Cyril Maude and Violet Hemming; "The Mad Woman," starring Nance O'Neil; "An Adorable Cad," which is enacted by a distinguished cast including the late Shelley Hall, were the features displayed. These productions are two-reel comedies and dramas, and will be shown at some of the largest theatres in Chicago very soon.

Twelve productions—one for each month in the year—are included in this marvelous Stage Women's Green Room series. Five have been completed—the remaining seven are being produced as rapidly as circumstances will permit. And even now in the laboratories of the Universal Film Company, selected by the Stage Women's society to distribute its product all over the world, prints of the precious negatives are being made. Presently every Universal exchange in this country and abroad will be supplied with copies.

All the money raised through the distribution of these dozen photoplays is to be employed by the Stage Women's War Relief in erecting and maintaining a theatre in the Grand Central Palace Debarkation Hospital No. 5. This, of course, was explained to the players, and accordingly their services were placed at the disposal of the committee.

Elgin Exhibitors Rejoice at Defeat of Booze

ELGIN moving picture men watch the going of John Barley-corn and greet national prohibition prospects with a grin.

Because the picture theatre is the only place attractive to men where they can get the same hours' length of entertainment for the same amount of money—or less—that they pitch over the bar of an evening, the managers believe the dawn of an increased popularity of the picture is at hand.

Although Elgin has been dry for the past two years, opportunities to gather 'round the foaming bowl were not so few as one might believe. Trolley trips to adjoining towns made it the easiest thing in the world for the drink-disposed to spend a happy—and expensive—evening.

Happenings in Madison

IDEAL weather in and around Madison has played an important part in pushing the box receipts to a satisfying amount. This warm wave so unusual for this section is urging people into the theatres by hundreds. Most of the theatre enthusiasts have forgotten the "flu" and are more anxious than ever to "get out and go to a movie."

DURING the past week representatives were in Madison from Vitagraph, Metro, Pathe, American, Exhibitors Mutual, Bee Hive, Jewel, General, and among others the representative of the newest exchange in the territory the Mid-West Distributing Company, Ralph Wettstein's new venture. Wettstein's man was trying to place the Houdini serial in Madison. Announcement has not been made as yet of the booking of this serial by any of the local managements.

TO promote even more interest in stars, the Fuller, Grand, Strand and Majestic theatres ran a contest page in the Sunday edition of the Madison morning paper.

THE GRAND theatre this past week has given "Romance of Tarzan" a four day run with a good house at each performance. The opening day was fair and the following 25 per cent better.

CHARLIE CHAPLIN'S "Shoulder Arms" will be played back. The house could not accommodate the crowd at the initial performance and a big run is expected on the repeat show. This house announces an early showing of Anita Stewart's first release on the First National program, "Virtuous Wives."

THE New Strand could not begin to accommodate the crowd seeking admission to see "Sporting Life," which was shown for three days. The attraction held up a new record.

Heard in Detroit

STANDING orders on paper have all been cancelled by H. A. Ross, manager of the Paramount-Artcraft exchange in Detroit on the ground that the system has become so complicated that too many errors occur in making shipments. Hereafter exhibitors of Paramount-Artcraft pictures must send individual order for papers, slides, etc., and pay in advance for anything desired.

HAL SMITH, manager of the Ferry Field theatre, who resigned several days ago, was induced to remain by the board of directors and a year's contract was signed. The Ferry Field is, without question, the most profitable neighborhood playhouse in Detroit. The house seats 1,400 people, has a full orchestra and organ and plays all the big pictures for two days. Mr. Smith gets first run on some releases and second or third run on the others.

THE new Penniman Allen theatre, Plymouth, opened on February 1. The house seats 600 people and is one of the most artistic in the state. It will operate three nights a week and the best seats are 20 cents.

THE new Ferndale theatre in West Detroit has been leased by Tom Lancaster of the Grand theatre, Delray and Fred Williams of the Crescent theatre. The house seats 1,000 and will open early in March.

MICHIGAN film exchanges have decided to begin a statewide campaign against exhibitors who "bicycle" their pictures from house to house, getting a two-day run out of a print for the price of one, and particularly against state exhibitors who hold prints over the contract period and show them for additional days. It is planned to put such exhibitors out of business by having service refused to them by all the exchanges.

"MOVIE HONEY" — WRITE FOR IT — IT'S FREE

NEW COMEDIES BY

BILLY WEST

WALKING RIGHT UP TO THE TOP

IN BOX OFFICE DRAWING POWER

A two-reel scream, laughter, riot,
Every Two Weeks

FOR FUN

FURIOUS FAST FLYING
FORD FLIVER

(Four-Fifty-Four-Forty)

FLEW FUNNY

FILM FELLOW

FWILLY FWEST

FIFTY FOOT FORWARD

FEET FIRST

FROM PHILADELPHIA FRIDAY, FEBRUARY FIRST
THE FOLLOWING WILL FILL YOUR THEATRE**"PLAYMATES"****"A ROLLING STONE"****"HE'S IN AGAIN"**

AND ANOTHER EVERY TWO WEEKS

**BOOK
THEM
NOW!**

ROSEMARY THEBY—MAE GASTON

AND

FRANCIS FORD

IN HIS GREATEST SERIAL

MORE PUNCH—PEP—ACTION—
CREEPY ANXIETY OF SUSPENSE—
AND MYSTERY THAN EVER JAMMED
IN A SERIAL.WHAT IS THE MYSTERIOUS
HAND?
THE CHAMBER OF FUMES?
THE EYE OF THE WORLD?

A PUNCH

AT THE END OF
EACH REEL THAT
LEAVES
THE FANS
MYSTIFIED

Ford says: "This is my best and greatest serial." The fans are yelling for it. Get it before you find your competitor with it advertised. Call, write, or wire—RIGHT NOW

15 WEEKS IN
THE CHICAGO
LOOP.**BEE HIVE EXCHANGE**

MILWAUKEE

CHICAGO

INDIANAPOLIS

They Say in Chicago That—

THE artistic presentation of Sessue Hayakawa's picture, "Bonds of Honor," at the Riviera theatre, where it was booked for a week's run, kept the house packed. Balaban & Katz have again scored with their artistic foyer decorations, using over \$4,000 worth of Japanese splendor, furnished by the Maeyama Bros. Importing company, in the shape of teakwood chairs, bronze lamps, vases, statues and incense burners, which fills the house with Oriental atmosphere. When last seen, Joe Koppel, manager, was explaining the intricacies of Japanese art to a number of the North Shore society people.

THE Mickey Film Corp., which controls the picture "Mickey" for the State of Illinois, featuring Mabel Normand, is now working five prints and expects to shortly use more to fill the demand.

THE Strand theatre, Warsaw, Ind., formerly called the "Grand," is now under the management of James Bouras.

J. A. HUMPHREY, covering Indiana out of the Vitagraph (Chicago) office, is finding it difficult to cover his territory by automobile and has asked his office to furnish him with an aeroplane. Mr. Humphrey now claims to have twenty-seven shows a week working in Fort Wayne, Ind., alone.

MR. AND MRS. SIDNEY DREW have been working overtime in Chicago, playing the regular performances of "Keep Her Smiling" at the Woods theatre and making pictures the rest of the time at the Essanay studios. Nothing to do but work.

LEE HERZ, head of the Silee Film company, Chicago, is back at his desk after a strenuous New York trip. Mr. Herz says he will have much to say to the exhibitors soon.

THEDA BARA, featured in Wm. Fox's production, "Salome," has been running at the Bandbox theatre, Chicago, at an admission price of 75 cents, to a phenomenal business, with hold-outs all day long.

IKE VAN RUNKEL, of the Goldwyn Chicago office, is looking forward to great things for Mabel Normand's new picture, "Sis Hopkins." "Shadows," featuring Geraldine Farrar, is going big.

JOE FRIEDMAN, of the Celebrated Players, is a happy man. Answer: The Houdini serial is breaking records. Many Chicago theatres are increasing the number of days for its run.

CRESS SMITH, of the Metro Chicago office, reports that the Screen Classics production, "The Great Romance," featuring Harold Lockwood, has been booked by the Rose, Riviera, Central Park and the Ascher Bros. circuit, and that Nazimova in her new production, "Out of the Fog," starts a two-weeks' run at the Rose theatre February 16.

H. C. HOLAH, city salesman of the Vitagraph Chicago office since his return to the film world, has been meeting with marked success in selling the Vitagraph offerings. He is looking forward for great things on the forthcoming production of the "Lion and the Mouse," the big six-reeler, featuring Alice Joyce.

VIROQUA, WIS., has had but ten nights of movies since October 8. The ban which was lifted from that date (January 1) has been put on again when the epidemic of influenza broke out worse than ever. The reports are that the situation looks uncertain but with a shade in favor of checking the "flu." Both of the Wiggenton brothers, Ray and Howard, who have been operators in that little city, were victims of the flu. Both of these young men were highly respected in their community, due to the interest they took in their business.

FRANK REDFIELD, personally known to every exhibitor and film man in the Central States, and who has been connected with the business since its infancy, has been transferred from the Chicago Vitagraph office to the management of their Pittsburgh office, where he is doing a big business. Good luck, old boy; keep it up. Your friends in Chicago won't forget you.

WHILE the police were staging a "fake" capture of whisky blockade runners near Hammond, Ind., at the State line, for the camera of a movie weekly, recently, an auto with a boy at the wheel shot out of Illinois into Indiana on Indianapolis Boulevard. After a long chase it was captured and fifty gallons of whisky found in the car—not fake—real stuff.

"THE BIRTH OF A RACE," now in the third month of its continuous run in Chicago, will close February 2 and seek new pastures. The picture, contrary to predictions made before its opening, has gone over in fine shape and, apparently, pleased vast numbers of Chicago fans. Originally scheduled for a short run at the Blackstone, it was found advisable when the time could not be extended at that theatre to move to the Playhouse, where it has continued to draw large and appreciative audiences.

JAMES KEOUGH, manager of the Pantheon theatre, Chicago, is a busy man nowadays. Since he installed Lieut. Biese's orchestra composed mostly of soloists, the business at that beautiful theatre has gone up and over the top with a bound. Congratulations, Jim.

CHAS. C. TACKAS, until recently manager of the Rialto theatre, Champagne, Ill., has bought the Drake theater, located on Milwaukee avenue, Chicago, from Dr. A. Zillingen, Jr., and reports splendid business.

THE ATLAS EDUCATIONAL FILM CO. has absorbed the Diamond Film Co., Chicago, and taken over their studios, located at 2624 Milwaukee avenue. A house-warming party was given Saturday evening, February first, at which time Mr. C. A. Rehm, secretary and general manager of the organization, entertained all their employees at a dinner at the plant enlivened by a number of Chicago's well-known entertainers.

ALEXANDER PARK is now traveling through Indiana out of the Metro Chicago office.

Interesting Items of Elgin

"GAME'S UP," with Ruth Clifford, was a much praised showing at the Temple the last week in January. Another that excited considerable favorable comment was Carmel Myers' "Who Will Marry Me?"

PICTURE showings of the week of February 2 at the Star included Dorothy Dalton in "The Price Mark," Douglas Fairbanks in return showing of "Reaching for the Moon," the Pearl White serial, "The Lightning Raider," and Virginia Pearson in "Buchanan's Wife."

RETURN showing of "Tarzan of the Apes," which had such tremendous patronage in first local showing January 19 and 20 at the Orpheum, featured the bill the first week in February. Other pictures of the week were: Montague Love in "The Grouch," Emmy Whelen in "Sylvia on a Spree," Edna Mayo in "Hearts of Love," Carlyle Blackwell and Evelyn Greeley in "Hitting the Trail."

"THE ROMANCE OF TARZAN" is announced for showing at the Orpheum, March 5 and 6.

BESSIE BARRISCALE in "The Heart of Rachel" and Ses-

sue Hayakawa in "Bonds of Honor" were the two leading features of the bill at the Temple the first week in February. Other pictures shown were "And a Still Small Voice" with Henry B. Walthall and Fritzie Brunette, the Strand comedy, "They Did and They Didn't," a Hans and Fritz comedy, "Heathens' Benefit," Eddie Polo in "Lure of the Circus," Syd Chaplin in "A Gay Lothario," a Wolfville story, "Tuscom Jennie," the latest edition of the News Weekly, "The Dead Shot," the "Screen Telegram," the comedy, "She Wasn't a Bit Hungry," Current Events, and "Peggy Mixes In."

"BRINGING THE BOYS BACK HOME," first of a series of pictures to be shown at the Star under direction of the local Y. M. C. A., a two-reel propaganda picture, will be shown at the Star February 3, 5 and 6. It was issued by the Educational Film Corporation who provide literature and posters to further its advertising.

RETURN showing of "Amarilly of Clothesline Alley" with Mary Pickford, is promised Star patrons for a near date. The picture was shown one day several months ago at the Grand to most appreciative audiences and Manager Crocker is anticipating big patronage. Erle Williams in "The Highest Trump" and Mrs. Charlie Chaplin (Mildred Harris) in "For Husbands Only" are booked for near dates also.

THAT Star fans, even the women, are temporarily satiated with the light comedy-dramas that the war has made so abundant, and sickened for the time being of society productions, is the belief of Manager Crocker who produces evidence to this effect in records of western drama showings. These pictures, he reports, are at the present time the most popular of the varieties he offers, and he anticipated good patronage of Tom Mix in "Treat 'Em Rough" on February 2 and 3.

Seeing Shows Around Dubuque

THE DREAMLAND, the liveliest and most progressive theatre at Galena, Ill., had a fine lineup of stars and productions for the program during the week of January 26. On Monday William S. Hart scored in "Riddle Gawne"; Tuesday's feature was "The Kingdom of Youth," with fair Madge Kennedy; on Wednesday Constance Talmadge played in "A Pair of Silk Stockings"; Norma Talmadge was starred in "The Forbidden City" on Thursday; "The Death Dance," with Alice Brady, was the Friday feature, and on Saturday "The Great Love," with Lillian Gish and Robert Harron, was presented.

"FLIRTING WITH FATE," with Douglas Fairbanks, played at the Cozy theatre at Dyersville, Ia., Friday, January 24, to crowded houses. This picture was voted to be one of the best the famous comedian has done in the past year.

"THE PRIDE OF NEW YORK," with George Walsh, drew full houses at the Cozy theatre at Dyersville on Sunday, January 26, at advanced prices. The Cozy has a new feature, that of singing before the picture is shown. On this day Messrs. Bernard Luehrman and Gilbert Walter opened each performance with the singing of "The Navy Took Them Over and The Navy Will Take Them Back." They were accompanied by the pianist, Miss Leonella Steger.

BOTH the Dreamland and Grand theatres at Galena, Ill., had "America's Answer" for the Saturday, January 25, program.

"THE STUDIO GIRL," with Constance Talmadge, was shown Thursday, January 23, at the Star theatre at Decorah, Ia. Good business was reported. On Friday and Saturday there was an extra special program, "The Turn of the Wheel," with Geraldine Farrar, and "The Cook," with Fatty Arbuckle. Both pictures were very well liked.

THE COZY THEATRE at Dyersville, Ia., had average to big business with "The Bondman," one of the William Farnum successes. The usual week-day prices were charged.

THE three most popular features shown at the Palace theatre

at Waverly, Ia., during the week of January 26, were "The Pursuit of Polly," with Billie Burke; "The Claws of the Hun," with Charles Ray; and "Manhattan Madness," with Douglas Fairbanks.

THE BELKNAP THEATRE at Hopkinton, Ia., has scheduled "The Lightning Raider," with Pearl White, for its next serial. The first episode will be shown on Thursday, February 13.

"THE QUEEN OF HEARTS," with Virginia Pearson, drew a record house at the Liberty theatre, Sunday, January 26. Both the picture and the acting of the star received much favorable mention.

NORMA TALMADGE again laid siege to the patrons of the Family theatre when she appeared there on Tuesday, January 28, in "By Right of Purchase," and came out victorious in her usual manner. Miss Talmadge is one of the few stars who can be booked by a manager without the fear of poor business, for in all her long career with Selznick her pictures have never failed to attract big houses.

CHARLES RAY played at the Grand, Tuesday and Wednesday, January 28 and 29, in "The Law of the North," one of his best photoplays.

In and Around Milwaukee

THE AVENUE THEATRE, Howell avenue, has been sold by H. Trinz to C. Godarski.

I. GETTLESON, former Milwaukee Jewel representative, has been put in charge of north side sales in Chicago.

EDWARD TRINZ has been appointed assistant manager of the Universal office.

H. W. PETERS, of the Unity Company, Chicago, was in Milwaukee recently closing a contract with the club for "The Accidental Honeymoon" and "The Struggle Everlasting."

JOSEPH RODERICK, manager of Universal, has been given exclusive control over Wisconsin.

THE UNIVERSAL offices have booked "Vanity Pool" and "Wildcat of Paris" for the Toy theatre.

THE Hearst News weekly and the Screen Magazine have been placed in 35 Milwaukee houses.

CLARA KIMBALL YOUNG in "Cheating Cheaters" proved a big drawing card at the Butterfly theatre where it packed them in January 26 to 29.

THE Houdini serial has been booked by the Mid-West Distributing Company, Toy Building, for the Empress theatre. According to Manager Ralph Wettstein of the Mid-West, this is the first time a Milwaukee burlesque house has used a serial in connection with its regular attractions. Wettstein has also booked "Woman" for the Toy theatre.

THEDA BARA in Salome opened an indefinite run at the Strand, Milwaukee, with a record crowd. The film has had considerable advance publicity and is expected to pack them in.

HARRY TERRY, formerly with K-E-S-E, is in charge of the Milwaukee Vitagraph offices.

"WHO is going to pay for my broken display frames smashed by the crowds trying to see Nazimova in 'An Eye for an Eye,'" writes Charles Pacini, Kenosha exhibitor, to Jack Grauman, head of the Metro offices. Managers all over Wisconsin have asked that their Nazimova bookings be extended, Madison and Kenosha holding the picture over for three days.

News and Gossip of Springfield Theatres

THE CAPITOL does well with Goldwyn pictures, one being shown on every Monday. Madge Kennedy in "The Danger Game" was the last one here and drew big business for Manager Maisel. First-run Triangles are now used at the Capitol also.

"A DAUGHTER OF THE GODS," Fox-Kellermann feature, was the attraction at the Amuse-U on Wednesday, January 29.

"LIFE'S GREATEST PROBLEM," with Mitchell Lewis and Ruby De Remer, will soon play a three days' run at the Gaiety.

"HEARTS OF THE WORLD" finished its run here last week, making a record of thirty-two performances of the Griffith spectacle in this city. The management of the Chatterton was very much pleased with the business done on the return engagement. The success of the run was augmented in no small measure by the special advertising campaign run in the daily newspapers here, a campaign said to have been originated by D. W. himself. The advertising is entirely original, and has not been duplicated by any theatrical attraction.

ONE of the biggest surprises that Manager Watts of the Vaudeville ever received in his long life as a showman was the business done by Lila Lee in "The Secret Garden." When Miss Lee played here in October in "Such a Little Pirate" the receipts were low. Her four days in "The Secret Garden" were very good, and everyone was well pleased with the picture.

OSWALD BUHRE, once pianist at the Vaudeville, came to this city with a crackerjack vaudeville act, and made his old friends sit up.

MANAGER ED MAISEL, of the Capitol, didn't do a thing but clean up with Charlie Chaplin in "Shoulder Arms." Business was capacity from opening to closing time. The Capitol was the fourth theatre in the city to show the comedian in his war burlesque.

WARREN HARRISON, former treasurer of the Majestic theatre, has been discharged from the army and will probably resume his work at the playhouse following a short visit to Decatur and Chicago.

GUS KERASOTES has booked the Houdini serial for the Royal theatre.

CAPTAIN HARRIS HICKOX, former owner of the Vogue theatre, has been discharged from the army and has taken up his abode in this city once more.

THE EMPRESS, Southside neighborhood theatre, is doing finely under the new management. Mrs. Duer, a St. Louis woman, is now running the cosy playhouse. Business continues exceptionally fine at 10c. and 15c. admission. Fox, Vitagraph and other program features are used, with specials from time to time.

BILLY MASON, brother of J. M. Mason, of the Illinois State Journal, is leading man for Dorothy Dalton in "Hard Boiled." The Masons are from Litchfield, a city near here.

NEWS of the increased tax admission defeat brought joy to the management of the Majestic and Chatterton theatres, the two playhouses to be hit hardest had the new law gone through. Manager Riordan, of the Majestic, was all smiles when he learned of the bill's defeat.

THE CAPITOL has booked the Exhibitors' Mutual series, repeating on the Princess. "Why Germany Must Pay," a Screen Classics production, has also been booked by the Washington street theatre.

THE GAIETY THEATRE, of Springfield, showed D. W. Griffith's latest Artcraft picture, "A Romance of Happy Val-

ley." It did well here for four days, and is without doubt one of the best things that Griffith has ever done. "Cupid's Day Off," a Sennett comedy with Ben Turpin and Charlie Lynn, was on the same bill, and it was a good one.

ONE might say the Barrymores had a reunion in Springfield with Lionel playing at the Chatterton in "The Copperhead," Ethel at the Lyric in "The Divorcee," and John at the Vaudeville in "Here Comes the Bride."

RECENT attractions at the Princess include Billie Rhodes in "The Girl of My Dreams," which was presented here January 29 and 30; Mae Murray came on January 31 and February 1 in "Danger, Go Slow," and Harold Lockwood followed for three days in "The Great Romance."

"THE RED GLOVE," new Universal serial with Marie Walcamp, has been booked by Louis Kerasotes for the Savoy.

THE GAIETY has contracted for the new Mary Pickford productions to be released by First National Exhibitors. This includes "Come Out of the Kitchen," "Daddy Long-Legs" and "Pollyanna." Harry Weiss closed the deal.

MANAGER RIORDAN, of the Majestic, told Motion Picture News' correspondent that the week of January 19-25 was the biggest in the history of the theatre, breaking all previous records for attendance and amount of money paid at the box office. This, of course, excepts State Fair Week, which always means capacity at every performance.

"SPORTING LIFE" came to the Gaiety for a run, starting Sunday, February 2. It was followed by Geraldine Farrar in "Shadows," which will in turn be succeeded by William Faversham in "The Silver King."

THE PRINCESS had a fine week, January 19-25, according to a statement by Adolph Kunz, one of the owners. The first three days went to Mary Boland and Lucy Cotton in "The Prodigal Wife," a special production; Wednesday and Thursday brought Marguerite Marsh in "Conquered Hearts," and on Friday and Saturday, Bessie Barriscale was seen in "All of a Sudden Norma," her first Mutual Exhibitors' booking. Priscilla Dean and Herbert Rawlinson followed in the Bluebird feature, "Kiss or Kill," and the theatre turned them away on the opening day, Sunday, January 26.

"THE GIRL WITH NO REGRETS," Fox picture with Peggy Hyland, Ethel Barrymore in "The Divorcee" and "Woman! Woman!" with Evelyn Nesbit were the attractions at the Lyric for the week of February 2-8.

IF someone can tell Ben Rovin of the Amuse-U how he can make his theatre larger, or in some way help him accommodate the large crowds that he is forced to turn away, Ben will be delighted. For the past six months the Amuse-U has been making and breaking attendance records with great regularity. Ben attributes his success to giving the public what it wants, and in this case the Fox program, together with Hart, Fairbanks and specials, seems to be doing the trick. William Farnum, Theda Bara, George Walsh and Tom Mix are sure-fire hits at the Amuse-U and when the lobby display shows any of these stars coming—it is a clean-up day for jovial Ben.

OVER 11,000 paid admissions were recorded by the Chatterton during the repeat engagement of "Hearts of the World."

LOUIS KERASOTES has a big day every day at the Savoy, and the biggest trouble he has in the world is trying to figure out how he is going to take care of all his patrons who want to see his show every Sunday. If Louie had a place as big as the Hippodrome maybe he could, but as the Savoy is only an ordinary-sized picture show, there is no chance.

Here and There in Fond du Lac

"DOUG" FAIRBANKS in "Bound in Morocco" made a genuine hit with Bijou patrons Monday, Tuesday and Wednesday, January 27, 28 and 29. It was practically a capacity business all the way through. In this connection it may be stated that the last week in January showed more satisfactory box office receipts at this theatre. The "flu" scare has been dissipated by the lifting of the ban on public dances and the motion picture fans are again coming into their own.

CHARLES RAY in "Playing the Game" was the feature at the Bijou, Thursday, Friday and Saturday, January 30, 31, and February 1. This thrilling story went well at the opening performance and gained in popularity through the entire engagement.

THE war pictures are down and out in Fond du Lac. The last theatre to let go of them is the Idea. "The public simply doesn't want any more war subjects," declared Manager Volpert. "The war is over and motion picture fans are interested in more pleasant subjects." The Idea has introduced a series of variety pictures that has proven popular.

"HITTING THE HIGH SPOTS," a new adventure story featuring Bert Lytell, proved a winner at the Idea, Monday and Tuesday, January 27 and 28.

WILLIAM FARNUM in "The Plunderer," a thrilling romance made new friends for that film star at the Idea on Wednesday and Thursday, January 29 and 30. The week at the Idea was rounded out by Wm. S. Hart in his masterpiece, "The Cold Deck," appearing Friday, January 31 and Saturday, February 1.

THE BIJOU THEATRE became a temporary annex of Plymouth Congregational Church, Monday, Tuesday and Wednesday, February 3, 4 and 5, when the Priscilla Society of that church sponsored the offering, Elsie Ferguson in Henrik Ibsen's "A Doll's House."

"Tarzan of the Apes" Does Well in Elgin

"TARZAN OF THE APES," which had its first showing in Elgin, Ill., Wednesday and Thursday, January 22 and 23, turned away hundreds.

They were the hundreds unable to get into the jam at the Orpheum and see the picture.

Swarms of film fans, regular and casual, thronged the theatre for matinee and evening shows on those two days, making record box office receipts for the Orpheum, praising the pictures and demanding return showing of the first "Tarzan" picture and showing soon of its sequel, "The Romance of Tarzan."

To accommodate the disappointed folks, Manager Henry P. Rorig will bring back "Tarzan" at the first possible date he can book it. He has promised "The Romance of Tarzan" that soon also.

The popularity of the picture was inspired considerably, Manager Rorig believes, by the display with which he advertised the picture in a vacant store window next his theatre.

He converted it into a miniature jungle. He used quantities of oak boughs with brown leaves still on them, artificial palms, straw carpet, stuffed animals and birds and a cage of two live monkeys, borrowed from a local park menagerie. Crowds of enthralled youngsters were to be found fascinated before the window all day long, and older folks stopped as they passed—or made special trip over on Du Page street—to watch and laugh at the monks' manoeuvres.

The hit scored by "Tarzan" was a duplication of that scored the previous week by "Shoulder Arms" at the Star, a fact that encourages Elgin managers to believe that the town will support such features at near intervals.

With Dubuque Exhibitors

THREE days of splendid business was the result of the showing of "Johanna Enlists," with Mary Pickford, which was presented at the Grand in Dubuque, Wednesday, Thursday, and Friday, January 22, 23 and 24. Of all the pictures in which Miss Pickford has played this one was liked the best by Dubuquers. There was nothing exciting or thrilling about the play—it was just a human little story, with laughs galore and a tear or two. One of the reasons that it drew so well was because Manager McClay advertised it as a military photoplay and they always draw exceptionally well.

"MONEY MAD," with Mae Marsh, was the attraction at the Princess theatre in Dubuque, Wednesday and Thursday, January 22 and 23. The picture played to big and average houses the first and second nights respectively.

CARLYLE BLACKWELL was the featured player at the Dreamland theatre, January 22 and 23, in "Hitting the Trail." Mr. Blackwell did some of his best work in this picture. Another noteworthy thing about the feature was the acting of Evelyn Greeley, who played the leading feminine role. The photoplay was well liked and attracted a goodly number to the theatre during its engagement.

"PETTICOATS AND POLITICS," with Anita King, was liked so well by the patrons of the Liberty theatre, where it was shown Wednesday, January 22, that they persuaded Manager Wilbur to hold it over the next day. On both days he did a rushing business.

THOMAS MEIGHAN is becoming almost as popular in Dubuque as the stars he supports. When "Arms and the Girl," starring Billie Burke, was shown at the Family theatre on Wednesday, January 22, Manager Yount advertised Thomas Meighan as a co-star, and the way it increased business was surprising. Not only the theatre's regular patrons were there in numbers, but many people from the other end of town attended. The picture was very well directed, the acting of the stars up to their usual standard and the plot most entertaining. Pictures on this order increase the patronage of a theatre.

"THE WIDOW'S MIGHT," starring Julien Eltinge, came to the Princess theatre Friday and Saturday, January 24 and 25. As a woman impersonator, Mr. Eltinge has no equal. He is well liked and his followers number not only hundreds of women, but also a great many men.

"HEADIN' SOUTH," with Douglas Fairbanks, brought Manager Yount, of the Family theatre, excellent business on Thursday, January 23. It was a good thing that the weather was not intensely cold, as there were great crowds standing out on the sidewalk during the evening.

THE DREAMLAND had Emmy Wehlen in "Sylvia on a Spree" for the Friday and Saturday, January 24 and 25, program. The star is quite well known in this locality, so the picture drew good houses.

"THE BEAST OF BERLIN" played at the Family theatre for two days, January 24 and 25. The noted Jewel production proved to be a big business getter, notwithstanding that it had a highly successful week's engagement at the Majestic several months before. The Friday attendance at the Family was very good, while that of Saturday was even better.

WEATHER in Dubuque continues to be ideal for the motion picture business. Every theatre is very well attended; the houses are always full. The Grand and the Princess are being patronized more than ever, as are the other theatres. The Grand has gone in for extensive advertising, and the other

theatres are also beginning to realize the advantages of good ads. The Grand has added a press agent to their staff and has made an arrangement to increase their ads to an extent that they are entitled to a fair amount of reading matter, not in the form of a reader, but like a general news story. It appears to be working out finely as there is a very noticeable gain in attendance.

"FAN FAN," the William Fox extravaganza which was the program at the Dreamland theatre Sunday and Monday, January 26 and 27, played to only fair houses both days. This was all the more surprising for the Dreamland is noted for its usual Sunday capacity houses.

THE FAMILY THEATRE had Dorothy Dalton in "Flare Up Sal" for the Sunday, January 26, program. The afternoon houses were about average, but the evening crowds more than made up for the afternoon. Miss Dalton has steadily been rising in popularity at the Family theatre ever since her famous "Love Letters." Her next production is being eagerly awaited.

Interesting Items of Elgin

HOUDINI in "The Master Mystery" series shown first at the Temple on Thursday, January 28, brought considerable agreeable praise to the ears of Manager William M. Fay. The first showing of the serial made a great hit and its popularity promises to increase with successive showings. Manager Fay considers the picture an exceptional feature and is more than satisfied with his booking of it and his first attempt to step into "big city" pace.

PRISCILLA DEAN in "The Wildcat of Paris" is one of the super-productions booked for the Temple for February 11. For Tuesday and Wednesday, February 4 and 5, Manager Fay secured the Bessie Barriscale late release, "The Heart of Rachel." On February 7 the picture in which Sessue Hayakawa plays a dual role, "Bonds of Honor," was shown at the Temple. Bessie Barriscale came again February 9 in "All of

a Sudden Norma." The trio of stars are immensely popular with Elgin audiences and the Temple is expecting big houses with all of these events.

WITH "finals" week of examinations in the public schools in the late week of January 12 and early week of January 19, the patronage of young people and school children noticeably swelled the attendance at Elgin theatres.

NORMA TALMADGE in "The Forbidden City" was tremendously complimented by the many who saw the picture at the Grand on Friday and Saturday, January 17 and 18. They were enthusiastic over both her acting and the beautiful settings of the picture, rating it one of the most appealing and enjoyable showings booked there in the past several weeks.

"MRS. LEFFINGWELL'S BOOTS" drew out two days' houses that rollicked with laughter over the pretty clothes and perplexities in screen life of Constance Talmadge. It was shown at the Grand on Monday and Tuesday, January 20 and 21, to big houses. Elgin is growing more and more fond of Constance Talmadge, but are inclined to be critical of the man who has been playing opposite her in her late pictures.

Detroit Exhibitors Stage Shows Under Difficulties

DETROIT exhibitors have been up in arms over new and drastic rules just promulgated by J. C. McCabe, commissioner of buildings, who has recently taken office. Mr. McCabe sent notice to every theatre that no furniture could be placed in the foyers unless it was securely fastened to the floor, that after all seats in the house have been sold no one is to be permitted to stand either in the theatre or in the lobby and that all signs displayed in front must be at least 12 feet above the pavement. Some of the exhibitors have obeyed the instructions, but a great number have not. Those who have obeyed have held their patrons out on the street, with the result that thousands have been turned away because they would not wait outside in the cold.

"ENOUGH STORY AND PLOT IN TWO REELS FOR FIVE"

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THE WEST COAST

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San Francisco Opposes Film Tax of Five Per Cent

THE Film Exchange Board of Trade of San Francisco, at a recent meeting, took action in opposition to the proposed Government tax of 5 per cent on film rentals. Later the United Motion Picture Industries of Northern California composed of exchanges and theatremen took up the campaign. It has long been asserted that the motion picture industry has been taxed to the limit. Now there is no further plan of raising the tax on admission to legitimate theatres but the effort is being made to place a new 5-cent tax on pictures. San Francisco owners of picture houses say that the added tax would compel them to raise their prices and would put some of them out of business. It is also alleged that the proposed tax would be a discrimination against the theatres. At the meeting of the film men on the 27th inst it was decided to put four-minute men in all the theatres for the purpose of speaking against the proposed tax and to circulate petitions. Harry Lee Knappen of Select Corporation was put in charge of the four-minute men and he had speakers in all the houses last night. As a result several thousand signatures were secured and mailed at once to Congress. It is the intention to keep up this work, mailing the names each night, until the cause is won or the passage of the bill makes further effort useless.

Exchanges Lose Case to Keep Theatres Open in Northern California

THE fight the exchange men of Northern California made to test the power of the authorities to close the theatres during an alleged epidemic was decided in favor of the authorities in the Stockton case.

Superior Judge Nicol, who had the case under consideration at Stockton, decided that the theatre closing ordinance enacted by the city council as an influenza measure is legal. The decision followed arguments for a permanent injunction by attorneys representing the theatre men and the Christian scientists, who objected to closing the theatres. The San Francisco exchanges were represented in the case, but their assistance was of no avail.

Portland Theatres' Still Operate Under Restrictions

PORTLAND motion picture theatres are still operating under the self-imposed but authority-suggested regime of limiting attendance strictly to seating capacity. However, the "flu" situation is much improved, new cases dropping from 400 daily to fewer than 100, and it is expected that within a few weeks things will be back to normal.

Theatre business dropped to the "how can we pay expenses?" level immediately after the people awoke to the gravity of the situation, but during the past week it has gradually crept back towards the capacity mark and the last week in January proved a moneymaker for practically every house.

Griffith's "The Greatest Thing in Life" started off like a world beater at the Liberty, against business at that big house with unusually good attractions that was so small for two weeks as to force programme changes for the final two days of the week.

The question of mask-wearing was agitated, privately, publicly and officially in Portland, with the film men lined up with the "pros" as the way to protect themselves against possible drastic action while the street cars and department stores conducted business along the same old lines of crowd congestion. They felt that the enforced wearing of masks would instill confidence into the public and increase attendance at theatres.

The churches "resolved" in favor of a 30-day closing of schools, churches, theatres, etc., and even a business man's organization advocated the same. But Dr. A. E. Sommers, commander in chief of the drive against the influenza, halted them with statistics and the assertion that if he closed the town he would close it tightly, which would mean the elimination of street car traffic and the closing of all stores except those selling foodstuffs. This threat of no discrimination temporarily stopped the agitation of those who had absolutely nothing at stake financially.

The theatremen gained much prestige by their actions throughout the crisis, Dr. Sommers publicly commending their public spiritedness through the columns of "The Oregonian," while E. B. Piper, editor of that daily, came to their aid in another instance by attacking the proposed discriminatory tax on the industry, the poor man's amusement, in an editorial.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

Heard in Los Angeles Town

THE Dixon theatre at Ventura has changed hands and has been renamed. It is now the American theatre and is being conducted under the management of C. B. Corcoran. Mr. Corcoran was a visitor to Los Angeles this week and booked a number of attractions for the theatre, mainly Universal pictures, it is understood.

THE Omar theatre, on Main street, which has been closed for some time, has been reopened under the management of Payne & Harrison. It has booked Universal service.

"THE WILDCAT OF PARIS," with Priscilla Dean, was held over at the Superba theatre for a two-weeks' run, and it broke the attendance record for the house for a second-weeks' run of any previous subject, according to announcement by Assistant Branch Manager Quinn, of the Universal exchange. The picture will have its second-run showing in Los Angeles at the Palace theatre, on West Seventh street.

"BORROWED CLOTHES," in which Mildred Harris is the star, has been booked by the Garrick theatre for second-run showing, starting February 22. The picture originally had a two-weeks' run at the Superba theatre. It is a Universal subject.

DAVID BERSHON, branch manager of the Universal exchange, who has been ill two weeks with influenza, was much improved this week and was able to visit the office for a few minutes last Saturday. He expects to be back at his desk for February 1, it is announced.

THE offices of the World Film exchange in Los Angeles are to be enlarged, when in the next few weeks the United offices will be moved into the World Film headquarters, according to announcement by President Ricord Gladwell, of the World Film corporation, who is in Los Angeles on an indefinite visit. The contract for enlarging the offices has been let and it is expected that the United forces will be in their new quarters within the next thirty days. The business of the exchange has increased to such an extent within the past few months, President Gladwell announced, that R. W. McKinney, salesman for the World exchange, has been made assistant branch manager. T. E. Hancock is branch manager, and he announces that a progressive policy for the exchange is being outlined for the new year.

THREE theatres in Los Angeles—possibly Clune's Auditorium, the California and the Kinema theatres—will exhibit World film kinograms, or natural color pictures, it semi-officially announced this week. Branch Manager Hancock stated that kinograms are in great demand and that they would be shown in possibly three first-run houses.

TWO Mutual releases were shown last week in downtown houses in Los Angeles. They were Martin Johnson's "Cannibals of the South Seas," at Grauman's theatre, and "Bonds of Honor," at Clune's Broadway. Martin Johnson's "Cannibals of the South Seas" has been booked for second run at the Palace theatre.

HARVEY GAUSMAN, salesman for First National, has returned from a trip to Santa Paula, where he found the principal theatre in the town, the Elektra, closed for one week. Its proprietor, H. L. Baumgartner, is ill with influenza. He also reports that he booked all First National releases at Barne's theatre, at Fillmore, Cal.

San Diego News Condensed

THE HILLCREST theatre, which was closed at the time the "flu" ban was put on all places of amusement last October, is still dark and no announcement has been made as to when it will reopen.

AT the beginning of the war Miss Margarita Fisher, the popular film star, offered a solid gold medal to the first airman trained at Rockwell Field, this city, to down a Hun plane. Lieut. Frank Luke, whose home was in Phoenix, Ariz., has been officially declared the winner of the medal, but as he met death in action September 29 the medal is to be presented to his parents through the Phoenix Chamber of Commerce. Lieutenant Luke had to his credit 15 enemy airplanes and 25 balloons.

M. A. WALSH, formerly in the motion picture producing field at Los Angeles, has assumed the management of the Pickwick theatre in this city, having resigned as branch manager of the Fox Film Corporation. At one time he looked after the Fox interests in Omaha, Neb., and prior to that was a theatrical manager in New York City. Incident to his coming here, it is announced, that the Pickwick will be redecorated throughout.

THE BROADWAY has been making a hit with a two-star bill, showing Constance Talmadge in "A Lady's Name" and Charlie Chaplin in "A Dog's Life." Will Rogers in "Laughing Bill Hyde" has been a good drawing card at the Superba. At the Cabrillo Manager Hicks has been showing to good houses "The One Woman." The Harold Lockwood feature, "Pals First," has held the boards at the Plaza. "For Freedom," featuring William Farnum, had its initial presentation in San Diego at the Pickwick January 27th.



Carl H. Pierce, service manager of Famous Players-Lasky, and Private Peat were recent visitors at the Lasky studio in Hollywood, Cal.

In Portland Film Circles

THE first thing that Gus A. Metzger, former Northwest Universal manager, more recently Jewel manager for New York City, and now Western chief of the Big U, did when he arrived in Portland, was to appoint Frank Talbert, popular auditor of the Portland Universal Exchange for four years, to the position of traveling auditor for Metzger's territory. This territory includes the Denver, Salt Lake, Butte, Spokane, Seattle, Portland, San Francisco and Los Angeles exchanges. Talbert went to San Francisco to commence his new duties.

J. J. PARKER, owner of the Majestic; John A. Jennings, owner of the Sunset, and C. S. Jensen, of Jensen and Von Herberg, who own the Liberty and Columbia theatres, are three Portland exhibitors who have just returned home from a long trip to California. They spent considerable time at the studios in Los Angeles.

ONE of the biggest Portland trade showings of a year was that given the Jewel production, "Heart of Humanity," at the Liberty Theater. G. A. Metzger superintended the showing, which attracted a large crowd of enthusiastic ones. H. B. Murtagh, of the Liberty theatre, rendered a special musical program, Metzger bringing a special score with him from New York.

WALTER ARMSTRONG put over another big show in the face of adverse conditions caused by the "flu" when he showed Universal's special, "The Wildcat of Paris." He advertised it well, used that striking head stand freely in the lobby, and could have played to several hundred dollars more business had he ignored the "no-seat-no-admittance" order.

LEW F. CULLINS, who operates the Casino theatre at The Dalles, Ore., and has done so for twelve years, is just about the oldest exhibitor, in point of continuous service, in the Northwest. His only break was caused by the "flu," which shut him down for a few weeks and then, after several weeks of open-house, enforced another shut-down. He spent most of the last enforced rest period in Portland. Cullins has been in the show game since the early eighties. He was a contortionist, acrobat, circus performer and owner before he tired of the limelight and turned to theatre operation.

DEAN COLLINS, who is editor of Universal's "Reel Stuff," calls Charley Schram "the sad but successful bird who operates the Grand at Oregon City."

THE "flu" lid seems to be off again at Klamath Falls, Ore., while there's a strict ban on at Salem, the capital, and a voluntary closing at Albany.

J. B. SPARKS, of Heppner and Condon, Ore., was in Portland the other day on a vacation. A "flu" quarantine closed his theatres.

JAMES CHENAUR, of the Dream Theatre, Port Angeles, Wash., has sold the house to M. J. Davis and C. F. Jones.

MRS. O. C. LEITER has sold her interest in the Arcade theatre, La Grande, Ore., to Ed Ford. Mrs. Leiter was one of the most successful woman exhibitors in the country.

LATE reports had 38 Oregon towns closed because of Spanish Influenza.

J. C. UGLOW has changed the name of his Orpheum theatre, Dallas, Ore., to the Majestic.

MANAGER BROWER will reopen the St. Helens, Ore., film house under the name Sunset.

ERNEST H. HUNT and Fred Erickson, Majestic theatre organists, have introduced the organ-piano duet in the Sunday concerts. Hunt plays the Wurlitzer and Erickson improvises

Seattle Exchanges and Accessory Firms

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on the piano. The result is proving very popular, numbers evoking as many as four encores.

ART E. ORIL has bought the Marysville, Wash., theatre from Lloyd Morgan.

BEVERLY GRIFFITH, Universal special representative before he went into the army, will soon be back in film harness. He's been in Portland several times of late.

AFTER six months of darkness W. E. Johnson opened his Madras, Ore., theatre with the Monroe Salisbury picture, "The Red, Red Heart." "Went over great" was the message Sol Baum, Universal boss in Portland, received from Johnson.

NICK PIERONG, manager of the Hippodrome theatre, Tacoma, Wash., was in Portland recently. He made a special visit to Sol Baum, Universal manager, who was "Bluebird Sol" in the days when Nick introduced 'em to Portland at the Strand theatre.

J. H. ARMSTRONG, of the Strand theatre, Walla Walla, Wash., was another Portland visitor not long ago. He fell hard for "The Wildcat of Paris," which mopped up at the Strand, Portland, and wanted to carry it away with him.

PAUL E. ("NO-BULL") NOBLE, advertising expert for Jensen and Von Herberg at the Liberty and Columbia theatres, is back on the job after an attack of Spanish Influenza. He contracted it foregathering with film men and city officials anent the prospects of closing Portland theatres again. Noble violently attacked the scheme as unnecessary and then promptly hied himself home to bed and under quarantine.

Erb Sells Plaza in Denver to Brown and Megeahan

ANOTHER important theatre deal was consummated in Denver last week when Messrs. L. B. Brown and Manager Megeahan of the Strand, members of the Theatre Operating company, took over control of the Plaza, one of Denver's largest and oldest nickel admission motion picture houses. L. F. Erb, who has conducted the Plaza for a considerable period, has relinquished his unexpired lease of the theatre and its equipment in favor of the new managers, who took possession February 1, and will continue the business with the same admission rate. Mr. Erb has as yet made no plans for the future.

The Plaza is located in the same block and a few doors from the new Rivoli, formerly the Paris, recently acquired by the Theatre Operating company. Its seating capacity is 1,200, and the building was erected in 1904 by the Up the Divide Theatre company, which has received a monthly rental of \$500 for the theatre since that time. It has always been well patronized.

Los Angeles Exchanges & Supply Houses

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Denver Keeps Eye on Proposed Censor Bill

PROPOSED legislation providing for a state board of censors is being watched by Denver exchange managers and exhibitors. The bill, which was introduced several days ago by Representative Furrow in the lower house of the legislature would impose unnecessary restrictions upon every exhibitor in the state, and its passage will be vigorously opposed by local representatives of the industry.

The measure provides for a state board to consist of five resident citizens of Colorado, "well qualified by education and experience to be censors," who shall be appointed by the governor, state superintendent of public instruction and chairman of the state board of control, in joint session, for a term of two years.

Ample provision is made for the reward of party fealty under the proposed law, the chairman to receive an annual salary of \$2,200 and each of the other four members of the board \$1,800. The board is empowered to appoint such number of employees as may be necessary and fix their compensation.

All films must be submitted to the state board for their approval, and it will be the duty of the board to say whether such films are "moral and proper," and when they are "sacreligious, obscene, indecent or immoral, or tend to debase or corrupt morals."

Any person violating the orders of the censors shall be subjected to a fine of from \$5 to \$500 or by imprisonment for a term of thirty days. It is further provided that any person exhibiting a misbranded film shall be guilty of a misdemeanor, and shall be punished by a fine of \$50 or thirty days in jail.

The local exchange board of trade at their last meeting took steps to prevent the enactment of the bill.

In and Around Denver

H. B. HURST has sold the Deadwood theatre in Deadwood, S. D., to M. C. Kellogg, owner of the Homestead opera house at Lead, S. D., who will continue the business. Mr. Hurst, who is well known in this territory and who is one of the leading members of the Black Hills Exhibitors' League, states that he has made no definite plans for the future, but announces that he is looking for a new location.

BEN COHEN, vice-president and general manager of the Foursquare Pictures Corporation of Colorado, was prevented on account of important local business matters from leaving

for New York this week, as he had intended. He plans now to leave Denver about February 5 and will spend ten days in New York in selecting the new pictures he intends to purchase. He will make his headquarters at the States Rights office in the Longnecker building.

MANAGER H. E. LOTZ, of Select, is visiting exhibitors in Salt Lake and Ogden.

MANAGER H. D. CASSIDY, of Exhibitors-Mutual, visited Colorado Springs and Pueblo this week and gave a trade screening of "Cannibals of the South Seas" and "The Eleventh Commandment."

BUSINESS is booming again, according to G. A. Parfet, the newest addition to the sales force of Pathe. He has returned from a trip covering part of Wyoming and the Black Hills district, visited twenty-one towns and sold twenty. He also claims to have discovered a new town with a thriving little theatre on this trip. It is called Kooi, a coal camp, near Sheridan, Wyo. The theatre takes its name from the town and is conducted by A. M. Waymeck, who booked several Pathe productions.

LOUIS GOLDSTEIN, former manager of Supreme headquarters, has returned from Camp Cody and Camp Humphrey and is now connected with the National Film company, which is being reorganized.

THEDA BARA went over big in "Salome" this week at the Rivoli, where the new Symphony orchestra is almost as big a drawing card as the high class pictures shown at that theatre.

THE following well known out-of-town exhibitors were recent visitors at local exchanges: W. A. Root, owner of the Princess at Olney Springs, Colo.; Tom Tompkins, owner of the Liberty, Colorado Springs; C. C. Lyons, manager of the Crest Amusement company, De Beque, Colo.; C. C. Lyons, Monarch theatre, Grant, Neb., and C. H. Anderson, owner of the Opera House theatre at Rawlins, Wyo.

What They Say in Seattle

WHEN Madame Ernestine Schumann-Heink was in Seattle, resting up for her concerts which she was to give, she desired to see some of the pictures that were being played at the houses at that time. Consequently she was taken to "The Silver King," an Artcraft, in which William Faversham was starring at the Liberty, and to the Coliseum, where Bryant Washburn made a hit in "The Venus of the East." Both of these houses are under the direction of Jensen and von Herberg. Madame Schumann-Heink was very much pleased with the pictures as well as the theatre settings, orchestras and organs.

"MICKEY," starring Mabel Normand, made a hit with Seattle crowds when run off at James Q. Clemmer's "Clemmer." The theatre was overflowing with enthusiasm and crowds for the whole week. There were rows on both sides of the box-office each of the seven days. Part of this popularity was due to the picture, which is a wonder, and part to Mr. Clemmer's mode of progressive advertising. The week before the "Mickey" production Clemmer not only advertised it on the screen and used big space in all the papers, but he employed a good tenor to sing the new song, "Mickey," at each performance. After each production Chas. Fisher played "The Charmer," by Boos, on the Xylophone, accompanied by Guterson's entire Russian orchestra.

THE Universal's new sketch featuring Tom Mix in "Treat 'Em Rough" recently did a big business at "The Colonial." Manager Mead, of the Seattle office of the Universal, announces that many inquiries are coming in regarding the Victory Service, and that great business is being done with it.

With Los Angeles Theatres and Exchanges

A SCREEN review of "Unto the End," the new picture in which Crane Wilbur returns to the screen after an absence of more than one year, was given this week by the Triangle exchange, through which organization the picture will be released. It will be recalled that Wilbur has been playing in stock at the Liberty theatre at Oakland, Cal., for nearly a year. The picture was made by David Horsley. Before going into stock Wilbur was starred by Pathe, and he also appeared in some serials.

GROUND for the new Pantages theatre, to be constructed at the corner of Seventh and Hill streets in Los Angeles, was broken at 1 o'clock Saturday afternoon, January 25. Arrangements to make motion pictures of the event were made by W. H. Hepburn, branch manager of the Vitagraph exchange. "The Man of Might," the new Vitagraph serial, starring William Duncan, has been booked at the Pantages theatre on Broadway, Manager Hepburn announces, and Mr. Duncan played an important part at the ground-breaking celebration.

PAT STEVENSON, salesman for Vitagraph, returned this week from a visit to Arizona, where he booked "The Common Law," J. Stuart Blackton's superproduction, at Brandon Brothers' Elks' theatre in Phoenix. The run will begin January 31. It is the first time the picture has been booked in this territory. Bookings in Los Angeles are pending, Mr. Hepburn says, and he expects to close some contracts for the subject within the next few days.

ROBERT AMADOR, who is also a salesman for Vitagraph, has returned from a trip to Bakersfield and Taft, Cal., where he reports excellent business, especially in Bakersfield.

THE ten, twenty and thirty policy of the Film Clearing House will be inaugurated in Los Angeles at Ray's Garden theatre on February 2, according to announcement this week by Branch Manager Roberts. The first picture under the new plan to be shown in Los Angeles will be "Her Mistake," with Evelyn Nesbit. The second release will be "Life's Greatest Problem," starring Mitchell Lewis. Incidentally, it is claimed by Branch Manager Roberts that "Life's Greatest Problem" is the best picture in which Mr. Lewis has ever appeared.

THE Film Clearing House series of pictures under the ten, twenty and thirty plan has been booked at a San Diego house, the name of which Manager Roberts says he will announce next week.

ED. K. LAMSON, who recently became affiliated with the Film Clearing House exchange as salesman, this week returned from a trip to Imperial Valley and San Diego, where he reports fair business. In Imperial Valley business is good, he says, and an improvement is noted at San Diego. He will leave next week for Arizona, where he will call on the principal exhibitors of that territory.

W. S. RAND, division manager for General Film, together with A. B. Lamb, Metro branch manager; Ben Fish, of Goldwyn, and Clyde Elliott, of Select, returned last week from their visit to Phoenix, where they were the guests of Rickards & Nace, showmen of that city. Mr. Rand says that the Arizona exhibitors' convention, which was to have been held, did not materialize, inasmuch as only a few exhibitors were in attendance. In the meantime, however, the film men from Los Angeles were entertained quite lavishly and when it was all over the exhibitors discreetly requested that rentals on films be lowered. The offices in Los Angeles now have the request under advisement.

THE Film Clearing House exchange has launched a special campaign in Southern California in exploiting "Wanted for Murder," one of the premier releases of this concern. Louis Thompson, special representative of the exchange, went to

San Diego this week to blaze the trail for the booking of the subject in that city.

R. C. VISNER, salesman for the Fox exchange, has returned from Arizona, where he spent two weeks writing contracts for Fox subjects.

PAUL MOONEY, district manager for Fox exchanges, left Los Angeles last Saturday for a trip through the Northwest. He will be absent about two weeks and during this time will visit in San Francisco, Seattle, Portland, Denver and Salt Lake City.

CLAUDE S. JENSEN, of Portland, one of the prominent exhibitors of the northern city, after several weeks' visit in Los Angeles has returned to Portland.

DIVISION MANAGER AARONSON, of the Goldwyn Distributing corporation, has arrived in Los Angeles for an indefinite stay. He is a guest at the Hotel Alexandria.

STEPHEN BLACHLY, formerly salesman for General Film, has been engaged by Goldwyn, according to announcement this week by Branch Manager Ben Fish. His territory will be the city of Los Angeles and California. He succeeds Harvey Gausman, who recently was engaged by the First National.

JOHN HAMRICK, manager of the Rex theatre at Seattle, is visiting in Los Angeles. He says that business in Seattle is getting back to normal.

KITTY GORDON, now producing for the United Program through the medium of her own company, will make a personal appearance at the Alhambra theatre on February 3, when her initial release, "Adele," has its first showing in Los Angeles at that house. "Adele" is a war story, the locale being in France, and Miss Gordon plays the role of a Red Cross nurse. The song, "Rose of No Man's Land," will be sung during the presentation of the play, it is announced.

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News of the Week in San Francisco

THE San Francisco Film Board of Trade has now been completely organized and all its committees appointed. The most important committee and the one which will have charge of the work for which the Board is primarily organized is the Grievance Committee. This is made up of M. L. Markowitz, of the Universal Film Exchange; G. L. Parsons, of the Goldwyn; and Louis Reichert, of the Metro. The duties of the committee are "to investigate and settle any grievance among the members or between one or more members and any other person or persons."

J. A. BEATTY, the owner of the Liberty theatres of San Jose and Fresno, was in San Francisco. He says that he found business in Fresno on a recent visit there in a remarkably satisfactory condition. As he expressed it he felt "as if a 30-pound weight has been taken from my feet." Speaking of changes in policy, Mr. Beatty is going to put on two changes a week instead of three as formerly, while the Kinema theatre of the same city is planning to go from an exclusive first-run house with two or three weekly changes to repeats of Fairbanks, Pickford and other prominent stars and daily changes.

PENNY AND WILSON have purchased the World theatre at Gilroy and after completely redecorating and renaming it the Orpheum they have signed up with Universal. For music the new owners have installed a new fotoplayer.

J. W. BARLOW, of the Maze theatre, Stockton, recently ran the "Lure of the Circus" in his house and was so pleased with the results of the picture that he insisted on paying the Universal \$5 extra for rental. It is believed that the case is unique.

W. E. MATHEWS, sales representative of the General Film Company at Los Angeles has been transferred to the San Francisco office to succeed C. I. Luntz.

J. E. SAMUELS, special representative of the General Film of New York, after visiting San Francisco, has gone to the northwest where he will visit the branches of the company in Seattle and Portland.

SOL LESSER is back from Los Angeles with a contract for the distribution of the "Fall of Babylon" in his pocket. He says that is the only important thing he came in contact with in the Southern metropolis.

FRANK OLSEN, formerly shipping clerk for the local office of the Pathe, was recently honorably discharged from service in the army and he is now back on his old job again with the Pathe.

CHARLES E. BRAY, manager of the Orpheum at Los Angeles, ran up to San Francisco recently, accompanied by his wife. E. O. Child of Pathe entertained them at dinner while they were here.

THE HIPPODROME THEATRE of this city is going back to vaudeville and the pictures. For some time it has been running a musical comedy, but it has shipped this company to its newly acquired house in Los Angeles and returned to its old manner of entertainment. The Pathe picture "Dolly's Vacation," with Baby Marie Osborne, will be its first picture.

THE class in scenario writing of the University of California recently met in Photoplay hall for a pre-view of the photoplay written by Professor Snell, the head of the department.

WITH Uda Waldrop as organist and Miss Blanch Fox as soloist the Oakland T & D theatre orchestra gave its first symphony concert on Sunday, January 26. The sixty-five musical artists were under the baton of Signor Ulderico Marcelli, former Panama-Pacific Exposition musical director.

FRANK LLOYD, of the Fox Film Company, Hollywood, and an aggregation of motion picture people are registered at hotels in San Francisco. It is stated that the Fox people are going to film a photoplay here. Whether this is preliminary to moving the studio to San Francisco is unknown.

California Legislature Takes Fling at Pictures

THERE have been several bills introduced in the State legislature at Sacramento, Cal., which the motion picture industries intend to fight. The most dangerous of these bills are, 1st: To close the theatres on Sundays; 2d: To censor all pictures before they are exhibited, and 3d: To prevent the selling of tickets for which there is no seat vacant at the time of sale. A meeting was held at the Palace Hotel on January 27 to combat these bills.

The meeting appointed a delegate to go to Sacramento to get all available data on the bills, and after he reports back a vigorous campaign will be inaugurated against the proposed laws. It is believed by some that the bills have a portion at least of the same backing as recently voted California into the "dry" column after the votes of the State had voted by a large majority against a "dry" State. As this element is in power at Sacramento at present the theatres will have a hard time to overcome the bills, providing they have anywhere near the united Prohibition support.

Flickers on the Screens of Butte

TO surpass all records made at the Rialto theatre prior to his assuming the management, three times within a period of three weeks is the remarkable report on business made this week by Manager Ralph Ruffner, of that well-known Butte house. This showing reflects the general prosperity now felt in local theatre circles as well as the managerial ability of Mr. Ruffner.

"THE SILVER KING" started off big January 26 at the Rialto and pleased immensely.

ALTHOUGH at one time the Orpheum was the leading theatre in Butte, the box-office receipts resulting from the showing last week of "The Fall of the Barbary Coast" put all previous records in the shade, according to Manager E. Marshal Taylor.

THE final episode of "Hands Up" was shown at the American theatre the past week. The serial had a big following. "The Lightning Raider," with Pearl White starring, will now be on the boards at this house.

A. W. EDEN, formerly with the Fox exchange in Seattle, is now district manager for Select with the exchange in the Washington metropolis. He spent several days in Butte last week. "The future of the picture business never looked brighter," he said to a MOTION PICTURE NEWS representative. "In Washington things at present are not up to normal, a number of the middle-sized cities, such as Olympia, still being closed on account of the influenza. But indications are that the entire State will be open within ten days."

Exhibitors Get License Money Back

LOS ANGELES theatre men, through their organization Motion Picture Theatre Owner's of Southern California, recently petitioned the city council for refund of license for the period of eight weeks that the theatres were closed because of influenza. The petition was endorsed by the council, and all theatre owners who have made application for the return of license money, have received checks.

Spokane News and Views

THE actress who "doubled" for Kathlyn Williams in the wild animal scenes of "The Adventures of Kathlyn" entertained Spokane audiences in person last week. She is Mlle. Olga Celeste, and has been an animal trainer at the Selig studios since 1907. She has appeared in a number of the big animal acts put out in the last twelve years, and is under contract to start work on a new picture when she reaches Los Angeles on her present trip.

THE CECIL DE MILLE production, "We Can't Have Everything," and Marguerite Clark in "Little Miss Hoover" were the alternate programs at the Clemmer.

AN ELINOR GLYN story, "The Reason Why," with Clara Kimball Young, was the Liberty offering.

"TREAT 'EM ROUGH," the Fox production starring Tom Mix, shown at the Casino, has all the elements of an exciting western romance and drew big audiences during its engagement.

J. WARREN KERRIGAN drew feminine admirers in large numbers to the Class A all week. He was featured in "A Burglar for a Night."

Exchangemen Visit Phoenix Convention

A. B. LAMB of Metro, Ben Fish of Goldwyn, Clyde Elliott of Select, and Walter Rand, special representative of General, all Los Angeles exchange managers, spent several days of the past week at Phoenix, Ariz., going there primarily to attend a convention of Arizona exhibitors, which had been called but which was not held, as the emergency—the closing of theatres because of influenza by the State board—for which the meeting was called, was taken care of before the date for the theatre men to get together.

Swanson-Nolan Incorporate in Denver

LOCAL MANAGER J. J. MORGAN announces a change in the name of the theatre supply business at 1514-18 Welton street, Denver, Col., until recently known as The Theatre Supply Company. It was desired to incorporate under a more distinctive name, therefore the name has been changed to The Swanson-Nolan Theatre Equipment Company. The company has opened at a new location in Salt Lake City, at 132 East Second south, in charge of Earl D. Smith, and temporary headquarters have been established at 423 South Fifteenth street in Omaha, in charge of O. B. Olson.



All this martial atmosphere was caused by the return of Luther Reed to the Metro fold. The salute is June Mathis' conception of a proper greeting, while Bert Lytell stands at attention

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Denver Exhibitor Captures Hold-up Man

DE WITT C. WEBBER, owner of the Webber theatre, one of Denver's finest suburban picture houses, probably saved his own life a few nights ago, when he answered the command of a young bandit to hold up his hands by firing two shots from his revolver, one of which wounded the robber to the extent that he himself surrendered. Incidentally, the wounded bandit is one of a pair of holdups wanted for several robberies and a recent murder. Webber's victim is now in the hospital.

Movie Emporium Grows Rapi

THE Movie Emporium, conducted by M. and H. Calmy, is being equipped with necessary machinery to do all kinds of repair work on theatre projecting equipment. This firm, although one of the youngest on Los Angeles Film Row, has in a very short time grown from a very small institution to one of particular importance. The stock of projecting equipment and theatre supplies has been rapidly increased and the firm is doing a very good business.

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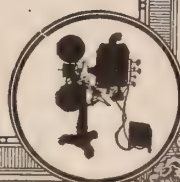
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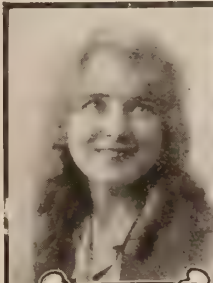
"Fortune's Child," with its *Romance*, its whimsical comedy and sympathetic touches blending in with its swift dramatic action, is just the sort of a picture to appeal to the average audience, which, after all, demands something *more than average*.

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Directed by
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Motion Picture News says:

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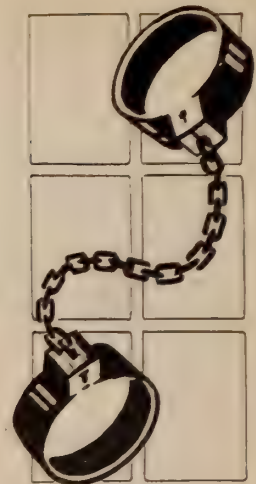
Exhibitor's Trade Review says:

"If 'The Man of Might' doesn't score a bigger hit than previous serials made by William Duncan and released by Vitagraph we miss our guess. It's about the best thing in serials we've ever seen. The way that man Duncan can put over a fight scene is a caution, and the stunts he performs make the so-called dare-devils look like four-flushers."

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When "Sis Hopkins" cries to her jealous sweetheart: "It ain't your heart you're cutting, Ridy; its mine!" you get a clutch in your throat and a mist in your eyes. You and all your patrons have hearts exactly like "Sis" and "Ridy."

When "Sis" voices the philosophy of her shiftless parent: "Paw sez: Never do nothin' for nobody that don't do nothin' for you" laughter creeps into your heart to stay.

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WEEKLY**

The Place in the Program Exhibitors Assign to the FORD EDUCATIONAL WEEKLY

WE suggest to several thousand exhibitors in whose theatres we wish to book *The Ford Educational Weekly* that they give attention to the reasons why other exhibitors have booked it. This weekly release has a definite place in a house program; a place made doubly valuable by its *exclusiveness*.

Here you are listening to *the logic of the box-office*; the logic of *experience*:

BERNARD DEPKIN Jr.: Parkway, Baltimore—"No one can announce in competition with it any feature that matches it for exclusiveness of topic. It finds the drama and human interest in the overlooked things of American life."

FRANK BUHLER: Stanley Co., Philadelphia—"It pictures the big, solid things and people always being talked about in the great daily newspapers of the country."

AARON J. JONES: Jones, Linick & Schaefer, Chicago—"The Ford Weekly is the great teacher of the screen and audiences never realize that they are being taught by it.... It is playing in 200 theatres in Chicago."

SID. GRAUMAN: Grauman's Theatre, Los Angeles—"Our audiences watch it as closely as they watch a tense play, which proves its human interest."

In other words: *Every exhibitor has a reason of his own for running The Ford Educational Weekly in his theatre.* This accounts for the fact that it has the greatest circulation any screen product has ever received. Goldwyn is *its exclusive distributor*. We advise you to sign it up promptly.

FITZPATRICK
and McELROY
Chicago

Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City



"Bennison At His Best!"

PHILA. PRESS: Rich, breezy, handsome, dare-devil Louis Bennison, famous from Coast to Coast, is a conquering hero in "Sandy Burke Of the U-Bar-U" at the Arcadia. The picture wins high favor.

PHILA. INQUIRER: They should call Louis Bennison "the smiling star." His newest picture, "Sandy Burke," is a reputation-maker for him.

THE NORTH AMERICAN: Louis Bennison is setting the fashion for a different kind of star; he is a welcome change from the general run of so-called favorites.

PHILA. RECORD: All the lively interest of the true West is found in "Sandy Burke." Louis Bennison more than fulfills all the predictions that were made for him.

PHILA. LEDGER: Louis Bennison is going to be, by all odds, the most popular of the younger stars portraying virile American roles.

THE BULLETIN: Louis Bennison who scored a hit in "Oh, Johnny!" adds to his popularity with "Sandy Burke." He has an always-on-top sort of breeziness.

This represents the unanimous newspaper voice of America's third largest city on

Betzwood Film Company
presents:

Louis Bennison

in

SANDY BURKE of the U-BAR-U

By J. Allen Dunn

Directed by Ira M. Lowry

The Bennison Star Series of six productions is released exclusively through Goldwyn. Exhibitors everywhere are signing their Bennison contracts.



GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City



We have secured good advertisers to talk to YOU. Listen to them!


CAPITOL COMEDIES

Snap!

This is the word your audiences apply to fast, laughable comedies that get the good, hearty, deep chest-laugh.

Your patrons' eyes want diversion from heavy drama; from fluffy ingenues; from grim villains and curly-haired heroines—just as your palate craves an occasional sharp sauce.

You make the remainder of your entire bill "*taste better to the eye*" by presenting regularly

"Smiling Bill" PARSONS in CAPITOL COMEDIES

26 a Year

Every Second Monday

You can get an idea how good the entire twenty-six are after seeing these four latest releases in any Goldwyn office: "Have Another," "A Master of Music," "The New Breakfast Food," "The Potum of Swat."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street

New York City

"Give Us Zane Grey!"



"FROM the military camps here and abroad, from battleships, from hospitals, from nurses and even the civic organization—this is the demand everywhere," reports the Assistant Director of the American Library Association.

The same cry comes from the American people for the stories of one of the country's most popular authors.

Exhibitors in all parts of America are now playing to capacity business with the latest and most powerful of this author's screen productions, distributed exclusively by Goldwyn:

ZANE GREY'S
most exciting story
The
BORDER
LEGION
Starring
Blanche Bates
and **Hobart Bosworth**
Directed by T. Hayes Hunter

Proof of an exhibitor's feeling about a picture is always found in the volume of his newspaper advertising. Tom Moore, the successful Washington, D. C. showman, spent more money advertising "The Border Legion" than he has spent on any production in the past twelve months.

Wire or write your Goldwyn office immediately for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President
16 East 42nd Street New York City

CHRISTIE COMEDIES

One Reel
**Each
Week**

Jay
Belasco

Dorothy
DeVore



Earl
Rodney

Ethel
Lynne

Bobby
Vernon

Book thru these Independent Exchanges

SAN FRANCISCO
Peerless Film Exchange
94 Golden Gate
Northern California and Nevada

LOS ANGELES
Peerless Film Exchange
802 S. Olive St.
Southern California and Arizona

SEATTLE
The Greater Features Co.
2020 Third Ave.

CHICAGO
Celebrated Players Film Corp.
207 South Wabash Ave.
Illinois, Indiana, Southern Wisconsin, Iowa.

MINNEAPOLIS
Supreme System Inc.
606 Film Exchange Bldg.
Northern Wisconsin, Minnesota, North Dakota, S. Dakota

NEW YORK
First National Exchange Inc.
509 5th Ave., New York City

BUFFALO
First National Exchange, Inc.
145 Franklin St., Buffalo, N. Y.
Northern New York State

PITTSBURG
Quality Film Co., Inc.
414 Ferry St.
Western Pennsylvania and West Virginia

PHILADELPHIA
Peerless Film Exchange
1339 Vine St.

CHRISTIE SPECIALS

Two Reels ←

One Every Month

**Special Cast · Special Story
High Class Productions**

**Well Known and Popular Players under
Personal Direction of**

Al E. Christie

*Watch for announcement of first
of these features in 2 Reels*

**To be released thru the
same Independent Exchanges**

CHRISTIE FILM CO.
Incorporated
Los Angeles

WASHINGTON, D. C.
Sidney B. Lust, Inc.
903 E St., N. W.
Delaware, Maryland, Washington, D. C., and Virginia

ATLANTA
E & H Film Distributing Co.
Moore Bldg.
North and South Carolina, Georgia, Alabama, Tennessee,
Florida

BOSTON
Boston Photo Play Co.
52 Broadway
Massachusetts, Maine, New Hampshire and Vermont

NEW HAVEN, CONN.
Boston Photo Play Co.
128 Meadow St.
Connecticut and Rhode Island

OKLAHOMA CITY
R. D. Lewis Film Co.
104 South Hudson St.
Oklahoma, Arkansas

DALLAS
R. D. Lewis Film Co.
1815 1/2 S. Main St.
Texas

CLEVELAND
Standard Film Service Co.
316 Sloane Bldg.
Northern Ohio

DETROIT
Standard Film Service Co.
Joseph Mack Bldg., Detroit
Michigan

CINCINNATI
Standard Film Service Co.
Film Exchange Bldg., Cincinnati

★ UNITED ★ STATES ★ GOVERNMENT ★

"UNDER FOUR FLAGS"

The Government's Great Victory Picture

Exhibitor Comment:

"Wonderful picture. Extra Big Business." "A picture that every theatre should play."—*M. P. News.*

Consensus:

"Powerful production with extra big drawing powers."
—*M. P. News.*



This Great Victory Picture of America and the Allies gives the exhibitors in the smaller towns a remarkable opportunity for box-office profits.

The Government rental price is fixed on a scale that allows a margin not obtainable with any other attraction.

The picture was a sensation with the war - picture - surfeited screen

patrons of the larger cities. It was a tremendous box-office success.

Patrons of the smaller towns are not surfeited with war facts. Like the city people, they want to see how the war was won—but their desire is even more keen.

Exhibitors can give their patrons what they want. The rental is figured on a basis that permits high profit at regular admission prices.

OFFICIAL U. S. WAR PICTURES

The Official War Review—(Weekly)—Pathé
Pershing's Crusaders—First National Exhibitors
Our Bridge of Ships—General Film Corporation

America's Answer
Under Four Flags
U. S. A. Series

Available through the WORLD FILM CORPORATION, *except for CALIFORNIA* Sol. L. Lesser, State Council of Defense, San Francisco.

FOR MICHIGAN
Michigan War Preparedness Board, Lansing. (Except Detroit and Wayne County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Photographs

The Bureau of War Expositions—presented by the United States and Allied Governments

ENIMA SELECTED
BESSIE LOVE
PRIMA

A way up picture of 'way down
East, altogether delightful —

BESSIE LOVE

in the adaptation of Ruth Belmore
Endicott's novel

CAROLYN OF THE CORNERS

Produced by Anderson-Brunton Co.
Directed by Robert Thornby

PATHE
DISTRIBUTORS





A positive and incomparable box-office attraction -

A. H. Woods presents

FANNIE WARD

in Cleves Kinkead's enormous dramatic success

COMMON CLAY

Produced by ASTRA Directed by Geo. Fitzmaurice Scenario by Ouida Bergere

PATHE
DISTRIBUTORS

Just 3 opinions – and a conclusion

"The exhibitor who cannot make money from

Common Clay

- 1.** should look around for another theatre or else try his hand at a different line of business. As a stage play it was a big box office success: as a film play it will prove an even stronger drawing card."

Morning Telegraph, Jan. 26

- 2.** "Pathé holds a winning hand in this picture... Truly first class production... Play it up as a special and promise that you have a winner." Wid's, Jan. 25

- 3.** "'Common Clay' among the big productions of the year... Full of human interest. You can't afford to overlook this one."

Motion Picture News, Feb. 8th

That's What They All Say!

Get It Quick

Seven Parts

A Great Big Special

The
conclusion

PATHÉ
DISTRIBUTORS



**"The Life of
the Party"-
any**

HAROLD LLOYD

COMEDY

**Each is way above the average; any one of them
will shine in the most distinguished company.
New York's Rialto has booked them for one solid year!**

One a Week Beginning March 9th

Produced by Rolin

**PATHE
DISTRIBUTORS**



AMERICAN FILM COMPANY, INC., Presents

"MOLLY OF THE FOLLIES"

An American "Flying A" Picture

FEATURING

MARGARITA FISHER

A five-reel comedy-drama of life as it's lived behind the scenes. From the Red Book story by Peter Clark MacFarlane. Directed by Edward Sloman. Recall the success you had with the other spicy Fisher subjects and bill this accordingly. You're certain to get box-office results.

Produced by
AMERICAN FILM CO., Inc.
Samuel S. Hutchinson, Pres.

Distributed by **PATHE**

Other Fisher Successes Now Available:
"Money Isn't Everything" "The Mantle of Charity."
"Fair Enough"





'FIGHTING THROUGH'

It is a picture. Starring E. K. Lincoln.
Released January 27.

Action all through it—Lots of it. Hero trails Mexican bandit to mountain fortress in order to rescue his sweetheart.

Doesn't sound like a coward's job—but he was supposed to be one.

The big houses throughout the entire country are booking "FIGHTING THROUGH."

You'll make no mistake in following their example. Inquire from your nearest Hodkinson representative for prices and dates.

W.W. HODKINSON CORPORATION
527 Fifth Ave  **New York City**
Through Pathe' Exchange Inc.

RELEASED FEBRUARY TWENTY-FOURTH



LESTER PARK PRESENTS

LILLIAN
WALKER

"the love hunger"

DIRECTED BY WILLIAM P. S. SEARLE

ADAPTED FROM
THE NOVEL
fran

BY JOHN BRECKENRIDGE ELLIS UNDER ARRANGE-
MENT WITH BOBBS-MERRILL CO. DISTRIBUTED BY THE
W.W. HODKINSON CORPORATION, THRU' PATHE' EXCHANGE
INC.



WATCHING FOR OUTLAWS

One of the best
VICTORY PICTURES
Book it today!

Every Inch a Man!

There's no camouflage about him!—no doubles to do his difficult stunts!—no actor on the face of the earth who *can* do what he does!

TOM MIX

the man who never fakes

has bounded into first rank as a box office attraction because he is the incarnation of fearlessness—a dare-devil who flirts with death

F O X
FILM CORPORATION

William Fox *presents* TOM MIX *in* Hell Roarin' Reform

DIRECTION OF E. J. LE SAINT



LOVE ME, LOVE MY DONKEY

NEGATIVE STOLEN

On Friday afternoon, January 17, 1919, a Sunshine Comedy negative, measuring 1800 feet, was stolen either from the Fox Studio, 1401 North Western Avenue, Los Angeles, California, or while in transit care American Railways Express Company.

Shipment of negative was made from Fox Studio in a sealed wooden case. When the case was opened the cans were found to contain gravel and dirt.

The negative was entitled A LADY BELL-HOP'S SECRET, valued at \$50,000.

Notice is given to all branches of the trade that if this negative, or positive prints thereof, be offered for sale, hire or lease, immediate telegraphic notice should be given to the undersigned.

The robbery is now under investigation by Criminal Authorities. The title of this Sunshine Comedy may be changed by those responsible for the theft. Briefly, the story is that of a girl who works as a bell-hop in a hotel. Her sweetheart has knowledge of the location of six million dollars in gold hidden in a sand pit. The gold is recovered by the villain, who escapes in an aeroplane and drops from the parachute into an open cage of lions, etc., etc.

Information with reference to the theft or location of negative may be given to either the nearest Police Authorities, the Sheriff, or direct to

FOX FILM CORPORATION

130 West 46th Street

New York City



Going Like Wildfire!

Nothing in a decade has equalled the tremendous success that first run exhibitors everywhere are reporting—not even CLEOPATRA, great as that historic drama was, ever developed the mighty drawing power or the universal public approval achieved by.

Theda Bara in Salome

Produced by WILLIAM FOX

Directed by J. GORDON EDWARDS

This stupendous combination of spectacle and drama literally is sweeping the country like wildfire. It is the one outstanding achievement of the season—the biggest box office attraction of the year. Book it now — while there's still a chance!

F O X
FILM CORPORATION

RELEASED EXCLUSIVELY
ON INDIVIDUAL BASIS

EXHIBITORS MUTUAL

BESSIE BARRISCALE

in

"A TRICK OF FATE"

Presented by
B. B. FEATURES INCORPORATED



HENRY. B WALTHALL

in

"A LONG LANE'S TURNING"

Presented by NATIONAL FILM
CORPORATION OF AMERICA

DISTRIBUTED THROUGH

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON - COLE
COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCTIONS

SELZNICK PICTURES

\$ELZNICK
MEAN\$
DOLLAR\$

OLIVE THOMAS\$
IN
UP\$TAIR\$ & DOWN

DIRECTION CHARLE\$ GIBLYN

Will Bring Dollars to
All Franchise Holders\$.
Have You Applied?

SELZNICK PICTURES

CORPORATION

MYRON \$ELZNICK - - President and General Manager

CHARLE\$ GIBLYN - - - - Director General





TEN TRIANGLE KEYSTONES RE-ISSUED!

The World Famous MACK SENNETT COMEDIES

Fatty Arbuckle, Mable Normand, Ford Sterling, Mack Swain, Charles Murray, Chester Conklin, Gloria Swanson and many other celebrities.

Think of the value of these stars to your box-office. Were funnier situations ever created than their presentations in these Keystones?

Any Exhibitor can please his audiences with these.

Let Your Audiences
Laugh Again at—

"My Valet"
"Safety First Ambrose"
"Nick of Time Baby"
"His Feathered Nest"
"The Hunt"
"Fickle Fatty's Fall"
"His Wife's Mistake"
"Tug Boat Romeo"
"A Bath House Blunder"
"Crooked to the End"

The real showman will find these creators of enthusiasm and *profits*.

Profits! Say fellows, that's where you come in. When your audiences are laughing at the antics of these high salaried stars, you can laugh, too. For with these, you obtain their services at a reasonable rental.

You're not gambling with these. Their value has been proved by past performances.

"My Valet" available March 2nd. One each week thereafter. With *new prints* and *snappy* advertising material.



TRIANGLE DISTRIBUTING CORPORATION

The Globe

AND Commercial Advertiser.
OLDEST DAILY NEWSPAPER IN THE UNITED STATES. EST. 1793

Round the Town

With S. JAY KAUFMAN.

The morning's in a frivolous mood!
The skeleton branches have all changed
to comedy masks!
That haunted house is a tempting
frosted tart--
What dainty, lacy hangings on its
windows!
See that tree laden with white narcissi
--or is it bridal?
No, no--not and will bring marsh-
mallows).

In a Better 'Ole.

George M. Cohan says, and we be-
lieve everything--yes, everything--
George M. Cohan says, that the the-
atres in all the cities are flourishing.
If it's due to peace or that there are
no more drives, why, then, in the city
and not in the country? And Mr.
Cohan says that peace has not affect-
ed the business of war plays. Which
is true not only of his "Three Faces
East" but of "The Better 'Ole" and
"Friendly Enemies." And "The Bet-
ter 'Ole" has found that the Cort
Theatre is a better 'ole for the play
than the Greenwich Village Theatre.
Capacity at every performance. Which
is as it should be.

To-Night.

And what a lot of new plays this
week. "Good Luck Sam," which be-
gins its two weeks' engagement at the
theatre to-night is of course the

WE
CORRECT
"THE
GLOBE!"

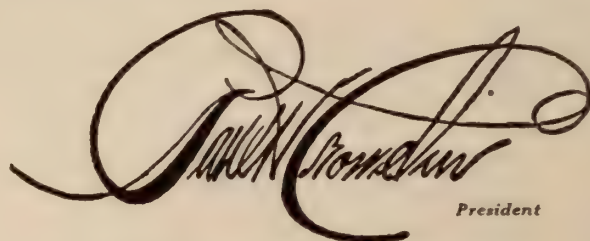
The great New York newspaper makes
an error and an omission. The "Better 'Ole" is a
peace play! And its hero, Old Bill, has but one competitor--
that other humorous soldier in "Shoulder Arms." The *omission*
is of the fact that of the three sensational stage success cited, *only*
"The Better 'Ole" is available for immediate release to *motion*
picture theatres.

AT WORLD FILM EXCHANGES

OPENING AT STRAND THEATRE, NEW YORK, FEBRUARY 23rd.

You Must Have An Impartial Buying Agent In New York!

**A VERY SPECIAL TALK
to Foreign Buyers by**



President

In a day of limited shipping space, foreign buyers discovered the value of dealing *with an American exporting firm that had no producer interests*. The buyers who "tied to Inter-Ocean" got **THE FILMS THEY WANTED** in the face of all restrictions. Where only a little film could be shipped to a foreign purchaser of American films, *that little was "preference" material—of THE PURCHASER'S preference.*

Inter-Ocean had no *favorites to play*, no product in which it was financially interested, except as a straight matter of price based on **THE MARKET VALUE TO YOU, THE FOREIGN BUYER.**

Peace is here, restrictions are gradually reducing, but the war time lesson *still* has weight with the careful foreign picture purchaser.

It is safest and sanest to take your American films from a house that is not financially interested in any American producing firm!

Your New York buying agents, to give you 100% service, must be clear of the entangling alliances of the producing field, must appraise the whole field **ONLY IN THE LIGHT OF YOUR NEEDS.**

Inter-Ocean has no interests whatsoever in any American producing company, and is therefore superbly qualified to act as your New York buying agent.

You need a *tested* buying agent like Inter-Ocean in New York, because the American producing field to-day is offering a long list of subjects that surpass in quality and drawing power the films made in any other land.

And don't wait to write—CABLE!



Can immediately furnish a *regular* supply of World, Paralta, Plaza, and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features like "Wives of Men" with Florence Reed, "Hearts Across the Sea" with Arnold Daly, and "The Transgressor," a successor to and of the same type as the mighty successful "Victim." Or those funny Inter-Ocean comedies by the Whartons and other great producers, and Adventure films like Frederick Burlingham's. Or accessories like Speer Carbons, the "Fulco" line of 300 time and money-saving appliances and the Globe Steel Reel, which permits the quick replacement of broken springs.

INTER-OCEAN SECURES GRAPHICS!

When a motion picture can be sold *state rights* in the United States, it **MUST** be **SPECIAL**. It must have **EXTRA APPEAL**. For the state rights market can only absorb the *unusual in films*. When a motion picture is big enough to "go state rights" in America, it is big enough for any theatre program anywhere, unless its theme makes it unsuitable. The theme of Ivan Abramson's Graphic features makes them 100 *per cent suitable* abroad. Graphic's reputation as a "special" is built on the fact that she didn't acquire it with **ONE PICTURE**. **ALL** of her releases to date—*three*—have been strong enough to "go state rights." Not one, mind you—**THREE**. And it is these that Inter-Ocean now offers, for the first time, to foreign buyers.

WHEN MEN BETRAY, featuring Gail Kane with an all star cast including Robert Elliot, Stuart Holmes, Jack McLean, Sally Crute, Reed Hamilton, Dora Mills Adams, Gertrude Braun, Tallulah Bankhead, Hazel Washburn and Juliet Moore.

ASHES OF LOVE featuring James K. Hackett, Effie Shannon, Mable Juliene Scott and an all star cast including Paula Shay, Ruby de Remer, Dora Mills Adams, Hugh Thompson, William Davidson, William Bechtel and Thea Talbot.

THE ECHO OF YOUTH featuring Charles Richman, Leah Baird, Pearl Shepard, supported by Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel.



PAUL H. CROMELIN, PRESIDENT
Inter-Ocean Building
218 W. 42nd St., NEW YORK CITY

*"We Operate Everywhere"—Largest Distributors of Films
in Foreign Fields and Sole Exporters of Speer
Carbons and Fulco Accessories*

"HE OUT-FAIRBANKS' FAIRBANKS"

N. Y. TIMES



"MACISTE"

**IS THE WORLD'S
BIG DRAWING CARD**

IN HIS NEW SERIAL

"THE LIBERATOR"

**He Offers
Twelve Weeks
of Record Business**

**Every Livewire
Showman is now
Preparing for a
Fat Harvest**

**Send for his Book of Details — FREE
Learn all About "THE LIBERATOR"**

SIMPLY ADDRESS

**HARRY RAVER, Inc., 1400 BROADWAY
NEW YORK**



THE VIRGINIA PEARSON PHOTOPLAYS INC.

PRESENTS

VIRGINIA PEARSON

IN THE BISHOP'S EMERALDS

ADAPTED FROM THE FAMOUS NOVEL OF CAPTAIN HOUGHTON TOWNLEY

WITH SHELDON LEWIS

SUPPORTED BY A CAST OF PROMINENT PLAYERS.

THE FIRST OF A SERIES OF EIGHT PHOTO-

PLAYS TO BE PRODUCED DURING THE

COMING YEAR, UNDER THE DIRECTION OF

JOHN B. O'BRIEN

VIRGINIA PEARSON PHOTOPLAYS, INC.

112 WEST FORTY-SECOND STREET, NEW YORK

Who killed WALTER



The
13th
chair

THE
THIRTEENTH
CHAIR



From the play by
RAYARD VELLER
Featuring
**YVONNE
DELVA**

Adapted and directed
for the screen by
LEONCE PERRET

Produced by **ACME PICTURES CORP.**

Room-808-Brokaw Building
1457-Broadway-New York

THE total seating capacity of
all the theatres in America
could not accommodate the mil-
lions of followers of

CRAIG KENNEDY

The SERIAL

Story by Arthur B. Reeve Editor in Chief John W. Grey

Over two
hundred and fifty
Craig Kennedy
stories have been
published in all
languages.

OLIVER FILMS INC.

THREE HUNDRED AND EIGHT EAST FORTY-EIGHTH STREET
NEW YORK CITY

CRAIG KENNEDY

The SERIAL



ARRY GROSSMAN

presents

Herbert Rawlinson

as CRAIG KENNEDY

and

Margaret Marsh

in the

scientific

mystery

serial

OLIVER FILMS INC.

Three Hundred and Eight East Forty-Eighth Street

NEW YORK CITY

Have You Seen It?

Photoplay Magazine Screen Supplement
just one month old—But in a fair way
to break all one-reel booking records.

See how JAMES R. QUIRK and JULIAN
JOHNSON, of PHOTOPLAY, produce
and edit a snappy reel—showing:

HELEN HOLMES doing a RAIL-
ROAD THRILLER.

BILL HART on BROADWAY.

THOMAS H. INCE directing
CHARLES RAY.

How BESSIE LOVE became A
STAR.

BEN TURPIN doing a CROSS-
EYED ACT.

And TWO REASONS WHY CLEO
RIDGELEY LEFT THE SCREEN.

*See Your Nearest Educational Exchange
Satisfaction Guaranteed*

EDUCATIONAL FILMS CORPORATION

729 7th AVENUE



NEW YORK, N.Y.

Public Opinion

Unanimous Criticisms of "OUT of the FOG" proclaim

Moving Picture World

"The luminous and forceful acting of Nazimova in the screen version of "CEPTION SHOALS" accentuates her enviable position as leading tragic star of the silent drama"" It is a big theme which rises up from "Out of the Fog," the birth of a woman's soul. The range of human emotions Nazimova encompasses is remarkable for its breadth and for its depth."

Motion Picture News

"A great performance, one that leaves no room for doubt regarding her rank in the files of screen actresses"" an oasis in the desert of less artistic productions"" easily ranks as one of the triumphs of pictorial art."

Wid's

"Impressive picture, finely produced and superbly acted"" One of the finest screen performances she has ever given in a role of strong, sympathetic and dramatic quality"" By all means get this."

Exhibitors Trade Review

"Highly dramatic and shows Nazimova to her best advantage. No opportunity has been missed to make the picture stand for what is best in motion pictures."

Morning Telegraph

"Out of the Fog" will probably be remembered as one of the best pictures of the year. It is poetic, beautiful, sympathetic, imaginative and romantic."

shapes Destiny-

NAZIMOVA

The greatest star in motion pictures.

N.Y. Tribune

"Nazimova's work in the new picture is really remarkable"

N.Y. Sun

"Nazimova has found a medium for the unrestricted display of her emotional powers."

N.Y. World "Intensely dramatic"

Evening Telegram

"Unforgettable is the acting of Mme Nazimova in 'Eye for Eye', a Metro picture, in which this stage and screen star appeared at the Rivoli Theatre Christmas week. So it is not going to be an easy task for this fine actress to better her superb work in that drama. Yet it must be admitted the Russian actress has balanced this performance by the one she is giving in Metro's 'Out of the Fog' at the Rivoli this week."

N.Y. Times "A work of exceptional merit"

N.Y. Globe "At last a perfect film for Nazimova"

*The complete triumph of a
marvelous artist.*

METRO PICTURES CORPORATION

SOME people call it magnetism-some people call it personality-But whatever you call it, Hale Hamilton has it and has it in bunches in the newest *Metro All Star Series Production*, "JOHNNY ON THE SPOT".

The story doesn't pretend to be anything but fanciful and it has a large percentage of humor in it. It's the kind of a picture that leaves a pleasant taste in the mouth.



HALE
HAMILTON

in

JOHNNY
ON THE SPOT

By Shannon Fife

*Scenario by June Mathis ·
Directed by Harry L. Franklin*

*Maxwell Karger
Director General*

RELEASED BY **METRO** FEBRUARY 17th

ANOTHER

Gaumont

SPECIAL

SATAN *on* EARTH

TIMELY *and* NOVEL

PRODUCED BY

Gaumont Co.

FLUSHING, N. Y.

"MICKEY"

IS

MAKING MOTION PICTURE HISTORY

With "MICKEY," State Right
Buyers and Exhibitors are reaping
their greatest harvest since the
beginning of the Film Industry.

For List of Exchanges Address

W. H. PRODUCTIONS COMPANY

71 West 23rd Street

New York, N. Y.

THE ONLY TERRITORY
STILL OPEN FOR
“MICKY”

IS

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PAPER
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SAY ABOUT THESE PICTURES

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REELS

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"The Outlaw's Sacrifice"
"Through the Storm"
"The Cowboy's Awakening"
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"The False Arrest"
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Stirring drama ~ ~ ~ ~ ~*

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A SIX ACT PRODUCTION
FEATURING

Charles Richman, Leah Baird
and Pearl Shepard

Record breaking box office attraction with
WONDERFUL ADVERTISING POSSIBILITIES

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STATE RIGHT BUYERS—PUT **LIFE** IN YOUR EXCHANGES

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HOW S. A. SHACKMAN PUT OVER "OUR TEDDY"

At the 81st St. Theatre, 81st St. and Broadway, New York

He advertised an unusual picture in an unusual way and it brought results. His campaign is worth the attention of every exhibitor. It is a model method of realizing the full possibilities in an attraction that is different.

Above is pictured a part of the crowd of school children and Boy Scouts that packed the 81st

St. Theatre as the result of 10,000 of these blot-
ters distributed in the schools.

THE FAMOUS ROOSEVELT MOTION PICTURE

"OUR TEDDY"

AN AUTHORIZED SCREEN VERSION OF THE DRAMATIC LIFE AND THRILLING ACCOMPLISHMENTS OF COLONEL THEODORE ROOSEVELT, WHICH WAS FINALLY APPROVED BY HIM JUST A FEW DAYS BEFORE HE DIED. WILL BE PRESENTED AT A SPECIAL MORNING MATINEE FOR THE PUPILS OF

PUBLIC SCHOOL No. 165

PROMPTLY AT ELEVEN O'CLOCK

SATURDAY MORNING, FEB. 8th

AT THE
81ST STREET THEATRE
ON BROADWAY

Special Children's Admission Price
For That Performance Only - - **10c** NO WAR TAX

Tickets held by children who do not get seats will be accepted at the afternoon performance if they are accompanied by an adult.

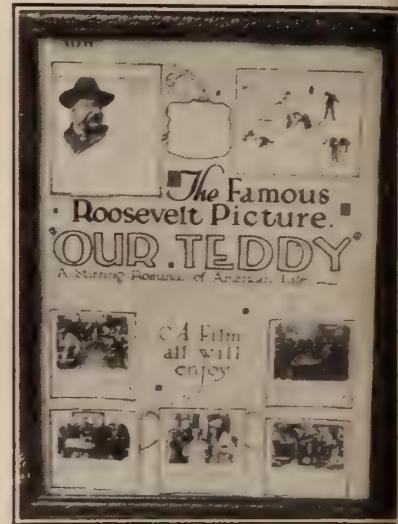
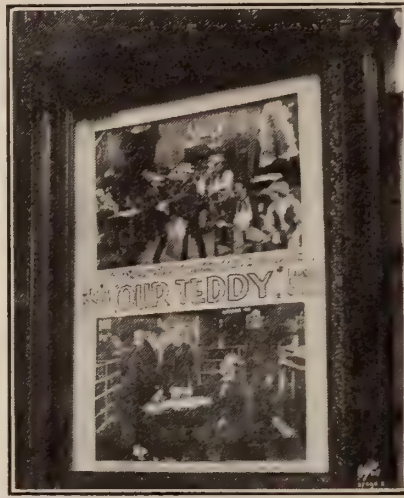
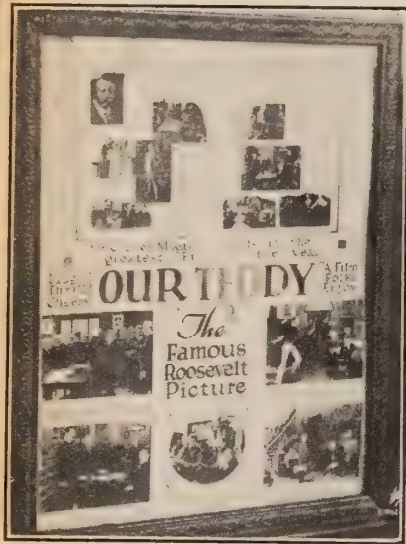
Hear The New Boy Scouts Band Play Colonel Roosevelt's Favorite Songs. - Big Parade Of Boy Scouts Before Performance.



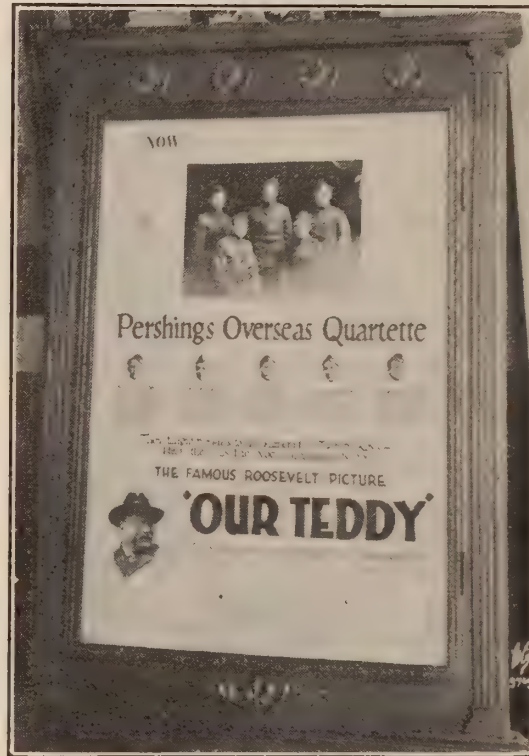
R. M. Brinkerhoff, Famous N.Y. World Cartoonist, says. "It certainly is a thrilling Movie."

These are the things Mr. Shackman

at the 81st. St. Theatre, high-class uptown New York neighborhood



The lobby displays reproduced here appeal to the regular patrons by the use of the cartoons which suggest the drama and comedy situations. The use of newspaper pages and magazine articles brought scores of new visitors into the lobby.



These special hand lettered cards were just enough different from the regular material on other pictures to produce unusual results. The quartette of wounded men was made a special feature of the program and their singing created atmosphere for the production.



used to put "OUR TEDDY" over
house; capacity 2400 seats; admission prices 30 cents to 85 cents

Every exhibitor can use the same general style of copy and appeal that made Mr. Shackman's season with "OUR TEDDY" a success.

He circularized the schools with blotters; he obtained the aid of the BOY SCOUTS OF AMERICA and New York Council turned out 700 strong with a 35-piece band. He used larger newspaper space and carried in it the same style of copy he wrote for the lobby cards. He used flag drapes for 3-sheet cutouts of Mr. Roosevelt's head. His orchestra played old familiar classic songs. He used advance slides, including the special set illustrated with cartoon sketches; he advertised it in his house program as a motion picture drama. He used advertising materials available to you at any First National Exchange, and—

This kind of showmanship gets results



A part of the special Saturday morning matinee crowd of School Children and Boy Scouts



Another Solid

You can go the limit in real boosting and you won't have any of your promises come back at you except in box office returns. — M.P.NEWS. —

Dustin Farnum

— in —

A MAN IN THE OPEN

Released Feb. 23rd.

From the Novel
by ROGER POCKOCK.

Directed by ERNEST C. WARDE

Foreign Distributor.
DAVID P. HOWELLS
729 7th AVE N.Y.

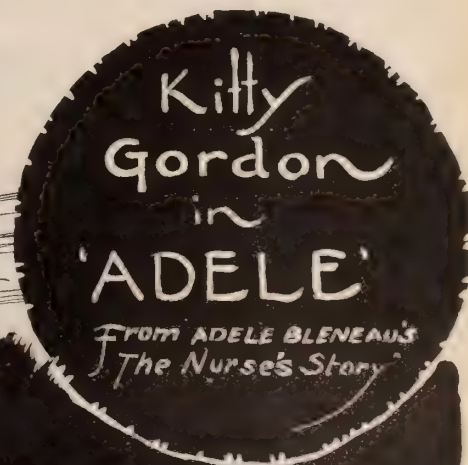
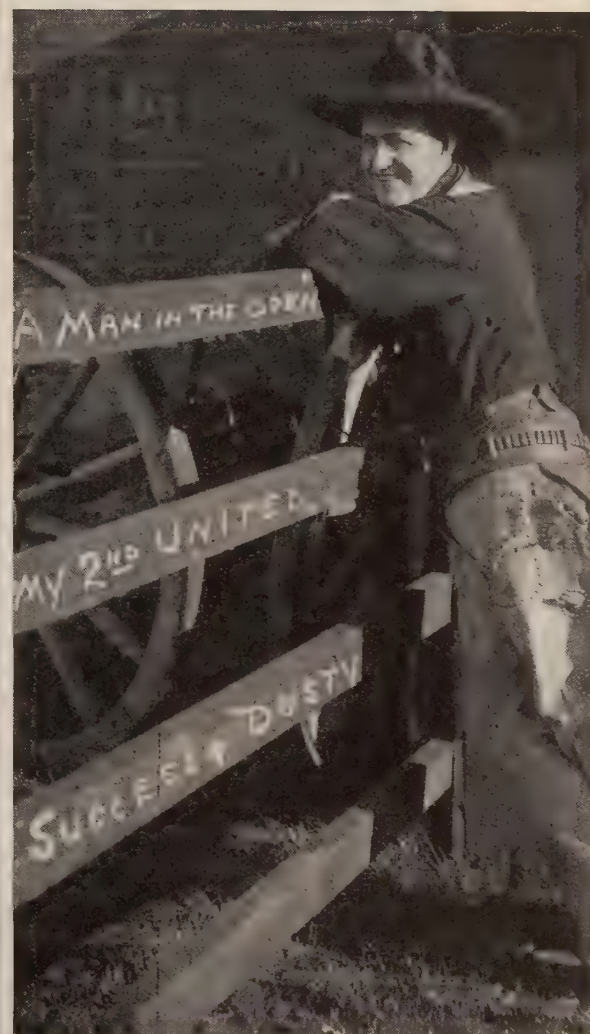
Dustin
Farnum
in
The Light of
Western
Stars

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United Picture Theatres
J.A. Berst president

United Success!

Big From every one of its many angles. — M.P. NEWS.
 Breathless suspense. There's action every second. — Variety.
 Situation follows situation at breakneck speed. — M.G. TELEGRAPH.
 Forceful realism, splendid entertainment — TRADE REVIEW.
 Full of thrills. Scenic settings of rare beauty. — M.P. WORLD.
 The whole picture smacks of freshness and individuality. — TRADE REV.
 We repeat- it is big from every viewpoint — M.P. NEWS.
 You can't go wrong in booking this. M.G. TELEGRAPH



of America, Inc.
 1600 Broadway, New York.

Second Success.

THREE MILLION WOMEN

Endorse

THE GIRL AND THE HORSES

BY CHAS. A. TAYLOR

With

"THE MYSTERY GIRL"

Frank Mayo, Little Ben Alexander, Claire McDowell, Dell Boone,
Geo. Gebhart

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
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D103NYAD113 BLUE
P DALLAS TEXAS 1230PM FEB. 8

Jas J Tynan

Cr Astor Hotel

As State Chairman Industrial and Social Conditions Federation Womens Club represent some three million women in United States and Thirty Thousand in Texas I welcome picture like The Girl and the Horses as Chairman of American Organization for Council of Defense I feel pictures of this kind clean entertaining starring a woman above reproach will do much to make unnecessary the legislation we have felt imperative if we place before our foreign population the proper kind of entertainment being Chairman of Recreational Committee Young Womens Christian Assn I know pictures of this character will go far towards clearing up moving picture situation Please advise me immediately the company through which it will be released.

Mrs. Wm Bacon

616PM



Form 1201

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65A 65 NL 8 EX
P DALLAS TEX L"

J J Tynan

Hotel Astor New York.

Am awaiting information as to release of the picture The Girl and The Horses We have decided to throw the force of our organized womanhood back of this picture to get full benefit of the publicity and in order to reach all of our women we must know immediately when and by whom it will be released.

Mrs. William Bacon

Chairman of Educational Propaganda of Council of Defense.

1919 Feb 13 AM 4 25

SHOWING BY APPOINTMENT

James J. Tynan

Hotel Astor, New York

42 out of 45—



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A SPECIAL SCREENING OF
"THE ELEVENTH COMMANDMENT"
AT THE BOSTON EXCHANGE OF
EXHIBITORS MUTUAL BOOKED
THE PICTURE.

A PRODUCTION WHICH WILL
STAND SO WELL THE CRITICAL
EXHIBITOR TEST, WHICH OFFERS
SO MANY POSSIBILITIES FOR
EXPLOITATION AND PRESENTA-
TION, AND CARRIES A SURE
MONEY-MAKING TITLE IS A CER-
TAIN BOX-OFFICE SUCCESS.

Produced by RALPH W. INCE
Starring LUCILLE LEE STEWART

Released by
EXHIBITORS MUTUAL
DISTRIBUTING CORPORATION

CIRCULATION!

*First of the Four Points That Should Decide For
You the Spending of Every Advertising Dollar.
The Four Are: Circulation, Reader Interest, Serv-
ice to the Reader, Service to the Manufacturer.*

Dear Advertiser:

We had a rather unusual opportunity of proving our circulation recently.

You will be interested in the method and results.

We took the list of customers of Chaplin's "Shoulder Arms," representing, presumably, the cream of the theatres of this country and Canada.

We checked off our subscribers; added some more through an intensive circulation campaign; found the list 6% faulty (that is recently closed houses); result, we were reaching 72% of the list.

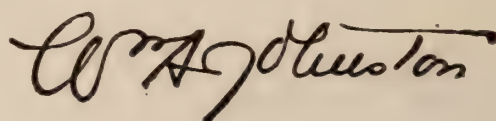
But—

When we consulted our list of chain theatres—where one man or one company owns all or most of the theatres in one or more towns and one copy of the NEWS in the manager's hands does the work—we found we were reaching practically 100% of these Chaplin customers.

You can cover this field today with one paper—MOTION PICTURE NEWS.

CONCENTRATE!

Sincerely,



Motion Picture News

Vol. 19 No. 8.

February 22, 1919

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WM. A. JOHNSTON, Pres. and Editor.

HENRY F. SEWALL, Vice-Pres.

E. KENDALL GILLET, Sec. and Treas.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Managing Editor, Robert E. Welsh; Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 618 Wright and Callander Building (Hill at Fourth St.); 'Phone Pico 780. Subscription \$2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, \$3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picnews," New York.

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Thirteen Pictures Covered in the Handy "Complete Plan Book" This Week—See Page 1221

WHEN WILL YOU START TO SAVE?

This is the age of automatic machinery. The Spoor-Thompson film processing machines have proven themselves capable of processing rapidly, perfectly—with a minimum expense for labor, chemicals, etc.—positive prints of a quality unsurpassed, and save big money for the industry. When will YOU start to Save?

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Laboratories, 1333 Argyle St., Chicago

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Telephone Bryant 1490

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Volume 19, No. 8

February 22, 1919



The Question of Product

IT seems to us that in all the present turmoil the question of product stands out with increasing vehemence. By product we mean the entertainment value of the picture.

There seem to be two distinct viewpoints, two rival camps as it were, in the picture business to-day.

Here in New York we have been all riled up over distribution—for the past year or more.

We have had all kinds of cooperative booking schemes. They have promised direct booking to the exhibitor, the elimination of the middleman and the consequent saving of distributing expense.

We have had much talk of mergers of distributing systems. We have actually had absorption of exchanges by other exchange systems.

There has been much publicity, and it has undoubtedly interested the exhibitor.

* * *

What the Patron Pays For

BUT the exhibitor, after digesting and even welcoming the scheme has in each instance, and naturally, asked: "What pictures, what kind of pictures will you send us? Your method is satisfactory, but where and what is your product?"

We have been looking out at the exhibitor. Now, let's see how the exhibitor looks in at us.

The exhibitor is engaged in the renting and selling of pictures to the public.

Of course he is mightily interested in the rental prices. We might remark, in passing that in the case of some local circuits he is so interested in rental prices that he can't see very much else; he can't see for instance that the producer has got to have his legitimate return in order to exist and maintain an adequate supply of good pictures.

But the exhibitor is primarily interested in pictures—their drawing power.

That's what he sells; that's where his breadandbutter lies. That—plus advertising—is the force that fills his seats. That is his point of contact with his public, which in turn indicates to him day in and day out that it *shops* for its entertainment in a most exacting fashion.

He wants good pictures; and equally, fifty-fifty, he wants good advertising material and opportunities.

* * *

Filmland's Gold Dust Twins

GOOD pictures and good advertising—these are the *first* considerations of his box-office success. And looking in on you from *his* point, he *rates* you—

program producer, independent producer, distributor, exchange—on these two *prime* considerations:

Good pictures and good advertising service.

These make your trademark value with him—because *these* make your trademark value with his public.

We are speaking now, of course, of the main centres when entertainment competition is severe, where there are many seats to fill, and where advertising opportunities are greater.

The small town house gets good pictures—it has many to choose from—and its advertising opportunities are limited; so rental prices are its chief problem, perhaps. And it is apparent that in the supplying of advertising service and in the fixing of rental prices the small town houses should be put in a sharply distinct class and treated separately with fundamentally different policies.

But the main centre theatres need emphasis here because they are the strategic points; their bookings and their advertising greatly effect the smaller surrounding theatres; and their viewpoint means much to New York. And this viewpoint, to reiterate, this valuation of the firms in New York rests on pictures and advertising. That's where you; the producer—stand with the exhibitor.

* * *

Distribution the Wood Pile Man

WE don't want to underestimate distribution.

Indeed, distribution—the importance of it—needs no brief from any source.

It is apparent to-day that distribution is the nigger in the woodpile of production.

Distribution has much to do with the making of pictures. It is distribution—the wrong kind of distribution—that is constantly calling for more pictures to support its overhead, thereby making for the production of machine pictures. It is distribution—the right kind—that is needed to take care of fewer and better pictures and return an encouraging profit on them to producer, exhibitor and exchange.

There is a veritable tug of war on to-day between production and distribution. These cross purposes are a passing era in the business—an economic tangle. Out of it is bound to emerge—fewer and better pictures and a selling and advertising system able to take care of them.

W. A. Johnston

Editorially Speaking:

Going Direct to the Market

THE *Bioscope* of London says that British pictures might find a market in America "if only the British producer with pictures to sell elsewhere made as full use of the American trade press as his competitor does of the trade press on this side of the Atlantic."

And the further sensible suggestion is made that capital will have to be added by the British producer to cover this advertising requirement.

We agree fully with the *Bioscope*—in fact, the need of competitive advertising is obvious. But the suggestion, we believe, does not go far enough.

British pictures must be well advertised to the American exhibitor through the American trade press; but they must also, as the American producer is finding true of his own product, be advertised to the American public.

In fact, we believe that herein lies the answer to the question of British pictures in the American market.

In other words, we believe that the American public want to see meritorious British pictures, just as they like good British plays. "The Better 'Ole" is showing in the United States today with five road companies.

But these British pictures will have to be brought to the attention of the American public.

This does not mean that a large national advertising appropriation will have to be added to the trade advertising expense. The margin of profit would in no way admit of it.

But it does mean that the trade advertising of British pictures should—like the service advertising *MOTION PICTURE NEWS* is now doing for the American producer—concern itself with the material and the ways and means through which the American exhibitor can intelligently exploit the British picture to his public.

This seems to give to British pictures the true and practical opening to the American market. This market is the American public, not merely the American exhibitor.

* * * * *

Buying With Their Eyes Open

JUST a word more on the subject of the small town theatre, a reconsideration of which is prompted by the receipt in a morning's mail of three letters dwelling definitely upon the small town house's requirements and success.

We have just stated that these theatres have many pictures to pick from.

Very true; but they—the successful ones—*pick*, just the same, and carefully.

These three letters, in fact, state that success has come from *picking* pictures—from the ability to shop for the public, which in turn shops for itself. This shopping ability, it is also stated, is gained by a careful study of the trade paper, its advertising pages, its unbiased comments, its service suggestions, its news of bookings by the earlier run houses.

In some quarters in New York the idea prevails that the small town house takes what it gets—is dependent upon a program supplied by an exchange. This may be true of some theatres, but they are becoming more and more a minority. The successful small town house is picking from

the market, and this year more than ever before this shopping for attractions will increase.

One of these theatres sends in a calendar showing its bookings for February. Selections have evidently been made from as many as eleven different distributors.

* * * * *

"Jes' Folks Are Certainly Popular"

THE instant success of DeMille's "Don't Change Your Husband" is striking proof of the broad basis of what the public eagerly wants in pictures.

That broad basis is summed up by the exhibitor's comment in our last issue: pictures about "human beings doing human things."

"Don't Change Your Husband" is delightfully human. It goes home. That's all—but that's enough.

There are many adaptations of this human note. And the public is eager for all these adaptations, whatever they are, in all their range from light comedy to heavy melodrama.

Pictures that are not human may go over, but they don't go home. And there's just the difference between mediocrity and positive success.

* * * * *

A Million to One

IF there were no Wilbur F. Crafts at Washington, there would be no Federal Censorship bill.

And if there were no Mr. and Mrs. Reformer here and there, there would be no State Censorship bills.

So we contend that the Legislative representatives of the hundred million people of the United States should use some reasoning, if merely mathematical in scope, in judging the wants of at least one million folk as against a single professional reformer.

* * * * *

Business is Booming

WITH the dropping of building restrictions large and beautiful picture theatres are going up all over the United States. The ruling cost seems to be around a quarter of a million dollars.

Never before has the industry seen such a theatre-building regime.

And never before have gross theatre admissions approached the total of the past several weeks.

And never before, we might add, has the general output of pictures upheld as good a standard as that of the present releases.

It looks like a good and big year in motion pictures.

* * * * *

Coming to Life

MEN who are interested in the independent field tell us that the state rights market is opening up again. That there are plenty of interested exchanges now, but not enough open market pictures.

Just one more proof of the prosperity that is here for all the industry; one more indication that "This is the Optimist's Year."

W. A. Houston

Dealing in Personalities



**"Out
of 5,000,000
People
He's
the Happiest"**

WE herewith present the man who can come close to claiming at this minute to be "the happiest man in New York."

There may be a happier man—but we didn't meet him this week.

And we did meet Fred Quimby, sales manager for Pathe.

And you should hear him tell of the trip he just made around the country; of the record-breaking bookings he secured on "Common Clay;" and of "Common Clay" itself.

We can understand now why Pathe grabbed Fred Quimby. And why the West Coast liked him so well.

Get him on any of the subjects mentioned above just now and he's a walking dynamo of salesmanship—seething and exuding enthusiasm.

Just think of increasing the gross income of the motion picture business by one-seventh! Something close to that will happen if all the Sunday opening fights now on result successfully. Think of what the increased prosperity would mean to you and to me. All the more reason why you should keep in touch with Sunday opening events. This week's news story is on page 1144.

Herbert Lubin must have turned jealous when "Personalities" told him last week how thoroughly A. H. Sawyer was enjoying his Florida vacation. Now Herbert is also on his way to Miami.

Pete Milne, our Bill Keefe sleuth, fell down on the job, succumbing to an attack of tonsillitis which kept him away from The Complete Plan Book on Monday and Tuesday.

Substitute Sleuth Grant Carpenter found Keefe for us on Monday at the Astor. The Griffith production manager had stopped off in Washington on his way East. All is explained.

E. Kendall Gillett, of MOTION PICTURE NEWS, is spending two weeks in Washington. Nope!—he isn't filling in for Woodrow.

Prosperity is in the air. We hear it from every film executive, sales manager and salesman around New York. And if we don't believe it then we have only to read the news story on page 1147, telling of the new theatre boom that is booming some boom-booms! Gosh, all the vacant plots in the country must be sprouting new theatres. Read that news—it will tickle your heart with thoughts of the new business.

H. C. Horator, manager of the Toledo Alhambra, was a MOTION PICTURE NEWS visitor two days of last week. There's the live-wire, peppery type of showman that you wish you could have around the office a couple of hours every day.

Watterson Laboratory Rothacker is expected in town about the time these lines see the light of day.

Must be trailing his fellow-Chicagoan Charles Bartola Pyle, who dropped in to say "hello" early in the week.

The National Association hasn't given up hope yet in its fight on the five per cent rental tax. That you'll learn in a story on page 1148, together with other items regarding the Association's activities. And speaking of picture organizations—where, oh where, is the M. P. E. L.? Haven't heard a sound for so long that we're beginning to fear Pete Schaeffer has buried the body.

Sidney Lust, Washington exchange man, was reported on the White Way during the past week.

Exhibitor Mercy, of the Mercy Amusement Corporation,

dropped into the office during the week to tell us of the Sunday fight he has on his hands out in Yakima, Washington. And also some cheery words regarding the way prohibition boomed the theatre business in Washington.

Harry Rosson, the prominent English film man, expects to sail for home about the time this issue reaches the newsstands.

Charles F. Schwerin, well known in the state rights field, and now Cleveland manager for the Independent Sales Corp., dropped into New York last week to hear "Hello, Daddy!" from the lips of a baby boy born February 4. Both Mrs. Schwerin and Master Schwerin are progressing nicely and expect to be able to leave New York soon for their Cleveland home.

Just after we slipped you the tip that Vitagraph had a winner in "The Lion and the Mouse," the Rialto confirmed our advice by booking it for next week. Watch this page for the real tips. You can't go wrong playing this paddock dope. Here's one due to start soon—"Common Clay," a peppery filly, but there with the speed. The touts are reporting to us on Goldwyn's "The Eternal Magdalen" and Nazimova's "The Red Lantern." As soon as we time them ourselves we'll give you the word.

Denial is made that the new S. L. Rothapfel Complete Programs are going to include usher service.

Our private Secret Service reports that Frederick McClure Collins is the lucky boy who has signed Captain Edward Rickenbacker, America's Ace of Aces, for the screen.

Jerome Beatty has returned to his Paramount desk after an absence due to a nervous breakdown from overwork.

Our old friend Charlie Streimer is handling Harry Raver's new Maciste serial in the New York territory from his offices at 729 Seventh avenue.

Joseph A. Golden left New York this week for Florida with a Western photoplay company to produce scenes for the new serial, "The Great Gamble."

From Henry Gsell comes word that he will hereafter be known as Henry G. Sell—owing to difficulty previously found in spelling and pronouncing his name.

A news story on page 1180 chronicles quietly one of the most interesting news stories of the day. President Albert E. Smith, of Vitagraph, has completed a deal absorbing the negatives, story and play rights, and laboratory of the Kalem Company. The plays include such winners as "Shenandoah," the negatives of the perennial money-maker, "From the Manger to the Cross," and the laboratory the most modern automatic equipment in the East. And the story marks the passing of Kalem—the K-L-M of Kleine, Long and Marion.

HART OUT OF STAR COMBINE!

LOS ANGELES (Special to MOTION PICTURE NEWS).—Definite announcement has been made that William S. Hart is out of the "Big Five" combine. Statements attributed to Hart are to the effect that he may retire, but the rumor is also current here that unnamed parties have offered the rough-riding star a million dollars for two pictures.

Poor William S. McAdoo is besieged by every distributing executive scenario writer, director, player and what not within twenty miles—not to mention those within telegraph reach. He is issuing no statements.

Sunday Battle is Raging Over Country

Call Issued for New York State Exhibitors' Convention to Discuss Topic—Introduce Sunday Opening Bill in Pennsylvania—Other Fights

FROM the front line trenches come reports of Sunday opening battles being waged in almost every part of the country. New York's exhibitors are drawing up their lines for the struggle to secure a local option bill in that state; Pennsylvania's legislature has been given a bill that will bring about Sunday shows. In Cincinnati agitation is on for an enforcement of the blue laws, while numerous smaller cities report the battle on in earnest.

The bill introduced in Pennsylvania's legislature does not specifically mention motion pictures, but is, instead, a law for the repeal of the old "blue laws." It is admitted that its main purpose is the legalizing throughout the state of Sunday shows.

Call for New York Convention

President Sydney S. Cohen, of the New York State Exhibitors' League, has issued a call for a state-wide convention of motion picture exhibitors to be held February 26 at the Onondaga Hotel, Syracuse. Plans for a state-wide campaign will be formed there, while many prominent speakers will address the exhibitors.

Senator Thompson, of Niagara, who made a strenuous fight for the Sunday opening bill at the last session of the legislature, and Dr. Royal S. Copeland, Health Commissioner of New York City, are among those already on the list of speakers.

Speaking of the prospects for a well-attended convention President Cohen declared to a MOTION PICTURE NEWS representative:

"There is hardly a corner of the State that is not represented in the organization now. The best and most representative theatre men are with us heart and soul, and the smaller theaters are in the cause just as enthusiastically. The response to our appeal for a more representative and a stronger state organization has been wonderful."

Following is the text of the official proclamation calling the convention:

TO THE MOTION PICTURE EXHIBITORS OF THE STATE OF NEW YORK

Fellow Exhibitors:—

The people of the state of New York want motion picture entertainment on Sunday. Their overwhelming patronage of Sunday pictures proves this beyond the shadow of a doubt.

The Courts of this state have rendered conflicting decisions on the legality of showing motion pictures on Sunday. We must, therefore, seek help in the legislature.

Ever since the state-wide conference, held at Albany last September, the officers of the state league have left no stone unturned to prepare the way for a successful campaign to that end. It is our duty to give voice to the wishes of our patrons.

Threatened taxation and other vital problems call for your careful action. This is the supreme moment for making a united and impressive demonstration if not for ourselves, then, on behalf of our patrons. We earnestly desire your counsel and support whether the owner of a large house or a small one.

Therefore, you are urged to come to the City of Syracuse on the 26th day of February, 1919, to attend a state-wide convention of exhibitors to be held at the Onondaga Hotel at 11 A. M. on the day above mentioned.

Your voice and your vote will be the deciding factors as to the methods and, no doubt, the success of passing this legislation at this session.

Opportunity is knocking at our door. Men of affairs in all walks of life familiar with political conditions say that this is the year. The people are with us; are we with the people? There is no power like the power of our screens. Now is our time to use them.

POSITIVELY no so-called co-operative booking or film selling scheme of any kind, under

SUNDAY SHOWS

And a Tip to the Wise Manager

ONE great way of fighting agitation to ban Sunday shows is to be careful of the pictures you show Sundays. And the only sure way to be careful of your pictures is to follow authoritative reviews.

George F. Mosher, of Girard College, Philadelphia, Pa., writes to P. S. Harrison: "Allow me to express my appreciation of your complete, accurate and unbiased criticisms. It is my business to review and select motion pictures for private institutions, making sure that we show nothing but good, clean pictures at all times.

"Many times after reviewing a picture and looking up your review on it I find that I can rely upon them absolutely, which is, I think, unusual."

whatever guise or by whomsoever proposed will be considered or discussed at this convention.

We put none but exhibitors on guard.

SIDNEY S. COHEN, President.
S. I. BERMAN, Secretary.

Stiff Battle Expected in Penn.

HARRISBURGH, PA. (*Special to Motion Picture News*).—Assemblyman William F. Rorke, of Philadelphia, has introduced in the Pennsylvania legislature an amendment to the "blue laws" of 1794—the latter prohibiting every sort of Sunday activity except the bare essentials.

Although the bill does not specifically mention motion pictures it is admittedly designed to legalize the Sunday show. Following the provisions wiping out the ridiculous old "blue laws" it reads:

"And provided always, That nothing herein contained shall be construed to prohibit the giving of lectures, orchestral concerts and other entertainments of an educational character in which, if a stage or platform be used, there shall be no raising or lowering of a curtain, no appearance of any person in costume and no moving or changing of scenery or furniture upon such stage or platform, on the Lord's Day, commonly called Sunday, after the hour of seven of the clock in the afternoon of the same day."

It seems evident, moreover, that if the motion picture interests want to see Sunday pictures win they must be fully alive to the keen opposition which already has appeared and which bids fair to increase in strength so long as the measure is before the Legislature.

As an instance of how fully awake the church interests already are as to the aims of the measure the Rev. Dr. W. A. Hanson, pastor of the Messiah Lutheran Church, of this city, preached a vigorous sermon against the bill in his church yesterday morning. He referred specifically to the bill's effect on motion pictures and declared it "struck at the vital principles of American ideals."

Question Hot in Ohio

CINCINNATI (*Special to Motion Picture News*).—Representative Hinchey, of Seneca County, has just introduced a bill in the Ohio Legislature in which it is proposed to cancel the present law forbidding picture shows on Sundays. The purpose of the Hinchey bill is to legalize Sunday shows, so that the Sunday closing bugaboo will be removed forever from the minds of motion picture show managers and patrons. A clever scheme to shunt the bill over to a committee composed of men who favor the Sunday closing of all amusements was nipped in the bud, and the chances look good for the Hinchey bill to go through before the Ohio Legislature adjourns in April.

Cincinnati is faced with the Sunday closing of motion picture shows, as Mayor Galvin has been asked to enforce the almost forgotten Sunday closing law that has been on the Ohio statute books for almost half a century. The agitation has resulted from an attempt to close the retail meat markets and small groceries that have been open on Sunday mornings for the convenience of customers. The butchers and grocers have served an ultimatum that if they are compelled to remain closed on Sundays, the motion picture theatres must also close. They propose to put Cincinnati in the throes of the famous "blue laws" that were enforced by the Pilgrim Fathers.

In addition, Councilman George Schlichte has taken up cudgels for motion picture operators, insisting that they are entitled to one day's rest each week.

Flint Meets a Crank

FLINT, MICH. (*Special to Motion Picture News*).—Movement for the closing of theatres and other places of amusement on Sundays and to prevent the sale of Sunday newspapers through the presentation of petitions to the common council has been started by some of the church people of the city.

The petitions were circulated by Dave Daniel, an ex-boxer and wrestler, who was converted about a year ago and who joined a church which frowns on all sorts of "worldly" amusements. There were about 300 signatures on the petitions.

Alderman Homer Vette, one of the signers of the petitions, presented them to the common council and made a motion which adopted to have the matter referred to the city attorney who was instructed to draft a resolution providing for a submission of the question of Sunday closing to

(Continued on next page)

Sunday Battle Raging Over Whole Country

(Continued from preceding page)

a vote of the people. As Flint is essentially a "workingman's" town with about 20,000 men employed in automobile plants and many of them unable to attend the theatres except on Sundays, it is believed that the proposition of Sunday closing will be voted down if ever submitted.

Encouragement was lent to the theatre men who naturally want the Sunday business when statements were issued this week by Rev. O. B. Stroh, president, and Rev. E. E. Sayles, secretary, of the Flint Ministerial Association to the effect that the organization nor none of the churches affiliated with it were behind the movement. The association includes most of the Protestant churches in the city.

Indiana Pushing Sunday Bill

INDIANAPOLIS (Special to Motion Picture News).—Indiana exhibitors are still working hard on the pushing of the bill recently framed to permit the opening of picture theatres on Sunday.

In a recent Committee Report emphasis was laid on the fact that it is up to the Indiana exhibitors to support their own battle. No aid has been given by the National Association, and but three film companies have responded to the call for help. Famous Players-Lasky has donated the services of Miss Rose Tapley; Exhibitors' Mutual has given a check for five hundred and the services of Attorney Charles C. Pettijohn, who fought the Sunday battle two years ago; and the First National franchise holder for Indiana has contributed liberally through Robert Lieber, of the Circle.

The following exhibitor committees are handling the fight: Central Committee, Charles M. Olson, chairman, Robert Lieber, H. M. White, V. U. Young, L. H. O'Donnell; Advisory Committee, W. C. Quimby, T. Guy Perfect, Ray Andrews, Frank J. Pembusch, F. G. Heller.

One Mayor Cooperates

From the National Board of Review comes the following statement: "The Mayor of Indianapolis, Ind., has decided upon a solution for the Sunday motion picture problem in the theatres of Indianapolis. He has turned over to the Indiana Board of Endorsers of Photoplays the selections of pictures which will be entirely satisfactory for afternoon and evening performances. This group has requested regularly the assistance of the National Board of Review in information regarding the best pictures drawn from the productions of all companies."

Roy White, of Omaha, Dies

Roy L. White, Omaha manager for Pathe, has passed away following an operation for acute appendicitis. He is survived by his wife, mother and two children.

Mr. White had been head of the Pathe branch since July. Previous to that he had been with Pathe's Minneapolis organization for eight years.

Harry Graham, formerly with Pathe in Minneapolis, is handling the Omaha office.

Hart Pays Tribute to Industry

IN connection with a statement that the affairs of the Division of Films would be wound up at the earliest possible moment with no new pictures to be presented, Charles S. Hart last week issued a sincere tribute to the motion picture industry. "Splendid co-operation, worthy of the highest appreciation of the people and the Nation," is the term given by Mr. Hart to the industry's efforts to work with the Government and the Committee on Public Information during the war.

Mr. Hart added that his recent trip abroad had not been for the purpose of securing new features, but to wind up the work of the Committee's foreign offices. He praised the work done by the foreign bureau under the direction of Herbert S. Hoagland in driving German propaganda film from neutral countries and presenting American subjects.

Charles Van Arsdale, assistant to Mr. Hoagland, Frank J. Marion, who was in Spain, Guy C. Smith, in Scandinavia, Llewellyn R. Thomas in Holland, and Mrs. Norman Whitehouse, in Switzerland, came in for words of praise.

"As quickly as the financial department of the Division can get in the receipts," concluded Mr. Hart, "com-

plete the audit of the receipts, and make a report to Congress, the offices of the Division of Films will be closed. I think the work will be completed within two months at the most."

Mr. Hart's tribute to the industry follows:

"With the closing of the Division of Films it is desired to express the great appreciation of the Committee on Public Information for the splendid cooperation which was given at all times by the Motion Picture Industry, on the part of both the producers and exhibitors. I can safely say that it is pointed out and referred to on a number of occasions in the European Trade Press as an example that was worthy of emulation. The Government recognized the invaluable parallel assistance rendered by the Motion Picture industry of the United States. There was not a time when any executive or official of the industry was called upon for advice or assistance that he did not give more than was asked for. From my own observation and to my own knowledge the Motion Picture Industry of the United rendered a patriotic service worthy of the highest appreciation of the people and of the Nation.

Charles S. Hart."

Cohen Won't Serve on N. A. Committee

Sydney S. Cohen, president of the New York State League of Motion Picture Exhibitors, has declined to accept membership on the advisory committee of the National Association which is planning a nationwide fight on censorship.

Mr. Cohen's letter declares, "The organized exhibitors of the State of New York asked me not to accept this appointment and I am notifying you to this effect. As to any proposed legislation affecting the motion picture exhibitors of this state, kindly be advised that the Motion Picture Exhibitors' League of New York State will take care of same to the best of their ability and are in close touch with the situation."

Operators' Union Hold Annual Reception

The sixth annual convention and ball of the Motion Picture Machine Operators' Union, Local No. 306, was held Wednesday night at the New Amsterdam opera house, and the occasion was one of the most successful social events of the union's existence. The big ballroom of the opera house was the scene of a get-together spirit that marked the event a most successful affair. More than a thousand members of the union and their friends were present.

The guests of honor were Marguerite Marsh, a sister of Mae Marsh and now playing the principal feminine role in Oliver Films, Inc., Craig Kennedy serial; Herbert Rawlinson, popular leading man; Harry Grossman, general manager of

Oliver Films, Inc.; Justice Jacob S. Strhal of the Municipal Court of Brooklyn, James T. Walker, New York state senator who is responsible for the introduction of the bill regulating the qualifications for operators in New York, and L. L. Baker and wife.

Among the members present were: Sam Goldfarb, R. Sanders, J. Ruddock, F. Riccio, Will C. Smith, Sam Kaplan, J. Hornstein, B. Turner, C. Jawitz, Alex. Polin, R. Weiss, S. Terr, J. D'Ambrosio, H. L. Cohen, A. Perlmuter, H. Scherl.

The box holders were: Local No. 390, I. A.; Local No. 310, musicians; Universal Film Manufacturing Company, William Fox Enterprises, Precision Machine Company, officers I. A., officers Local No. 306, honorary members, movie stars, city officials, Nicholas Power Company, United Picture Theatre Equipment Company, Loew Enterprises, Independent Movie Supply Company, Local No. 1, I. A.; Local No. 4, I. A.; MOTION PICTURE NEWS, *Moving Picture World*.

"Quo Vadis" for Woodrow on Return Trip

When the U. S. S. George Washington sailed on January 25 to bring President Wilson back to America the New York office of George Kleine received a specific request for a print of the film "Quo Vadis" to be used upon the return trip. The George Kleine representative gladly supplied a print of the re-issue, which is practically the original film, changed merely to bring in up-to-date subtitles and add certain footage in the original negative but not used when the film was first published in 1913.

Round-up of Film Thieves On Phil Ryan Writes from Fields of France

New York, Philadelphia and Cleveland Cleaning House in Effort to Stop Wholesale Thefts

STRENUOUS campaigns against film thieves are being waged simultaneously in three cities with results that promise to go far in putting an end to the heavy losses of exchanges through wholesale thefts of prints. New York, Philadelphia and Cleveland are the scenes of the round-up.

In New York the F. I. L. M. Club is handling the campaign, with President I. E. Chadwick, the strenuous man behind the gun. Several weeks ago the Universal feature, "The Fires of Youth" was stolen from one of the wagons of the Reel Delivery Company. As a result of the club's efforts in this case William Burns has been held for the Grand Jury by Magistrate Corrigan. Frank Dolan is being held for the Grand Jury in connection with the loss of a Paramount-Wallace Reid feature.

The F. I. L. M. Club's campaign then led to Philadelphia where a raid on the place of business of a select councilman of that city resulted in the latter, G. W. Brandenburg, being brought to trial this week.

Great credit is being given President Chadwick for his initiative in the campaign.

Efforts of exchange managers in Cleveland resulted in the arrest last week of William B. Clark, an operator, whose trial

will take place within the next two weeks. This is in connection with the disappearance last August of "His Wedding Night," a Sennett-Paramount. The film was mysteriously returned to the Cleveland Famous Players office last week but Manager Erdman says that the case will be prosecuted just the same.

Louis Reedy, sixteen years old, has been placed under the supervision of the probation officer as a result of the discovery of films belonging to the Standard Film Service, of Cleveland, in the basement of a house on Columbus Road, Cleveland. It is said that investigation showed that Reedy, who had been employed in the shipping department of Standard Film, and another young chap were giving moving picture performances to the youngsters of the neighborhood at a charge of three cents admission plus a cent war tax.

Exchanges in Rochester, New York, have instituted a campaign against the practice of "bicycling" which it is alleged some theatres in the outskirts of that city have revived on a flourishing scale. They are being aided by Erwin J. W. Huber, managing editor of the Picture Play News, of that city.

Discovery of the practice is said to have resulted from the refusal of certain of the theatres to advertise in the theatre directory of the Picture Play News, an investigation showing that some of the managers had no desire to list their attractions in print.

Ohio Movement for Returning Soldiers

A state-wide movement has been started in Ohio to create positions with the various film exchanges and theatres in that territory for returned soldiers.

The campaign is headed by W. E. Lusk, general manager of the First National Exhibitors' Company of Ohio, with offices in Cleveland and Cincinnati.

As an evidence of what exchange managers and exhibitors can do to help eliminate the possibility of protracted periods of idleness by the men who gave up positions to enter the service, Mr. Lusk has employed six former National Army men in his two offices. Paul Tessier, Martin Blum, Jacob Fried, E. J. Bryor and A. Witner have been employed in the Cleveland office and P. A. Smith has been given a position in the First National exchange at Cincinnati.

Lubin, Off for Florida, Has Big Plans

Herbert Lubin left New York on Monday of this week for Miami, Fla. He will join Arthur H. Sawyer at the southern beach resort for the double purpose of holding a series of conferences relative to their forthcoming S-L Production, "Virtuous Men," and to recuperate from a recent siege of illness.

Both executives of the S-L Production organization have undergone the strain of

a severe illness during the past two months.

During their stay at the Florida health resort they will complete the final details of the original exploitation and selling campaign which will mark the initial presentation of the E. K. Lincoln starring vehicle. Messrs. Sawyer and Lubin will also consummate arrangements for the organization of two new production companies to operate under the new, firmly established S-L banner.

While in Miami Mr. Sawyer has been at work for several weeks on the adaptation of the famous stage success which has been recently purchased as the second "Ralph Ince Film Attraction" in which E. K. Lincoln is to star.

Plan Frolic and Motion Picture Ball

An outstanding social event of the motion picture season is promised in the Movie Frolic of 1919, scheduled for the Hotel Winton in Cleveland on February 20. The ball is being planned and organized by the active motion picture spirits of the city, who promise it will be as elaborate as anything of the kind ever given in the country.

It is announced that invitations will go forward to all the prominent stars to be present. An unusual program has been arranged, and this is being looked after by Lloyd W. Young, 1900 Euclid avenue. The attendance is to be limited, it is said, to 1,000 persons.

From "Somewhere in France" we hear from Phil L. Ryan, the well-known middle western film man who, before enlisting for overseas duty last summer was general manager of the Standard Film Corporation, with headquarters at Kansas City. Mr. Ryan, now a sergeant in a signal corps battalion, expresses himself as agreeing completely in the sentiment expressed by Joyce Kilmer—"nice war, nice people, nice everything."

"I've been having a wonderful vacation," writes Mr. Ryan, "and also, in common with a few million other doughboys, a wonderful education. I shall be glad, of course, to get back to my work—but while I'm here I'm mighty well satisfied with myself."

"One of the odd things that I've come into contact with is the surprising lack of knowledge that the ordinary American citizen and moviegoer—as represented by the American doughboy—has of the machinery that supplies his favorite 'back home' theatre with the pictures that beguile his leisure. The average American citizen doesn't know what a film exchange is! He has a dim idea that there is some business force other than the producing companies which has its finger on his amusement pulse—but he's darned if he knows what it is. I've had eager bunches 'gang around' when I'd start to explain what I had done in civil life; we've all gotten into the habit of explaining what we were in civil life on any and all occasions. It's a pleasure to think of the days when the pants we wore were loose at the bottoms."

"The Yanks have a bigger movie appetite than ever—I've heard many a fellow express his yearning determination to spend all of his first week at home, 'a-sitting in every picture show I can find!' But the millions of Yanks over here in France are going home more than a little changed. One and all the new and vivid impressions that they have received has just given them a keenness, a power of discrimination and judgment, that motion picture producers and exchange executives will do well to consider carefully. For the Yanks are going to set up a big howl when the pictures they see at home aren't carefully produced, with good stories, and above all things, TRUE TO LIFE. For in this man's army millions of movie-fans of the most chronic sort, have been finding out what life is."

"The Yankee soldier returning from France is a pretty well-broadened citizen, and I mean this in more than the physical sense. And he's going to have an immediate effect on his folks at home. He has met his fellow-citizen from Idaho, and New Jersey and from Minnesota, and he has had his nature recast—on a bigger scale—in the new melting pot, the Army and the Navy. His life in the army hasn't toughened Mr. Yank—not mentally, at least. It has made him a very much sharpened individual, and a very much sharpened mass when you consider him as the movie-going public, for example. And, I repeat, movie-men (that's what Mr. Yank calls us), will do well to bear the fact in mind, and to act upon it. I offer the tip for what it's worth, and it's worth a good deal to an industry which, in the final analysis, has an economic problem to deal with."

Card on Coast to Coast Trip

Lyman S. Card, general sales manager of the Independent Sales Corporation, is speeding west on a coast to coast trip to look over the offices of that corporation. Mr. Card will visit eighteen cities where units of the Independent Sales Corporation and Film Clearing House are maintained.

The principal object of Mr. Card's trip is to acquaint the managers with the details of the several important deals recently consummated by Independent, particularly the plans for the new Rothapfel Pictures Corporation productions.

Reports received at the Independent office indicate widespread interest in Mr. Rothapfel's plan to provide a unit program, including everything necessary for a motion picture entertainment. Six of these programs will be offered in the next year.

Building Booms With the War Ban Off

Grossman's New \$300,000 House for Cleveland Among Week's Announcements—Trenton to Have 3,000 Seat House—Rush of New Construction Work

Optimism among film men over the prospect for a prosperous Spring season has given new impetus in the past few weeks by the flood of reports of new theatre construction reaching New York from every section of the country. Many millions of dollars was represented in the realty and construction transactions reported last week alone.

The list is topped by the announcement of a new \$300,000 house for Cleveland by Joseph Grossman, manager of the Standard theatre in that city. Following that the Hildinger Enterprises, of Trenton, announced the completion of negotiations for the erection of a three thousand seat theatre in the New Jersey capital.

In addition to the rush of new construction work totalling many hundred theatres, road men for all the exchanges report a country-wide "cleaning up" process on the part of exhibitors, embracing redecorating and the installation of more ambitious lighting and music effects.

Grossman's to Seat 2500

CLEVELAND, O., (*Special to Motion Picture News*)—Joseph Grossman, manager of the Standard Theatre, Prospect avenue and East 8th street, Cleveland, is going to put up a new \$300,000 motion picture house on Euclid avenue, just east of East 105th street. Mr. Grossman has signed a twenty year lease, with an option on a twenty-five year extension, for the property owned by C. and I. N. Stone of Cleveland, at an annual rental, it is reported, of \$25,000.

The building which stands on the site at the present time is to be torn down immediately, and work on the new structure to commence soon as the weather conditions are favorable. Mr. Grossman says he will have the house all ready no later than the first of October. It is to be the biggest investment in that neighborhood. The house will seat 2500 people, comfortably, and will be equipped with all the latest and most approved appliances. It will have a Euclid avenue frontage of seventy-five feet, and a depth of 196 feet. The front is to be attractive with white terra cotta tile. A thirty-five foot entrance lobby is being planned. Rest rooms for women, the most approved ventilating system and lighting effects are to be introduced, and special parking facilities for automobiles are to be provided for the comfort of the patrons.

The Standard Theatre to which Mr. and Mrs. Grossman have given their undivided attention for the past six years, will be continued just the same as formerly. Talking over their plans, it was said that Mr. Grossman will probably give his time to the new house, and turn over the Standard Theatre altogether to the management of Mrs. Grossman. Plans for the new house are all completed. They were made by Richardson and Yost, Cleveland architects, who have made a specialty of building theatres.

Hildingers Add to Large Holdings

TRENTON, N. J., (*Special to Motion Picture News*)—Construction of one of the largest theatres in the country is planned by the Hildinger Enterprises, Inc., of 135 East Hanover street, this city, on property at 228-236 East State street, purchased February 9th.

REEL SCENES REAL

Rothacker Cameraman Gets "Shots" of Booze Capture

FRANK KIRCHNER, cameraman on the staff of Watterson R. Rothacker, Chicago, "was in luck" recently when he went to stage some fake scenes, in company with the city authorities, at Hammond, Ind., of whiskey-blockade running.

Through the staging of the fake scene, at the state-line, several people were arrested after being held up and searched by the authorities for smuggled booze, and the Rothacker cameraman secured enough real scenes to stock a film library for years after July 1. Incidentally, the Rothacker plant and name grabbed front page space with scare headlines in the Hammond paper—and everyone was happy but the people who were held up, searched and later fined.

Two or three chases were caught by the camera as a result of autoists trying to get away before the police could look into their mysterious actions.

Present plans call for the erection of a five-story brick building with a basement that can be utilized for some commercial purpose. The theatre itself will have a seating capacity of 3,000, with 2,000 seats on the first floor and 1,000 on the second floor. The policy of the house will be super-feature photo-plays in conjunction with high-class musical programs to be played by a large symphony orchestra and a specially constructed pipe organ similar in design to that used at the Auditorium, Ocean Grove. The house will be conducted along exclusive lines similar to the Rivoli, Rialto and Strand theatres, of New York.

George D. Bishop and Russell H. Lamont, secretary and treasurer, respectively of the Hildinger Enterprises, of which Charles C. Hildinger is president, are in the movement to build the new playhouse. Isaac Levy is also associated with them.

The lobby will be of marble and terra cotta trimmings, with tapestry panels. One of the exceptional features will be the lighting effects; indirect light will be used while the pictures are being presented, these fading into various colors with the musical numbers. Every modern facility will be incorporated for safety and comfort, the building to be of fireproof construction.

The Hildinger Enterprises have control of a chain of moving picture theatres. In Trenton the firm owns the Bijou, Strand, Princess, Rialto, Majestic and Crescent, and also controls houses at Lambertville, Doylestown and Belmar and Army theatre, Wrightstown.

Other Reports:

FLORIDA

A new theatre will be erected on Florida avenue and Polk street, Tampa, Fla., at a cost of \$125,000, by the La Belle Amusement Company, which at present controls the theatres in the Latin section.

INDIANA

Brady and Williamson will erect a new motion picture theatre at Tipton. It will be called The Grand, and located at Jefferson and Independence streets.

KENTUCKY

A modern theatre erected at a cost of \$40,000 will be started by G. A. Bleich at Owensboro, in March.

MICHIGAN

At Flint, Louis Sunlin will erect a new \$90,000 theatre on the site of the Savoy theatre which he also owns with the Elite.

NEW HAMPSHIRE

On the corner of Hanover and Chestnut streets in Manchester, Joseph Laflamme will erect a new motion picture theatre.

NEBRASKA

The World Realty Company has just completed excavations on its new theatre site on Douglas street, just east of the Rialto in Omaha. The same company also owns the Sun and Muse theatres.

NEW YORK

On the corner of Fulton street and Howard avenue, in Brooklyn, Herman Weingarten will erect a theatre to be called The Auditorium, which will have 3,000 seating capacity.

The Cleveland Amusement Company will erect a 2,000 seat theatre at a cost of \$140,000 at Cleveland street and Putnam avenue, Brooklyn.

Harry J. Krapp will erect a theatre at 3819 Broadway in Manhattan, according to his building application just issued.

The Kingsway Realty Corporation will erect a motion picture theatre seating 1,900 persons, with a roof garden seating 1,500 at Kings Highway and East Twelfth street, Brooklyn.

Frank A. Keeney's new theatre at Kingston is nearly completed and will have a seating capacity of 1,400.

Incorporation papers were filed February 10, for the Far Rockaway Strand Theatre Company, with a capital of \$165,000. Plans are already under the way for the erection of a Strand theatre at Far Rockaway by this corporation.

Construction will begin in the near future on the new Mitchell Mark house in Albany, New York, recently announced.

PENNSYLVANIA

Carr & Schad, owners of the Princess, Colonial and Arcadia theatres at Reading, purchased a big plot of ground at the northeast corner of Ninth and Spring streets, where a new theatre will be erected, according to announcement, with a seating capacity of 1,500.

On the Public Square in Wilkes-Barre, Conerford & Degraff, owners of several theatres elsewhere, announce that they will erect a theatre with 3,000 seating capacity and that the land and building deal involves one million dollars.

At Williamsport the newly erected Frank Keeney theatre will open March 1 with a 1,400 seating capacity.

TEXAS

P. C. Levy and W. R. Mitchell will erect a new theatre on Main street near Tenth street at Fort Worth.

TENNESSEE

According to reports from Chattanooga the New Bijou Theatre Company has been incorporated for \$60,000 to build and operate a theatre there. The following men are interested: C. C. Nottingham, J. E. Johnson, C. E. Reardon, George A. Lysterly and Paul J. Kruesi.

National Association Activities

Censorship Committee Gets Response

GABRIEL HESS, chairman of the Association's Censorship Committee, has received twenty-nine acceptances in response to a telegram requesting prominent exhibitors in forty-eight states to organize committees to co-operate with the Association.

A canvass just completed shows that censorship bills have been introduced in six states, as follows: Colorado, one bill; Indiana, two bills; Massachusetts, one bill; Nebraska, one bill; North Carolina, one bill, and New York, one bill.

The states from which acceptances have been received are as follows:

Colorado, Harry T. Nolan; Delaware, Benjamin Schwartz; District of Columbia, Harry T. Crandall; Florida, C. D. Cooley; Idaho, Herman J. Brown; Indiana, Frank J. Rembusch; Iowa, A. H. Black; Kentucky, Lee L. Goldberg; Maine, Alfred S. Black; Massachusetts, Ernest H. Horstman; Michigan, John H. Kunsky; Minnesota, Theodore Hayes; Missouri, Hector Pazamoglu; Montana, E. M. Taylor; Nebraska, H. M. Thomas; Nevada, Dale Hurst; New Hampshire, C. H. Bean; New Jersey, Dr. H. Charles Hespe; New Mexico, James Carriegan; North Carolina, H. B. Varner; Ohio, H. H. Lustig; Rhode Island, Chas. H. Williams; South Carolina, George C. Warner; Texas, E. H. Hulsey; Vermont, R. Hutchinson; Virginia, Jake Wells; West Virginia, Chas. A. Feinler; Wisconsin, J. F. McWilliams.

Fight Still on Against Five Per Cent Tax

Even though the revenue bill has been reported out by the conference committee of the Senate and House with the expectation of an early vote in its favor, the National Association is still fighting hopefully for a repeal of the five per cent tax on rentals.

It is the intention to follow the plan of campaign of the Newspaper Publishers' Association and the retail merchants in fighting the postal zone tax and luxury taxes, and urge the introduction of resolutions repealing the five per cent tax when the bill reaches the floor of the Senate and House.

The Association's campaign is being carried on under the active direction of WALTER W. IRWIN, and exchanges in every section of the country are co-operating together with exhibitors.

Transportation Committee Meets

INSPECTOR W. S. TOPPING, of the Bureau of Explosives, was present last week at a meeting of the Association's Transportation Committee to consider the new film shipping cases.

An exhaustive examination was made of shipping cases conforming to the new Interstate Commerce regulations, submitted by the various manufacturers, and four were finally selected with a view to giving them a try-out under actual working conditions. After a trial the one that stands up best will be selected with a view to standardization.

A census of shipping cases now in use is being taken.

Exchange managers of Cleveland requested the committee's co-operation in securing legislation permitting postmaster to

THEY CAUGHT ON!

Classified Ads Just the Thing for the "Boys"

HERE they are—the Classified Ads.

On page 1204 are the advertisements of experienced men in their line who are coming back from the great war, some with medals and all with keen desires to get back into the industry where they left off to aid Uncle Sam.

These small ads have struck the popular chord, stepping in as they do to bridge the gap between employer and employee while each is seeking the other. If you are an employer we are willing to bet two bits to the hole in a doughnut that you are going to give that job to a soldier or sailor. You'll find him among the ads on this page. This is his introduction and his loyal service is one of his recommendations.

Get together in these columns and see how much cheerfulness we can mix with the business of bringing things down to normal.

return C. O. D. shipments without waiting for the forwarding of the necessary postage.

Present at the meeting were, P. H. STILSON, chairman; FREDERICK H. ELLIOTT, secretary; ADOLPH DUMAHAANT, J. V. WARD, C. C. RYAN, LEWIS INNERARITY, J. S. MACLEOD, and A. I. SIEGEL.

A special meeting of the members of the National Association will be held at the Times Building headquarters next Monday, February 24.

The meeting will consider various amendments, including one covering the admission of exhibitors as individuals, and changes covering the number of directors representing each of the Association's five classes.

Quinn Boosters Dine

J. A. Quinn's Los Angeles friends held a dinner last week at the Los Angeles Athletic Club under the auspices of the Theatre Owners' Association of Los Angeles. President MacDonald was toastmaster, while representatives of local civic organizations and a few from the producing colony were present.

Thanks to Famous Players

David S. Niles, chief of the motion picture section of the department of the U. S. Department of Labor, has requested the privilege of thanking Famous Players-Lasky through MOTION PICTURE NEWS for the assistance rendered during the recent campaign for the U. S. Boys Working Reserve. Famous Players distributed, without cost, approximately ten thousand slides.

Henry Scully Joins Metro in Boston

(Special Correspondence to Motion Picture News.)

Henry Scully, for the past seven years New Haven branch manager for Paramount, has tendered his resignation to that corporation to join the Metro organization in Boston. Report in New Haven has it that his brother, Frank Scully, will succeed him in the Paramount post.

Antonio Geronimo has sold his interests in the Alhambra Theatre, Stamford, Conn., to the Weiss Bros., well-known exhibitors of New York and Brooklyn. The theatre seats 1100 and plays high-class vaudeville and pictures.

Peter Murphy, manager of Poli's Garden Theatre, Waterbury, has been laid up with the "flu." It is said he is now recovering.

The Colonial Theatre, New Canaan, Conn., was sold last week by Chick & Jones to A. Schumann, formerly advertising man at Regent Theatre, Norwalk.

It is rumored as coming from very good authority that the B. F. Keith interests have purchased a piece of land next to the Davenport Hotel in Stamford where they will build a high-class vaudeville and picture theatre.

Walter Griffith has been transferred from Poli's Theatre, Meriden, Conn., to take charge of the Bijou, New Haven, a larger Poli house. Mr. Vanni succeeds him at Meriden.

S. Z. Poli enterprises have already laid plans for the erection of a new picture and vaudeville theatre in Waterbury. It will, perhaps, be the finest on the circuit.

Many Changes in Kansas City

(Special Correspondence to Motion Picture News.)

P. C. Wreath has taken over the handling of the Hodkinson Service in Kansas City. He also has the Oklahoma City branch under his jurisdiction. Mr. Wreath succeeds J. C. Shannon, who has been transferred to Dallas.

Another change of management has taken place in Kansas City, W. E. Truog leaving the World desk to go to Texas and take personal charge of his oil interests. W. G. Carter is the new World manager. Leo Doty, formerly booker for the "U," is head of a newly created efficiency department, while Don Woods has succeeded him as booker.

With Universal's General Managers Berman and local manager Feld both on the job, "The Heart of Humanity" was given a special midnight show last week for prominent local people. It is booked for the Shubert Theater at top prices, week of March 16.

After a few weeks in Florida, Mr. Flynn, of Richards & Flynn, has returned to town. William Sievers, holder of the First National franchise for Missouri, was a recent Kansas City visitor.

Felix F. Feist, Goldwyn vice-president, was a recent visitor.

Rothacker Film Directors Elect Officers

The annual meeting of the Board of Directors of the Rothacker Film Manufacturing Company, Chicago, was held January 28, at which meeting the following officers were elected: Watterson R. Rothacker, president; David Beaton, Jr., vice-president; H. J. Aldous, secretary and treasurer, and J. G. Mammoser, assistant treasurer.

New Film Paper Appears in Cleveland

(Special Correspondence to Motion Picture News.)

The Ohio Motion Picture Review made its appearance in Cleveland this week. It is a weekly trade paper with reviews of films released by the local exchanges, and news of the exchanges. John De Koven Hill, formerly photoplay editor of the Cleveland Leader-News, and George Cole, also of that paper, are associated in the project.

George Stockton, erstwhile distributor of Ivan films in Ohio, has sold his interest in those rights and acquired the Ohio rights to "Belgium, Kingdom of Grief." In addition, he is handling "The Finger of Justice in Ohio."

"Fit to Win," the U. S. Health Service film, is being distributed with success by the Standard Film Service of Cleveland. The Gaiety played it two weeks, with special matinees for women.

The Norma Talmadge and Frank Keenan reissues are breaking into such houses as the Alhambra, Toledo; Waldorf, Akron; Strand, East Liverpool; Imperial, Zanesville, and the Lyceum, Columbus.

Bert Barnett has opened offices in the Sloan Building as the Star Feature Film Company to handle the Houdini serial, "The Master Mystery." He is planning the opening of a Cincinnati office soon.

"The Heart of Humanity" broke a number of records at the Stillman. For one thing Manager Jack Kuhn had to establish the first Cleveland midnight performance. It is booked for second run showing at the Strand and Lyceum, both downtown houses close to the Stillman.

Among the Ohio theatres signed up for the United Theatres productions are Metropolitan, Monarch, Homestead, Dennison Square, Eclair, Amphion, Jennings, Stork, Crown, Home, Doan and Crawford, all of Cleveland; Dreamland, Empress, Winter's Majestic, Bank Knickerbocker, Alhambra and Ideal of Akron; Schade's Theatre, Sandusky; Dome Theatre, Youngstown; Strand, Canton; Opera House, Warren; Liberty, Zanesville; Temple, Lorain, and John Prkras' houses in Elyria. Clifford Reid is head of the Ohio organization selling United Picture Theatre contracts. Sydney Rosenthal and Joe Lefkowitz are working with him with unquestionable success.

J. W. Beck, assistant manager of the Vitagraph exchange in Cleveland, has returned to the city after an absence of over a year, during which his address was Camp Gordon, Georgia.

William D. Shapiro, of the foreign department of the Fox Film Corporation, is in temporary charge of the Cleveland branch until a permanent manager is appointed to succeed M. E. Maxwell.

Frank Greenwald, of the Exclusive Film Service, together with Thomas Lees, has purchased the Troy, a motion picture theatre located at 3344 Fulton Road.

News of the Week in Canadian Circles

Live news in motion picture circles within the boundaries of Canada has been plentiful the past week, ranging all the way from producing to presentation and the building of new theatres.

The Board of Trade of Calgary, Alberta, has endorsed a proposition laid before it for the establishment of headquarters in Calgary of the Curwood-Shipman Film Company for the production of outdoor pictures in which Nell Shipman is to be starred.

The next Loew theatre in Canada will be placed at London, Ontario, according to an official announcement made by Lawrence Solman of Toronto, who is associated with the Loew theatre interests at Toronto. The new London theatre will be built on a site at Dundas and Wellington streets and will have a seating capacity of 2,500 according to architectural plans. The London houses will split weeks with the Loew theatre at Hamilton, Ontario, which is also quite young in years.

A. W. Appleton, a veteran exhibitor of Toronto, Ontario, and formerly owner of the Maple Leaf theatre, one of the few remaining store shows in the downtown section of the city, has acquired control of the Victoria theatre, 653 Yonge street, Toronto.

Here and There in New York

Lewis Selznick a Banker

In addition to being a film man, LEWIS SELZNICK is now a banker. In conjunction with Oscar Steiner, president of the East River National Bank, and in association with others he last week purchased the Cosmopolitan Bank of the Bronx.

Showing his faith in film and theatrical men, Mr. Selznick has arranged for the opening of the bank's main headquarters in the Broadway district, retaining the present Bronx bank as a branch.

At the present time the Cosmopolitan Bank of the Bronx has a capital of \$100,000 and a surplus of \$25,000. This capitalization is being increased to \$750,000, and a surplus of \$250,000 will be maintained.

"Billy" Brandt Again President

The election of officers of the Motion Picture Exhibitors' League of Brooklyn, held last Saturday evening at the Cumberland theatre in that borough, resulted in the choice of WILLIAM BRANDT to again head the organization.

The race for the presidency was close, the vote being Brandt, 20, and JACOB GROSSMAN, 17. Other officers chosen unanimously follow:

CHAS. CRANIDIES, first vice-president; OTTO LEDERER, second vice-president; S. L. BERMAN, executive secretary (se-elected); HARRY SHAPIRO, treasurer.

Bamberger with United

LEON J. BAMBERGER has received an appointment from J. A. BERTS as manager of the contract department of United Picture Theatres of America, Inc. Mr. Bamberger comes to United after a wide experience in the picture field, including work in the contract, billing and sales development departments of Fox and Vitagraph.

THE GOLDWYN CLUB, comprising members of the Home Staff and branches of the Goldwyn Distributing Corporation, will have a masquerade dance in the Winter Garden of the Hotel McAlpin Saturday night, February 15. This is the second social affair of the club, a successful clam-bake being held last summer at College Point.

The entertainment committee includes: JOHN G. RHOLFS, president of the club; LUCIEN E. BLUMENFIELD and ELIZABETH KLEIN.

Miss AGNES A. CHILDS, of Amesbury, Mass., is the new Director of Overseas Preparation for the Community Motion Picture Bureau of New York.

Miss Childs' previous motion picture experience was with the American Film Company at Santa Barbara. She joined the staff of the Community Bureau in October.

Hess Addresses Advertisers

GABRIEL HESS, of the Goldwyn Corporation, was the principal speaker at last week's meeting of the Associated Motion Picture Advertisers, Inc. Mr. Hess made a strong plea for the co-operation of the Motion Picture Advertising men in the campaign against censorship soon to be instituted by the National Association.

PRESIDENT P. A. PARSONS appointed JOHN C. FLINN chairman of a committee of his own choosing to devise ways and means of assisting Mr. Hess's committee of the National Association.

HUGO REISENFELD, of the Rialto and Rivoli theatres, was another speaker. GEORGE LANDY, of Select, was elected to membership. As chairman of the committee, HARRY REICHENBACH reported that all is in readiness for the beefsteak dinner to be held Saturday, February 15.



Left to Right Are Fred Abbott, of Thomas A. Edison, Inc.; Ala Crosland, Famous Players-Lasky; Capt. Albert A. Kaufman, Lieut. George Siegmann, Major E. J. Hardy, James Harding, Lieut. Wesley Ruggles, George Marshall, Gordon Hillingshead, all abroad in the U. S. Army

Exhibitor Service Bureau

Richmond Papers Fast Asleep

Only One of Them Seems to Have Even Dreamed There
Is Such a Thing as the Motion
Picture

ALTHOUGH Richmond, Va., had a census population in 1910 of 134,917 and is larger than some of the cities that have really live photoplay departments, it will have to be regarded as one of the cities distinctly in the average class.

One of the greatest troubles with the newspapers of the country is not the fact that they will not cooperate, but simply that they have not awakened to the interest of the public in the photoplay. Papers of this class merely look upon the space that they are called upon to give motion pictures as simply wasted—and so they ignore the possibilities of making it worth while and the result is that the conclusion of the papers is right—the space is wasted.

Richmond is a live city. You may now know that it was the first city in the country to have trolley cars, that twenty years ago it built one of the finest hotels in the United States and that it is now the center of one of the richest districts south of the Potomac. It is nothing that Richmond of itself has in its blood that keeps it average. It is simply the spirit of the average middle-sized city newspaper proprietor who doesn't care. He may be willing to spend a lot of money on care on other departments of the newspaper, but he simply cannot see any reason why he should become interested in a subject in which more of his readers are interested than any other.

There is a remarkable situation in Richmond, and it presents so far as we know the smallest number of theatres on record in comparison with the size of the city. There are only eight motion picture theatres for white patronage, and two for the negroes. There is one neighborhood house—in South Richmond. One would conclude that these theatres could afford to be the most liberal, of advertisers, because of the appeal they make, and they do show a liberal desire in that direction, though it is possible that the advertising situation is affected by the fact that the Jake Wells syndicate owns the majority of motion picture as well as legitimate houses.

Wells has the Bijou, seating 2,000; the Colonial with 1,500; the Isis, 900; the Victor, 700, and the Odeon, 500. The other houses are the Victor, 700; Bluebird, 850; Rex, 400, and the Theato, 400. Now it would appear that if the theatres running in opposition to Mr. Wells were on the job they would advertise strongly to get the patronage, but this they do not do, and from the copies of the Richmond papers that we have inspected they seem to be willing to trail along in second place. True, they haven't the capacities of some of the Wells houses, but we have so often told stories here of how the smallest of houses have made big business by advertising that it is not necessary to repeat.

And there are not a large number of newspapers there that the exhibitor would have to use—only three, and but one of them has a Sunday edition. Here are the statistics from the Lord & Thomas directory:

Journal, Afternoon (20,609).

News-Leader, Afternoon (39,977).

Times-Dispatch, Morning (24,340) and Sunday (42,660).

Now when you take a look at the page opposite you will note that in the Sunday edition of the *Times-Dispatch* the Wells theatres absolutely dominate the situation. With the exception of the two-inch card of the Rex the others are Wells houses. Turning back to the Saturday edition of the *Journal* we find the Isis and the Victor the only Wells houses that advertise, while the Bluebird, Rex and Theato are represented by an inch each.

Only the Isis and Victor of the Wells houses appears in the Saturday *News-Leader*, while here the Victor is the most liberal, using the same space as the Isis on its current attraction and five inches across five columns on the picture to open Monday. (Sunday exhibitions are not permitted in Richmond.)

Turning to the daily issues we find that the five Wells theatres

carry their advertising together in the *Times-Dispatch*, while in the Tuesday issue that we have reproduced the Bluebird uses large space and the Rex is represented by two inches.

Turning to the daily issues we find that the five Wells theatres carry their advertising together in the *Times-Dispatch*, while in the Tuesday issue that we have reproduced the Bluebird uses large space and the Rex is represented by a couple of inches.

The *Journal* of the same day carries the same Bluebird display, four inches from the Victor, the same amount from the Isis, two inches from the Rex and an inch from the Theato.

The *News-Leader* carried the same advertising of the Wells houses as the *Times-Dispatch*, an inch from the Theato and six inches from the Rex.

The Wells theatres seem to depend entirely upon the material that comes from the producers and there are no special designs used, but most of the advertising is above the average and shows a desire to make the best of the circumstances. The other theatres show the poorest sort of "card" advertising.

Now when we come to what the newspapers are doing for the theatres, we may answer that it is the purest sort of "reading matter" stuff. When we come to what the newspapers are doing for their readers, we can answer in one word—NOTHING.

In the Sunday issue the *Times-Dispatch* uses a bunch of stock cuts, grouped together, many of them bearing the lettering of the producers. But it gives a separate page to the photoplay and gathers the motion picture matter and the advertising together.

The *Journal* gives the photoplay no cut representation and the matter is evidently usually junked in with the legitimate drama. We say "usually," for on the page that we have reproduced there is not ONE LINE of motion picture matter. The illustrations consist of a picture of a couple of burlesque queens and some clown saxophonists.

Likewise we fail to find a line of motion picture matter in the Saturday *News-Leader*.

Richmond is a city of a very high class. The majority of its white inhabitants are cultured. They are interested in motion pictures, but it is no credit to the newspapers. These papers could not be worse if they tried, with the possible exception of the Sunday paper, which seems to fail to realize that the public expects something more than the pure reading matter.

The attitude of the newspaper is: "If we want this advertising we have to give the advertiser something. Let's get out of it the easiest way possible."

We believe that Richmond is a live city, but we would never reach that conclusion from the manner in which its newspapers treat the motion picture.

And what a chance is there. None of the papers is doing anything to encourage the theatres to advertise, there is nothing being done to increase the volume of interest in the photoplay, nothing to make the newspapers more attractive to their readers. We are sure that the first paper that starts a real motion picture department will get the full support of a live exhibitor like Jake Wells. And if the paper knows its business it would so conduct that department as to develop the other theatres into intelligent advertisers.

We would like to see the theatres get busy and stir their patrons up to demanding that the newspapers do something—that they print real fan news, that they give a least a page each Saturday or Sunday to the news of the industry—that the newspapers give them, the readers, the sort of matter that they wanted to read.

It looks to us very much like the Richmond newspapers are where they were twenty years ago. There were no motion pictures then and therefore nothing to print about them. The papers

(Continued on page 1152)

At top at the left is the Sunday page of the Times-Dispatch, and at right a Tuesday page. Below at the left is the Saturday page from the News-Leader and then a Saturday page from the Journal

PAGE
TWELVE

Richmond Times Dispatch

July 19, 1913
1513

THREE MAYORS FILED WITH BAYLOR ANSWER

Advocate, Mayor, for Baylors and Lord Baylors, in the case of the Baylors.

Richmond Events in Prospect Form

Richmond Events in Prospect Form

CONYER'S ELIGIBILITY FOR JOB QUESTIONED

Conyer's Eligibility for Job Questioned

RICHMOND WOMAN BARRED WITHIN POLICE LIAISON

Richmond Woman Banned from Police Liaison

COMMISSIONER WILL COME IN NATION-WIDE VISIT

Commissioner Will Come in Nationwide Visit

Miller & Rhoads
"The Shopping Center"



For Big Girls—8 to 14 Years
Cunning Frocks
For Spring

Just from 400,000 in this store, on this lot of fabric, of full models, to the very latest in fashion, we have selected a collection of cunning frocks, for the summer season. They are all made in the latest style, and are of the most beautiful materials. They are all made in the latest style, and are of the most beautiful materials. They are all made in the latest style, and are of the most beautiful materials.

FINAL OF 25,000,000 LIVES

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Commissioner Will Come in Nationwide Visit

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Elaborate and beautiful, and the most beautiful of the winter season. They are all made in the latest style, and are of the most beautiful materials. They are all made in the latest style, and are of the most beautiful materials. They are all made in the latest style, and are of the most beautiful materials.

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Richmond Events in Prospect Form

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CONYER'S ELIGIBILITY FOR JOB QUESTIONED

Conyer's Eligibility for Job Questioned

RICHMOND WOMAN BARRED WITHIN POLICE LIAISON

Richmond Woman Banned from Police Liaison

COMMISSIONER WILL COME IN NATION-WIDE VISIT</

[illegible]

Real Music Cues Urged by Franklin

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

HAS musical synchronization kept pace with the rapid strides of motion picture production? Were it not for the efforts of the principal exhibitors throughout the country and a limited few producer-exhibitors, one is apt to feel that little progress has been made. The past few years witnessed a marked deterioration in the quality of the music cue sheets furnished by most producers and distributors.

Excepting where screenings of a picture can be obtained in advance of play date, most exhibitors have to depend solely on the music cue sheets furnished by the exchange. The great majority of these musical suggestions are carelessly prepared and appear to have been inspired by some music publishing house, which leaves one to believe that the number of musicians who have devoted themselves to the serious study of musical synchronization is comparatively small.

The producer and distributor ought to feel that his production is worthy of the finest presentation possible, and as music is probably the most important essential next to the picture itself, the producer and distributor should exert himself by furnishing with each release a carefully studied out musical setting, compiled by a musician of ability and authority.

It is an undisputed fact that a good picture can be enhanced by good, appropriate music, but it also can be marred if not entirely spoiled by bad selections of music.

Many will point out that it is the function of the exhibitor to furnish a suitable musical program, but unfortunately not all exhibitors are able to secure advance screenings of pictures, nor have they the facilities to do this work. It entails considerable time and money to be able to do this work properly. At Shea's Hippodrome, each feature is screened carefully two or three times by our musical conductor and myself. A special room with full equipment besides the services of an operator is used. After the screenings, suitable selections are picked out from the library. Then follows a rehearsal with the entire orchestra. It can be readily seen that not every exhibitor can afford to go



"At the Close of Day," famous painting used as stage setting at Shea's Hippodrome through this process. With all this effort, a certain sameness is observable even in the best first-run theatres—a similarity in treatment, in mental mood, and in the class of music. It is quite natural that this would exist because the selections express the taste of one or two men. There comes a time when the best thing in the world becomes a little tiresome.

There would be a distinct advantage by having the producer contribute his ability and personality in the preparation of a music cue sheet that could be taken seriously by the exhibitor. It would do away with the invariable touch of the same hand that picks the music for every program. The smaller exhibitor could follow such a music sheet with confidence while it would serve as an excellent guide for the larger theatres who wish to instill originality in their performances.

These music cue sheets could be prepared by a staff of musicians of proficiency under

the personal supervision of the director, who naturally has a more intimate understanding of his production than anyone else. Each production would have a musical setting individually its own, and the result will be a more competitive effort which would result in greater creative thought. This plan would eliminate the crudities of stereotyped music cue sheets and give us a new conception of musical synchronization through the co-operation of men of ability.

When Triangle began doing business a few years ago some excellent musical scores were furnished, and it is unfortunate that other producers did not follow up the idea. It is not necessary, however, to furnish a score with each picture. Besides that, it is not always a practical plan because the size of the different theatre orchestras vary. Of course, where a complete score is available there naturally is a more perfect synchronization.

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Your Idea and Ours

STRAND THEATRE, Montgomery, Ala., has followed out suggestions of using a signature cut or name plate in all of its advertising and from now on will use distinctive borders. It is only after you have tried this plan that you come to know how much more effective your advertising can be made.

A Girl who sought shelter in a House of Glass

stood wide-eyed as its walls shattered about her, unable to withstand the stone flung by a ruthless hand. Stranded in the path she took, was well-nigh crushed—then from the ruins of her House of Glass, rose one of solid grandeur.

Mrs. Charlie Chaplin
(MILDRED HARRIS)
IN LOUI WEBER'S
"BORROWED CLOTHES"

has a play that shows her to be a charming girl, an attractive woman, an accomplished actress, a play that is typical of the art of Louis Weber. It is the play of which Joan Johnston, in "Photo-play," wrote: "No limited review can do justice to the fine shading, the subtle character development, the razor keen revelations of life in this magnificent human photoplay."

TODAY & FRIDAY—
STRAND
THEATRE

This nine-inch three-column display on "Borrowed Clothes" is an excellent one because it has a combination of cuts; display lines and then the selling talk in smaller type that will be read. The theatre did the right thing in using the name of Mrs. Chaplin in large type and then playing up the attention grabbing title of the picture to the limit. The name of the star is the first thing that hits the eye, and then after we get a glimpse of the title the attention is immediately transferred to the cut at the top, thence to the line "A girl who sought shelter in a house of glass"—just enough of a line to arouse the curiosity for then one is led into the selling talk in the smaller type. That is getting about a hundred per cent results.

Advertising is the yeast that makes the theatre dough rise.

LOEW'S Stillman theatre, Cleveland, Ohio, used half-page space in some of the newspapers in advertising "The Heart of Humanity." The reduction here is too great to show the attractive quality of the display in its original form.

LOEW'S STILLMAN
THEATRE
Cleveland, Ohio

"Heart of Humanity"
A Great Super Production

Dorothy Phillips

THE PICTURE THAT WILL LIVE FOREVER

The main feature of the display came from the picture of Dorothy Phillips in the heart arrangement, and then a series of stills from the picture. We rather believe that too many of these get the fullest attention, but the Stillman has used sufficient space to put them over if anything can.

The reading matter is divided between a selling argument on the picture and some excerpts from the criticisms of New York papers. There is a mighty good line that was used by all of the advertising of the Broadway in "The picture that will live forever." All in all, it is a mighty good example of appealing to the heart in motion picture advertising.

A bargain is not one simply because it is so labeled.

THIS quarter page display of the Colonial theatre, Toledo, O., certainly ought to get every fan who likes action pictures into the theatre. We like the manner in which the name of Tom Mix has been strongly displayed and the line that is used with the name, "The boy who never fakes." Then the title is played up strong, and in smaller type some of the reasons why people will want to see the

Next Week ONLY Commencing SUNDAY

DICK O'THE PICTURES
COLONIAL
TOLEDO, OHIO

TOM MIX
"THE BOY WHO NEVER FAKES"
IN HIS LATEST BIG HIT
"TREAT 'EM ROUGH"

Let the greatest cow boy actor in the world take you through two hours of thrills

This is the kind of a play that makes Americans respected. A double-barreled, full o' pep thriller!

OTHER ATTRACTIONS

Choose Your Exit

picture put into crisp recitals of things that the star does in the course of the production.

We believe that the Colonial can get better effects out of its halftones if it will have the stereotyper "underlay" its cuts. A cut such as this should be very clear, because in such a case as this it has been made subsidiary to the type matter. We would also have omitted the diamond shaped cut of Mix and the two guns at the left and then have played the sentence, "Let the greatest cowboy actor in the world take you through two hours of thrills" up stronger.

The line of type carrying "Other Attractions" should have been much lighter, and the display as a whole would have been improved by leaving more space between the type and the border.

ALL THIS WEEK
THE GREAT NAZIMOVA
"EYE FOR EYE"

IF YOUR EYES SEE REALITIES OF LIFE WHICH YOU HAVE NEVER DREAMED OF WOULD YOU GIVE YOURSELF UP TO THE SPELL AND LET YOUR IMAGINATION ALSO BE UNTHAWED TO EXPERIENCE WONDERFUL ADVENTURE LOVE AND INTRIGUE SEE THE SUPERB WOOD OF NAZIMOVA IN "EYE FOR EYE"

IMPORTANT STATEMENT

Out of ten pictures submitted to us for screen examination we selected Nazimova in "Eye for Eye."

In every city where this production has been shown, it has broken all records.

T. D. Soriero, Mgr. Park Theatre, Boston, says: "We cannot take care of the people. It is the best picture of the season."

E. C. Rootwick, Mgr. the Merrill, Milwaukee, says: "Nazimova is certainly the biggest star in pictures today, and the production is beyond all reports."

MAJESTIC

WONDERFUL appearance of Nazimova and the striking photographs of her that have been supplied exhibitors by Metro have resulted in mighty striking advertising of her most recent productions.

Here is one from the Majestic theatre, Columbus, O., that could have been improved somewhat had the black and the half-tone not been run together as they have been. The display would have stood out much stronger with a white line around the body of Nazimova. We have pointed out that the theatre has to get unusually good printing to make this combination work stand out and it is much better not to take any chances with the stereotyper and the engraver. The band of white space would have solved this problem.

There is a striking quotation from the press book beginning with "If your eyes see," and then the rest of the display is devoted to the statement that this picture was picked by the theatre out of ten available and then the managers of two big houses in other cities are quoted. It is good advertising once in a while when you are certain that you have the goods to back up your statements.

Drive away the ghosts of the past with the limelight of advertising.

HERE is a splendid tie-up with a serial campaign, a page advertisement in the Washington Herald with nineteen theatres cooperating in the announcement. This serial has been sold on the state rights basis and it is a mighty good thing to see that purchasers of such rights realize that the best way to get the fullest amount of money is to turn to the newspapers.

So Sidney B. Lust, who owns the rights in the Washington territory, paid for a considerable portion of this space and then the newspaper proceeded to do the rest in soliciting the theatres that will show "The Silent Mystery."

It is unfortunate that most exhibitors do

What Live Wires are Doing

[illegible]

not believe in advertising serials. They are delighted when the distributor advertises them, but they cannot see why they should do their part. Advertising is just as essential with the serial as with anything else and certainly there is no case where a tie-up with the original announcement counts for more.

Anyone can turn over a "new leaf," but a whole lot depends on what is on it.

WE are printing this one for two reasons: First, it shows good unique advertising. But greater than that it shows the value of cooperation between a live photoplay editor and a theatre manager who is on the job.

Omaha *Bee* was carrying the story of "Virtuous Wives" serially at the time that the picture was being shown at the Rialto theatre, and in this connection there was an announcement carried on the front page of the *Bee*. The photoplay editor wrote his comment and sent the clipping to H. M. Thomas, with the result that advertising space was used for the reproduction of the advertisement and the comment just as it is shown here. Of course, there may have been "collusion" in this little piece of exploitation, but certainly it resulted in attracting the attention of every-

one who was reading the story and a lot more, too.

There's a whole lot in the newspaper and the theatre keeping in close touch. There are lots of things to be taken advantage of if both sides of the game are on the lookout for them.

Let the other fellow do the worrying about your theatre and his.

HERE is one of the very best black and white effects that we have seen. It is a thirteen inch four column display of the People's theatre, Portland, Ore., and stands out like the legendary "house afire."

There are three things to be featured prominently in advertising this picture—the title of the picture, the name of the author and the star. This has been attractively done all the way through. You

ONE WEEK

STARTS TODAY

THE LIGHT OF WESTERN STARS

THE LATEST STUNNING
SUPER-FEATURE FROM
THE STORY BY

ZANE GREY

FEATURING THE
INIMITABLE

**DUSTIN
FARNUM**

"A superb story of the frontier, with a
superb cast of characters, and a superb
production of the highest quality."
—The New York Times

"SCHOLL"

KATZES POLICE DRAGST

TODAY
IN THE FEDERAL AND FOREST

PEOPLES

Now Playing

Regular Prices

might say that the only decorations are the few stars used in the left-hand corner and the cut of Dustin Farnum. In this connection note the effect that has been obtained by outlining the hat. It has the effect of accentuating the lighting of the face and brings the smile out prominently. In the center of the display the People's has used a mortise and here is quoted one of the laudatory criticisms of the film.

*Don't wait for Opportunity to knock.
Meet him at the front gate.*

OF course different styles of advertising apply in different localities. Naturally it depends on what sort of a patronage you have to which to make the appeal as to how to make it. But we are unable to see why a simple sketch that means nothing to the reader is adopted and then the sell-

HOLMAN
THE THEATRE OF BIG EVENTS

**TODAY
FRIDAY &
SATURDAY**

Priscilla Dean
in

"THE WILD CAT OF PARIS"
EDDIE POLO IN
"THE LURE OF THE CIRCUS"
HUDSON AND HIS SYMPHONY FIVE

ing argument of the picture is left out.

It is essential to get the eye, but there must be something after this. Now this display of the Holman theatre, Montreal, is unquestionably a striking piece of work. It really dominates the page and it is the first thing that you look at. But what does the figure of Miss Dean on the back of the wild cat mean? Absolutely nothing. On the other hand, it is misleading in representing the type of a story that it distinctly is not. After her several big recent successes the name of the star should have been played stronger and then there should have been some selling argument. That line we have suggested several time: "She purr, she scratch, etc.," would have helped. It has the effect of describing the sort of a character she plays; the drawing here does not.

He who finishes a nose ahead doesn't worry about the dust.

HERE is one of the invisible ink stunts that has been adapted to motion picture exploitation for the first time. Octago Films which is distributing the Houdini serial is responsible for this one. It has issued a herald for distribution by the exhibitors which bears only two lines of text matter. At the top of the herald is the question: "Can you solve this mystery?" and at the bottom there are smaller lines advising the recipient to hold the sheet over a fire. When this is done the invisible ink does the self-liberation act and brings forth a picture of Houdini doing the same thing. Then there follow the lines: "How does he escaue? See Houdini in B. A. Rolfe's super serial, 'The Master Mystery.'" Space is left for the printing of the name of the theatre and date of showing.

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How New York Stages the Show

WITH the exception of the Rialto, dramatic features hold sway at all of the New York houses this week. "Out of the Fog" is the feature at the Rivoli, and this picture, made from "Ception Shoals," is tense from the start. Equally so is the new Geraldine Farrar offering, "Shadows," at the Strand. There is a ray of comedy in "The Wicked Darling," at the Broadway, but its story is also gripping. At the Rialto there is a lot of comedy in "Maggie Pepper."

For the first time since we have been reviewing these pictures there appears at two of the theatres the same comedy. This is "Rip and Stitch, Tailors," which is being shown at both the Rialto and Strand.

Broadway theatre makes its first appearance in these columns this week, and it will be reviewed on each change of bill.

Attention is called to the fact that that field of short subjects is mighty well covered in the course of all of these reviews.

The Broadway

BROADWAY theatre is offering its first new bill in two months this week, following the conclusion of the run of "The Heart of Humanity" at that house. This week the feature attraction is Priscilla Dean in "The Wicked Darling," with a setting of interesting short subjects and pleasing musical numbers.

Broadway is the only one of the principal New York motion picture houses that regularly gives attention to lobby displays. In fact, it is the idea of Maurice A. Kashin, the managing director, that the spirit of the presentation should be carried through from the sidewalk to the screen. This has been done this week and there is not one in the audience who fails to appreciate the fact.

Soderman's "Joan of Arc" is the overture and there is a novel lighting effect achieved by flooding the orchestra in three separate sections with red, white and blue lights. The effect is that of the musicians being draped with the tri-color. Immediately following this comes the Broadway Topical Digest, and to fully carry out the spirit of the overture this opens with Screen Telegram pictures of French girls coming to this country as brides of American soldiers. Here the opening bars of Courquin's "Mariette" is used, maintaining the French spirit. Universal Current Events supplies picture of the French paying honors to the "Devil Dogs" while "Semper Fidelis" is played.

From the same source come pictures of the woman candidate for mayor of Chicago to the accompaniment of "Beneath the Balcony," followed by some interesting animal pictures under the caption saying that they want a league of nations. There are a lot of laughs here while "Rainy Day Blues" is used. Then come pictures showing the latest in fashions for kiddies and first we have "Dance of the Debutantes" and then when we have the mock marriage there are a few bars from the bridal chorus of "Lohengrin," changing to "You're a Grand Old Flag" when the picture of the kiddie with the American colors is flashed on the screen. After this

come pictures of a motorcycle using an aqueduct pipe for a roadway, to the tune of "On the Level, You're a Little Devil" and then pictures of wounded soldiers of O'Ryan's "Roughnecks" at drill in the hospital while "March Patriotic," by Rosey, helps get the patriotic spirit over. All of these subjects are taken from Universal Current Events.

Then come Screen Telegram pictures of President Wilson in conference with the British premier and then comes a Hy Mayer cartoon of "A Hero's Reward" which puts a punch in the finish of the weekly. "Pomp and Circumstance" is used for both of these closing pictures.

Then we have an organ solo, "Beceuse," from "Jocelin," and this is followed by a comedy, "The Kaiser That Was." The fox trot from "Floriana" is used for the opening, "Rintinin," "The Dancing Lesson," "Chianti," "Minnie, Shimmie for Me" and "Oh, What a Time for the Girlies." Then comes "Topics of the Day" which are discussed under the Strand heading, and for this organ music is used.

Now we get some remarkable aeroplane pictures, released by Educational, "Twenty Thousand Leagues in the Air." These pictures show a series of flights over Washington with views of the city from the swerving machines and record numerous thrilling stunts. The house is completely dark for these pictures, adding much to the effect. The prelude from Massenet's "Sapho" and then is followed by Mendelssohn's "Scherzo," from "A Midsummer Night's Dream." These are used in the quieter scenes and then for the daring flight pictures we have "Orie of the Spirits" accompanied by the aeroplane effects.

Mlle. Aubert then sings "Polacca" from "Mignon" before a setting which represents a harbor with a city in the background. There is a spotlight on the vocalist. Just one little criticism here. The singer was dressed in yellow, which to us is a distinctly displeasing color when one figures how it jars with any of the light effects.

Then comes the feature. We have referred to this at some length and have given the complete score in a Special Serv-

ice Section in this issue. Just let us say one thing here: Keep your eye on the music at the Broadway. J. C. Bradford, the director, is doing some big things and his tips will be well worth watching.

Rivoli Theatre

THIS being the week that New York has devoted to honoring the memory of Theodore Roosevelt a tribute is paid to him at both the Rialto and the Rivoli with special musical numbers. And here is more proof of the power of music for these numbers leave a far greater effect upon those who hear it than would all of the oratory in the world.

For the first time since we have been visiting either of these houses the Rivoli Pictorial is put at the end of the program this week. *The unexpected is always liked, because one gets mighty tired of seeing things done the same way all the time.* You should have seen the people turning to their programs when the Pictorial came in just as it did; about half of the people seemed to think that they had slept over something. But into the end of the Pictorial there is brought in a "Happy Hooligan" comedy which has the desired result of "sending them away laughing."

Suppe's "Light Cavalry" is the overture, the first part of it being carried largely on the brass with the various trumpet calls sounded now and then. It is now blatant, now dimming into the rest of the instruments, then the bugle calls again and finally it comes back to the full orchestra and organ for the final crash. The lighting of the house is in gold.

Then comes a particular good one of the Robert C. Bruce scenes, "The Restless Threë." It shows Bruce and the Great Dane that is not so familiar to picture-goers and the woolly dog who was known as the "Whoosit." The scenes start in the Yosemite and we have a particularly fine shot of the falls from a distance. Many of the scenes show the man and the dogs in the snow-clad mountains and there are a number of intimate touches that get a laugh. Near the end there is a brilliant shot where the title says: "They stand in awe of the great silence," and the end of the picture gets a hand that the makers of many big features would envy. "Schubert Symphony" is the most appropriate musical accompaniment.

Now we have the Roosevelt tribute. The curtains slowly part revealing a quartette representing the choir in an Episcopal church, either side is a white column of the church and then the lighted candle effects with a semi-oval window with the blue showing through at the rear. There is one hanging light and the rest of the stage is dark except for the candle effects. The quartette from Verdi's "Requiem" is the selection.

Follows the feature, Nazimova in "Out

Tips From First Showings Here

of the Fog." There is one of the most effective musical settings that we have ever heard for this, opening with Tschaikowsky's "Tempest" for the opening scenes. In this picture Nazimova plays a double role, first as the mother and then as the daughter, the first portion being unusually tense and therefore music with it is largely sympathetic, the organ prevailing in some of the effects. With the scene where Eve recognizes her drowned lover we have "Visions" followed by "Brahmsiqua" as the brother comes out of the door, then "Pathetic Symphonies" as Eve goes to the dead man and then when the brother asks what that man was to her the music changes to "Poem Erotique" coming back to "Pathetic Symphonies" with the title "You are right" and then march from "Jewess" for the title "Nothing but earthly memories," and then three numbered selections until the title "Captain Shoals" when we have the organ alone with the sea effects. Then with the title "Isolated" we have "Adrian," followed by "Pathetic Symphonies" and the bell buoy effect on the organ as Eve leaps from the lighthouse to her death.

With the title "Through the dull monotony" "Claire de Lune" is played, followed by "Musette" as Faith is told to go and then "Courtesy" for the tender's helper. With the title "Within the month" we have "Mercedes" without the intro., then a numbered selection and at the title "Lost in the fog" we have the organ with all sorts of effects brought in. With the title "On the morrow" we have the theme, which is Victor Herbert's "Love Theme" from "The Fall of a Nation" and following through after this come "Melancolie" and a couple of numbered selections and then the theme is repeated as Blake rings the bell and then there follows through "Zara" and "Francesca," then another numbered selection, the theme again as the man sits down to write a letter. From that point on the numbered selections carry the picture until the girl recognizes the returning Blake, then the organ carries the music up to the time that Blake returns to Faith and with this the orchestra comes into the theme until the end of the screening.

With the lights all in gold the orchestra plays "The Spring Maids" and after that we get the Rivoli Pictorial, which opens with Gaumont pictures of the "Lady marines" for which "Lance and Shield" is played. Then come Universal Current Events pictures of France honoring the "Flying Devil Dogs" and with these we have "Semper Fidelis," which continues to the Gaumont pictures of flying over San Francisco for which "Oh You Sweetie" is used until the machines take the air and then the orchestra is tacit and effects are employed. After that come Pathe pictures of the Los Angeles auto races with "Big White Top" played and then Gaumont pictures of the return of Capt. Eddie Rick-enbacker with "The Southlanders" as the music.

THEY'RE WAKING UP

Producers Catering to the Exhibitors Who Really Do Things

WE met representatives of three producers in a hotel lobby the other evening and the discussion turned around an article that had recently appeared in these pages. For obvious reasons we are omitting all names.

"He is showing what can be done in smaller cities," said one of them. "I have just written the exchange manager in that territory to see that this man is given every co-operation. Accounts of what these live wires are doing advertise our pictures better than anything else can do."

"But," retorted the other, "you are not going to get all of this man's business. Report on my desk today told what he was going to do with —," and then he named one of his company's productions. "The best thing about an exhibitor like this is that he makes money on his pictures and he is satisfied."

After the other two had left the third man turned to us and said:

"Gee whiz, if we could only wake them all up like this fellow the rumor corner would have to go out of business. Some of these days the exhibitors as a whole are going to wake up to the fact that the live boys can get most anything they want if they show the pep in their turn."

Do you wonder that the producers and distributors are watching the men that are doing things?

And what are you doing?

Pathe shows pictures of the captured whale at Los Angeles with "Shepherds All and Maidens Fair" and then the music turns to "Bannerweihe" for Gaumont's views of the graduating class at Annapolis. Kinogram pictures treatment of soldiers for shell shock to "Paysage" and then we have pictures elsewhere described of the wounded men of Gen. O'Ryan's division to "March Joyeuse." Kinogram gives us a view of the Atlanta saying goodbye to slang and "Cyclone in Darktown" is used to the end, which comes with a delightful "Happy Hooligan" cartoon.

Le Duc's "Gavotte" is the final organ number.

Strand Theatre

WITH the feature exceedingly tense and dramatic and barren of laughs, Managing Director Plunkett has pursued the right policy at the Strand this week in putting comedy setting all around the main picture. Because of the fact that the feature carries us to Alaska he has also

omitted a scenic from the program and here again he has reached a happy decision.

Selections from "La Boheme" form the overture and this is played with the lights gold, correctly, for the opera tells of the inseparable quartette who with equal cheerfulness defy the pangs of hunger and the landlord of their garret. There is sometimes a little pathos, tenderness, but the most of it is all in a good humor and toward the end the full orchestra and the organ come in for a smashing climax.

Then comes the Strand Topical, opening with Pathe pictures of the Los Angeles Victory Sweepstakes, thrilling auto races, which are shown to "Tempest Galop." Then come Universal Current Events views of the immense throngs of Italians crowding the New York steamship offices seeking return to their native country and here "A Trento e Trieste" is used effectively. To the tune of "June Barcarole" the same service shows a motorcycle speeding along the pipes of a California aqueduct, and this continues through the Pathe pictures of the flood at Kent, Washington. There is a good laugh with the flivver dashing through the waters.

After this are Universal Current Events pictures of the wounded of General O'Ryan's division at the Fox Hills hospitals. So interesting are these that they are being shown this week at three of the four theatres reviewed here. These men are on crutches except for the officer, who is in a wheel chair, and they go through the various drills with their crutches. At first one might get the impression that such would be repulsive. And it might be if the smiles of the boys did not show how they were enjoying it and showing the indomitable spirit that brought victory to the world. "Military Tactics" is the musical accompaniment.

Then come the laugh-bringing Topics of the Day, bright paragraphs from various newspapers. One of them that gets a hearty laugh is: "It may soon be milk that made Milwaukee famous," and another one: "We heard a man say that he wished that wives were like money so he could exchange one forty for two twenties." "Entr'acte Valse" accompanies these pictures. Then come pictures of the honors paid by France to the Marine aviators with "Semper Fidelis" used. There is a particularly strong tribute paid to the standard of the "Devil Dogs." Then there is a little diversion with Pathe pictures of the whale washed ashore at Los Angeles.

Pathe then follows with pictures of "Following the army of occupation into Germany." The first views are in Cologne and show freed French and Italian prisoners passing through on their way back home and then British making their entry into the city. To the full orchestral accompaniment of "Admiral Nelson March" these pictures draw a considerable volume of applause. Following this Hearst pictures show "Germany a democracy," with some of the scenes of the parading

Music Hints For Entire Programs

crowds, the speakers and the preparations for the defence of Berlin against rioters, and it is interesting to note that the audience receives these in cold silence. "Donno Curiose" is the accompaniment.

"They got there after all" is the title for the first American soldiers to enter Berlin. These are two negro soldiers, whose story was recently told in the news dispatches and they get a big hand. "Stars and Stripes" staff, the newspaper published by the soldiers over there, is then shown in a flash, both of these being to the music of "Stars and Stripes Forever."

Then the stage curtains part revealing a castle with a huge tree at the left and a background of blue, and Mabel Day and Richard Gold, en costume, sing the duet from the second act of "Pirates of Penzance." The soldier is seated on a bench as the girl enters and then he arises and the duet is carried through.

Geraldine Farrar in "Shadows" is the feature and for the opening scenes of this "La Fee aux Perles" is used until we are taken into the ballroom of the Barnes homes, when "Southern Roses" is used to the scene where the dancing stops. Then we have "A Fanciful Vision" played up to the time when Mrs. Barnes enters the ballroom, where the selection shifts to "Tiger Rose." At the point where the last of the guests take their departure the organ assumes the music for seventeen minutes, up to the point where Mrs. Barnes leaves the two men together at the table. There we have "La Nuit et L'Amour," and the scenes that follow for quite a while are transferred to Alaska. When McGoff enters the cabin we get "Ariane and Naxos" as especially arranged, and then at the title "A Hazardous Game" there is "Suite Americana, No. 1," and when the card game starts a dramatic tension. At the point where Cora (Mrs. Barnes) laughs we have "Creole Queen," changing to "L'Amice Fritz" with the scene of the men and Cora in the room.

With the title referring to the last boat the orchestra swings into "Pretty Baby" with steamboat effects and then the musicians remain tacit for a few seconds and there follows through "Rolling," with a couple of more whistles. "Andrea Chamer" is then used and again the orchestra takes up the music until Mrs. Barnes gets the phone message from McGoff, when "Novelletten" is played until McGoff enters the room, when the music becomes "Hermanschact" until the shot is fired and then we have an intermezzo until the scene of the mother and child together, when "Werther" is played to the end.

Joseph Martel, a splendid baritone, then sings "The Kerry Dance" and "Madelon" effectively, and the comedy, "Rip and Stitch" closes the bill. Especially because of the baby and the cat and dog stuff this Mack Sennett is being shown at both the Strand and the Rialto this week. Teddy, the Sennett dog actor, even surpasses the wonderful things that he

WHAT YOU PROMISE

AN exhibitor writes, and we can not use his name; we offer this as an example of what inspiration means to the showman:

"I have read your pages, and especially your advertising suggestions, with much interest. The common sense of them is apparent. You tell us what not to do and what to do. I admit that you are right every time.

"But what am I going to do? I cannot see these pictures before I show them. I have to take the word of the producer in advance. I must base my advertising and everything that I do on what I find out from the trade papers.

"Recently I have noted that you have been printing suggestions about some of the special attractions. And so I have booked some of them, and I have cleaned up. Possibly they are no better than other pictures, but you people have given me some ideas and more than that you have made me think.

"That seems to me to be the main thing—to get me to thinking about the picture. I have used some ideas that I think are better than the ones you suggested, but if I had not had the inspiration I would never have used them."

had done in this one, and there are the usual complications of the married couples that bring no end of laughs, together with a large amount of trick photography stuff. The musical selections are "Girl Behind the Gun" until the title "Indoor baseball," and then "I'm Always Shooting Rainbows" until the baby fires the gun, then "Just Like You" until the dog is showing doing the housework, "My little Billiken" until the title "And the tailor still pursued her." The organ comes in for six minutes and with the title "I hid the baby in that can" the orchestra comes back with "Lion Chase."

Selections from "Carmen" form the organ solo.

Rialto Theatre

A COMEDY bill in a classic setting is the best description of the bill at the Rialto theatre this week, where melody and laughter are put in a most delightful combination.

Tschaikowsky's brilliant "March Slave" is the overture, a selection based on two themes, "Come, my dearest, why so sad?" a Serbian folksong, and the former Russian national anthem. This is played with the lights in gold and nearly all of it with the full orchestral effect, an impressive, tuneful masterpiece that always brings a torrent of applause. But just a hint to the exhibitor:

Don't try to use this unless you have a big orchestra that can really put it over.

The scenic is a Burlingame, "Ascent of the Matterhorn," and is one of the most interesting of mountain climbing pictures. It shows various views of the famous peak and then pictures of the climbers in action, showing the difficulties that they had to encounter. Because many of these scenes had to be taken from above, the inclines are not plainly shown. "In the Garden" is the music for this.

Then comes the Rialto's tribute to Colonel Roosevelt, and a most impressive one it is. Only the dome is in blue, the rest of the lights being out and we have a few strains on the harp and then on the violin. At either side of the stage is a quaint candelabra effect, suggestive of the church and the side curtains are parted with a slight glow of red. With the music of the harp and violin and then the organ coming in the lights become blue on the sides and Miss Gladys Rice comes from between the curtains. There is a blue light on her. Then we have "Ave Maria" sung to the accompaniment of a violin obligato played by Saschal Fidelman with the organ peal coming in for the high notes. At the end the lights gradually fade out and the singer disappears without her exit being noted. It is a startlingly effective arrangement.

Rialto Magazine opens with Gaumont pictures of the Wild West division getting a great reception on its return to Seattle, the marching men stirring the audience to enthusiasm and then follow Kinogram pictures of the state police at drill at Wyoming, Pa. For both of these pictures "Gladiator's Farewell" is the stirring music. Then come Universal Current Events of the inmates of the menageries at Washington who want a league of nations and after this comes Gaumont pictures of the hospital at Colorado Springs for the feathered folk and "Woodland Whispers" are used for both.

Pathe presents some interesting pictures, "With the French Navy," and the stirring music of "La Pere de la Victoire" adds a lot of punch to them with the hornpipe effects brought in on one occasion. Organ music carries the Pathe pictures of the flood at Kent, Wash., and the Gaumont views of the stranded vessel at Aberdeen, Wash. Then Gaumont takes us to Palm Beach, where society has taken up the aquaplanes and here we get some thrills and a laugh to the tune of "Hop Along." With "March Russe" the music Kinograms shows us the Death's Head battalion giving up their arms and passing in review. Then under the title of "Reflections" we have some beautiful views. The Magazine comes to an end with pictures of the happy cavalymen starting home from the Italian front and "A Francesca" is used once through to the end of the pictures.

James Harrod, tenor, then effectively sings "Mary of Argyle," one of the old Scotch songs that will always bear reviving in your theatre and then comes the feature.



Lobby display at the Broadway on two portions of the bill, the front being given over to "The Wicked Darling" and the interior of the lobby to "Twenty Thousand Leagues in the Air"

New York's Way

"Always Here to Serve You" His Motto, and So a Flood and Storm Failed to Stop Him

Ethel Clayton in "Maggie Pepper," a particularly happy offering with lots and lots of laughs in it.

"Valley of Poppies" is used for the opening and then when we are shown Maggie's cottage we get "Pulcinello" up to the place where she unpacks the shoes when we get "Valley of Poppies" once more. Then with Maggie reading the letter we have "Medusa" followed by "Manse of the Debutante" with the title "In the Lonely Year," then changing to "Apache" with twelve months later and "In a Garden" with the introduction of Joe Holbrook. When Jakey Rothschild, who insists on making love to Maggie, appears on the scene we have "Jewish Melodie," which is repeated with his each reappearance. After this, as the scene changes, we have "Admiration," played without the intro. Then with the title, "Say, Mag," we get "Valse Pleurante," changing to the Jewish theme as Jake appears again, then into "Shepherd Day" as he leaves, into "Causerie" with the title, "If you had any authority" and then to "Melodie d'Amour" with the scene of the two women, the organ taking up the music with "Hargen's opportunity." Then when we have the scene of the crook climbing the window there is a numbered selection and as the action starts, "Turbulence" is played with "Kezekiah" coming in as the scene changes. Then as the doctor arrives we have "Madrigal Serenade," continuing until the manager of the store is seen, when we have "Le Roman," changing to "Jewish Melodie" with the return of Jake, then a numbered selection at the home back again with "You See, Maggie," at the end.

With the lights all gold the orchestra then plays "Gloriana" and then comes "Rip and Stitch, Tailors." Music for this includes "Little Simplicity," "It Gets Them All," "In the Old Fashioned Way," "Waiting," "Speed 'Er Up" and "Aesthetic Galop" at the end.

Gounod's "Fantasia on Faust" is the final orchestra number.

ONE of the favorite stories told of S. L. Rothapfel during the time that he started in his motion picture career in the operation of a motion picture show in a room behind a saloon in Forest City, Pa., is about his tramping for miles through the snow when the railroad was blocked to get a picture so that his audience would not be disappointed.

Now from another small city, Kelso, Wash., comes another example of the same spirit—the sort that is bound to make a success in any business. The man is C. G. Vaughn, who operates the Vogue theatre, the only place of amusement in this community of 2,500 which is located on the main line of the Northern Pacific about fifty miles east of Portland.

"Always here to serve you" is the motto of Mr. Vaughn, whose boast has been that his theatre is never dark. But a couple of weeks ago this boast would not have been borne out except for his unusual energy, for there came one of the sort of rainstorms that makes history, and the railroad tracks for miles on either side of Kelso were piled so high with mud and debris that a thing like running trains was out of the question. And Vaughn didn't have any picture to show that night.

But over in his garage there was his trusty automobile and Vaughn waded through the mud, put on the chains, filled her up with gas and started out as best he could to make his way through the mud. But before he started on his journey he stopped by the printer's and had some handbills printed announcing that he was going to Portland "in an aeroplane" to get a picture for that evening. But he didn't count on a collision with a truck after ploughing his way for five miles through the mud. And the damages were such that the truck had to pull the "flivver" back home.

Back home again, Vaughn got busy and soon learned that the railroad to Rainier, a little town on another line and sixteen miles farther down the Columbia River

was still over. He hustled over to the station and looked up the connections, finding that there was still time to get a picture from Portland to Rainier. The long distance 'phone then told the exchange of his predicament. It took Vaughn only forty-five minutes "down hill" to Rainier, but it was a three hour and a half trip coming back, and it was still raining.

Vaughn was wet and bedraggled when he returned, but he rushed the picture to the operating room just in time for the evening show. But before the picture was started there flashed on the screen his old motto, "Always here to serve you," and there came a burst of applause from the audience that paid for all of his troubles.

There aren't many managers that would do this. They would simply say that it wasn't their fault that the railroad was out of business and that the public wouldn't blame them, so what would be the use of going to a lot of trouble. It was bad weather anyway and so a lot of people wouldn't care about coming to the theatre, and even if there were a few people who didn't have anything to do that evening there would be little harm done.

But Mr. Vaughn doesn't figure that way. He believes in making good every day in the year. That's the reason he has the only show in Kelso, and judging from this feat it will be a long time before anyone tries to start opposition. It's the spirit that wins—no matter the size of your community.

For Special Service Section
on "The Wicked Darling"

See Page 1189



Two of the window displays on the song "Mickey" secured by Harold B. Franklin during the Buffalo showing of the picture

Buffalo Stores Give Franklin Wonderful Cooperation in Exploitation of "Mickey"

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, was able to get a large amount of co-operation during his showing of "Mickey" and as one of the results he reports remarkable business with the Mabel Normand production. He followed largely the plan prepared by H. J. Shepherd and, as already outlined in these columns, of getting the co-operation of the phonograph stores which have the record of the song for sale and of the five and ten-cent stores in selling the sheet music.

There were a half dozen window displays in the business section around the theatre including the Woolworth and Kress stores where the windows were filled with copies of the song and pictures of Miss Normand as she appears in the production, the Columbia phonograph, Aeolian and Vocalion stores. Not only did the people look on these displays, but they heard "Mickey" music everywhere and so they did not get a chance to forget that the picture was being shown at the Hippodrome.

In order to increase the effectiveness of these window displays Mr. Franklin had designed some very artistic display cards and rush work was done in getting out some sixty of these within twenty-four hours. The photos were secured from the exchange and the colors touched up. These were mounted on buff cardboard and the same matter that was used in the newspaper displays. Mr. Franklin reports that he was able to get window space in practically every department store, music show and Columbia phonograph dealer in the city.

Mr. Franklin maintains his own art department and readers of these pages are familiar with the manner in which he prepares the attractive special posters that he uses in his lobby frames. Such a depart-

ment as this enables him to meet an emergency often and to get a lot of results that would otherwise not be attained. For instance, in this case the stores were willing to give the space to the attractive cards that he prepared, whereas had he undertaken to get the average ready-prepared poster placed the chances are nine out of ten that he would have been refused.



These attractive posters were 14 x 22 and sixty of them were made over night by Mr. Franklin. They were placed in the show windows of practically every leading store in Buffalo and helped to bring big business to Shea's Hippodrome.

Buffalo Manager Capitalizes Program Attraction

Some months ago, while we were printing special articles about theatre programs we had occasion to commend that of the Elmwood theatre, Buffalo, but suggested that it would be better if the cast of characters of each picture was included. E. C. Weiberg, the manager, is a live wire and he was quick to grasp the idea and put them in.

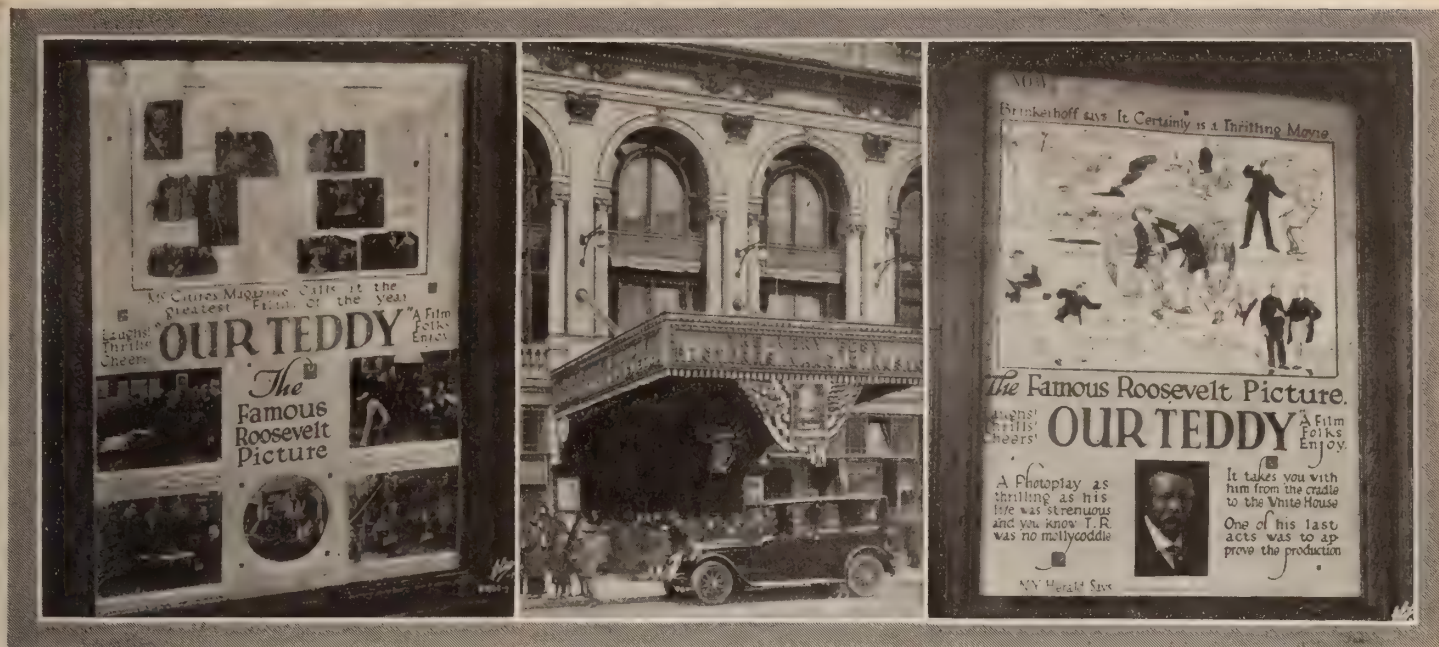
But he is also the sort of a live wire that wants to keep the people talking about his house, so recently the following appeared:

"Have you noticed that the cast of characters has been omitted from the Elmwood program? You have. And you'd rather have them in? All right. We figured out you might care to know more about the play than the players—but, after all, it seems as if something was missing about them. And, besides, it isn't a big stunt to find out what you are seeing on the screen. Because—you wouldn't go to the speaking theatre without knowing the stars who were to appear, would you? The Elmwood isn't ashamed to print the names of the players, so you'll always find them inside."

And the casts came back.

Makes It Worth While to See Special Trade Showing

There have been lots of records of trade showings of pictures, but they were all broken when "Heart of Humanity" was shown to an audience of a thousand invited guests at the Majestic theatre, Detroit, through the courtesy of the Univers exchange manager, Paul Bush. Cigars were distributed to the men and boxes of candy to the ladies. Charles G. Branham, manager of the Majestic, had his full orchestra on hand and Henry Santrey, soloist of the theatre, sang. The picture scheduled for an early run at the Majestic



Front of Eighty-first Street theatre, showing how spotlight was used and at either side the attractive posters which were relied upon for the main display

N. Y. Theatre Interests 5,000 New Patrons Through Way That It Exploited "Our Teddy"

WHEN S. A. Shackman, owner and manager of the Eighty-First Street theatre, New York, booked "Our Teddy," the six-reel screen version of the life of Theodore Roosevelt, he believed that he had an opportunity to interest new patrons in his photoplay house. The picture had already been shown at the Strand theatre for a week under the title of "The Fighting Roosevelts."

To bring the end of the story right up to the top the results that Mr. Shackman achieved was to bring approximately 5,000 new patrons to his house, to show the picture for four days to capacity in a house seating 2,400 and to work up a large amount of interest in the school children and to get the fullest co-operation of the teachers in advertising the picture and his house.

Eighty-first Street theatre changes its bill twice a week, the second half opening on Thursday and continuing through Sunday night, and this was the time that "Our Teddy" was put on. But he determined to make the picture stand out not only as the feature of the week, but to get the advantage of all possible advance exploitation, and so he began to cast about for methods to arouse interest outside the regular patronage.

It was while Mr. Shackman was laying these plans that he learned there had been just written a song called "Goodbye, Ted-

dy Roosevelt, You Were a Real American." Now the final scenes of the picture show Colonel Roosevelt and his four sons in double exposures over a service star, the action picturing the part taken by the four sons in the great war. So Mr. Shackman saw what a hit he could make by having this song sung by a quartette of wounded soldiers. He began a search of the hospitals around the city and located the men that he wanted.

So beginning with the Sunday matinee, preceding the opening of "Our Teddy," he introduced these soldiers as "Pershing's Overseas Quartette." Specific reference was made to the Roosevelt picture and the song was sung while slides showing scenes from "Our Teddy" were flashed on the screen. This was repeated at every performance during the first half of the week.

Variety and novelty was sought for the lobby display. A display portrait of Roosevelt was hung from the marquee, and in an apartment house opposite he placed a spot light which threw a strong light on the portrait after dark. A similar portrait, draped with flags, was hung in the center of the marquee above the sidewalk for the attention of passers-by on the theatre side of Broadway.

He used a different style of lobby display, alternating the arrangements of material in the cards, so that it appealed both to his regular patrons and to the new clientele. Some of the frames contained lobby display photographs, while others were mounted with newspaper and magazine clippings, surrounding large portrait photos of the former President.

Within a radius of ten blocks to the theatre are public schools, with a registration of 10,000. A personal appeal was made to the principal of each of nine schools and permission was obtained from

them individually for the distribution of ten thousand blotters, announcing a special school children's matinee at 11.30 o'clock, Saturday morning. To add interest to the occasion he invited the New York Council of the Boy Scouts of America for its members to attend the special matinee with its band of thirty-five pieces. At the special matinee this band gave a patriotic concert before the showing of the feature. The results: While the special matinee was scheduled to start at 11.30, but at 9.00 the lobby and street were jammed and a half hour later there were nine policemen on the job to keep the street open. This matinee proved of great value in bringing the parents of the children to later performances.

Usually Mr. Shackman uses the ordinary announcement space in the *Times*, morning and evening *World* five times a week, but with this picture he started a campaign on Wednesday, which he continued through Saturday, using two-inch, two-column displays, with situations in a cartoon, by Brinkerhoff, to illustrate it. This emphasized the human side of the picture. A special music score was used during the showing of the picture.

Baltimore Paper Tests Ability to Identify Players

Baltimore *News*, which has always been a leader in co-operation with the motion picture theatres and in giving the fans the real news of the photoplayers, has now started a contest with the identification of motion picture players. One of these is being printed each day and there will be a total of sixty players shown. From the very start the interest in the contest has been the greatest, and theatre managers report that it is stimulating new interest in the pictures. No conditions of any sort are made for participation.

The *News* was one of the first papers in the country to issue a special Sunday section for photoplays and to use reviews.



Human appeal was put into the newspaper advertising

Live News from the Producers

Nazimova Begins a New Series

"The Heart of a Child" from Well-Known Novel, Included in the List—Five to Be Made in California

ARRANGEMENTS for a new series of Nazimova Productions have been completed by the star herself in co-operation with Richard A. Rowland and Maxwell Karger, who present the Nazimova super-features.

The announcement of the star's new plays comes simultaneously with the release of "Out of the Fog," and word from the West Coast that she has completed the much discussed screen version of Edith Wherry's novel, "The Red Lantern." Maxwell Karger, under whose supervision the Wherry story was made, has already begun the cutting and assembling of the picture, which promises to excel in beauty, elaborateness, and power anything Nazimova has ever done on the stage or screen.

The new series will comprise five deluxe productions and will be photographed in California under the direction of Albert Capellani, and the general supervision of Maxwell Karger. Henri Menessier, Mme. Nazimova's art director, with

a staff of nationally known artists, will prepare the distinctive art details of the productions.

In variety of theme, wealth of costume, direction, setting and lighting, the new Nazimova pictures will surpass even her achievements of the last twelve months, according to Richard A. Rowland, as superb and superior and satisfying as these masterpieces were from an artistic and box-office standpoint. Contemporary literature has been finely combed to provide the star with vehicles commensurate with her art and popularity. Each story will be widely different in theme, treatment and locale.

The first of the new Nazimova super-features consequently will be a surprise to many since it gives an English part to the star popularly supposed to be most at home in roles of Oriental or exotic flavor.

However, this particular English role has all the fire and imagination that Nazimova's most exacting admirers could wish. The story in question, the screen rights to which have been obtained for the star's use, is "The Heart of a Child," Frank Danby's (Mrs. Julia Frankau) most popular and most appealing and gripping novel.

Pathe Claims Notable "Beat" for News Reel

DECLARING that it had a camera man right in the most exciting phases of the German revolution and that he was in Berlin during the big dramatic developments of the movement, Pathe claims that the Pathe News reels contained the first pictures of these big happenings in No. 13, released February 8.

In the first nine issues of the Pathe News some idea of the efficiency of the service on both sides of the Atlantic is given by the records, which, they assert, represents clean beats over all competitors. They are declared to be as follows:

December 18, first pictures of the big Caproni biplane and a remarkable series of pictures taken from it while flying over New York City; December 25, another series of aerial pictures, taken from the big naval dirigible in a flight over New York City, and pictures of the submarine chasers in heavy seas; January 4, pictures of the British ship Vindictive, sunk in the bombardment of Zeebrugge; remarkable demonstration of American tanks; scenes of the earthquake disaster in Guatemala; January 8, stirring pictures of the French entry into Alsace-Lorraine; January 11, President Wilson's arrival in London; King Albert's entry into Brussels, which was exclusive; January 15, pictures showing United States submarine activities; January 18,

the King of Italy's entry into Trieste; pictures taken during a remarkable flight over Washington, called one of the best bird's eye views of the capital ever accomplished; January 22, scenes during President Wilson's tour through England.

Many of these stories up to the present are declared exclusive and others in the list are said to have been shown long after they were first given to the public by Pathe News.



Elsie Ferguson, Artcraft Star, in "The Marriage Price"

Four-Star Work Progresses Steadily

Now that the organization plans of the new company formed to produce the Four Star series of features with Miss Leah Baird are completed work is rapidly being pushed on the first of the six box-office attractions. Under the supervision of Harry Raver a spectacular offering to appeal to the class of exhibitors who participated with him in the profits on "Cabiria" is being molded into picture form.

George Irving, who just finished the Artcraft Special, "The Silver King," with William Faversham, is the director whose name furnishes one-quarter of the Four Star ensemble. The Biograph Studio has been leased in order to ensure the big, beautiful and massive effects called for by the locale of the story.

For the first of the six Augustus Thomas plays starring Miss Baird, the Broadway play, "As a Man Thinks," is to be screened.

Strong Supporting Cast for Tom Moore

In Tom Moore's newest Goldwyn picture, "A Man and His Money," by Frederic S. Isham, he will have Seena Owen as an ideal foil in the comedy drama.

Sydney Ainsworth makes his first appearance in Goldwyn pictures and is the super-polished villain in "A Man and His Money." Claire Du Brey, who is heralded as combining both beauty and dramatic talent, has a prominent part in the cast.

Sydney Deane, known to playgoers through his vaudeville sketch, "Christmas Eve on Blackwell's Island," has a good part in the new Tom Moore picture, and others prominent in the support are Mabelle Gilman, Kate Lester and Edwin Sturgis.

Rialto Theatre Books Vitagraph Film

"The Lion and the Mouse," great stage play and greater screen triumph, according to prediction, has been secured by the Rialto Theatre for its initial New York run. Vitagraph's big super-production which stars Alice Joyce begins a week's engagement at the Broadway "Temple of Motion Picture" on Sunday, February 16.

Vitagraph has secured a notable cast for the support of Miss Joyce, and this company includes such artists as Anders Randolph, Conrad Nagel, Templar Saxe, T. W. Carleton, Jane Jennings, Henry Hallam, Mona Kingsley, Mary Carr, W. H. Burton and others.

Richard Schayer Engaged to Write for Mix

Owing to the difficulty William Fox has experienced in getting suitable stories and scenarios for Tom Mix, his Western star, Winfield R. Sheehan, general manager of the Fox Film Corporation, has suggested that Tom Mix's own personal experiences as a soldier of fortune be utilized as plot material for the star's stories. Mr. Sheehan's suggestion has been acted upon, and Richard Schayer, New York and Chicago newspaper man and scenario writer, has been engaged to write specially for Mr. Mix. Mr. Schayer will use as the basic plot of his stories dramatic incidents in the career of Tom Mix.

Sherry Getting Good Reports on Anderson Pictures

William L. Sherry Service reports that its release of the five-reel Western drama starring Gilbert M. Anderson has resulted in most favorable comments from the exhibitors. "The Son of a Gun" is the title of this new offering and was written by Mr. Anderson in collaboration with Jesse J. Robbins. "Red Blood and Yellow" released just before "The Son of a Gun" is going over big, it is reported. The Sherry Service will release a series of five of these productions starring Mr. Anderson.

"Reclaimed" Is Shown to the Trade

The trade showing on "Reclaimed" was scheduled for Wednesday, February 19, at 2:30 P. M., on Loew's New York Roof.

A most attractive press book has been gotten up by the Alpha Pictures, Inc., on "Reclaimed," Harry McRae Webster's latest production, in which Mabel Julienne Scott and Niles Welch are co-starring.



Kitty Gordon is starred by World Film in "Mandarin's Gold."



Jane and Katherine Lee are the fun-makers in the William Fox production called "Smiles," which was directed by Arvid E. Gilstrom

Quinn Likes "Turn in the Road"

Runs It At His Rialto in Los Angeles to Success—Pronounces It a Step Toward Better Productions

WHEN J. A. QUINN saw "The Turn in the Road" at a private running with the officials of the producing company, The Brentwood Film Corporation, he claimed it would prove to be the turn in the road toward the type of better picture for which he has been working. Therefore he arranged to put this feature on for a try-out at his Rialto theatre, Los Angeles, commencing Sunday, December 29. At present writing, "The Turn in the Road" is still showing there and during its fifth week it pulled bigger business than in any previous week, with no evidence of the peak of public interest having been reached.

Contrary to precedent no special advertising campaign was resorted to. The theatre carried its usual modest inch double with a three-inch double space twice in five weeks in the local papers. During the

fifth week, however, the producers, the Brentwood Film Corporation, realizing the particularly strong appeal of the picture offered cash prizes of \$50, \$30 and \$20 for the three best answers from the public to the question, "What does the public see in 'The Turn in the Road' to keep this picture showing week after week to steadily increasing business?" and this well-worn stunt promises as this article is written to bring scores of replies containing valuable pointers for aid in shaping future producing policy and also to enormously widen the interests which word-of-mouth advertising has already worked up into record-breaking success.

King W. Vidor, the author-director of "The Turn in the Road" had a serious purpose in mind and clearly wove through the strong drama and deeply emotional scenes of his story a powerful message of the influence which Love in its broadest sense, can bring to bear in the straightening out of the vexing problems

Universal Sees Call for Western Subjects

TWO-REEL Western railroad dramas are so rapidly increasing in popularity among exhibitors all over the country that an extra company of players recently began production of short reel subjects at Universal City, according to word from the home offices of the "Big U."

When Universal began releasing two-reeler Western and railroad dramas last spring it believed the short subjects would have a popular appeal to public and exhibitors, but the demand for these special fillers has far exceeded all expectations to date.

Manager Curly Calvert of the Omaha Universal office reports an extraordinary business with the short-reel subjects;

Manager J. V. Bryson at Minneapolis, Manager Abbett at Indianapolis, Manager Smith at Cleveland, from Pacific Coast exchanges and from New England and Pennsylvania Universal offices have received numerous requests for prints of short-reel subjects.

To provide exhibitors with the best of stories and players in these short-reel subjects Universal's scenario department has sent out hundreds of letters asking writers to submit stories for production, and many prominent film stars have been featured in short-reelers. Helen Gibson, Fritzi Ridgeway, Marie Walcamp, Kingsley Benedict and others have been featured in releases to date.



Pearl White is master of the situation, apparently, in episode six of "The Lightning Raider," Pathe serial. This episode is called "The Mystic Box."

Three Graphics to Inter-Ocean

World Rights Secured Exclusive of United States and Canada by President Cromelin of Lat-ter Concern

GRAPHIC FILM CORPORATION has sold the world rights, exclusive of the United States and Canada, on "Ashes of Love," "When Men Betray" and "The Echo of Youth" to the Inter-Ocean Film Corporation, according to announcement made by President Paul H. Cromelin of the Inter-Ocean.

The Inter-Ocean statement reads: "Ivan Abramson was long an independent producer and started the Graphic Film Corporation in order to bring out a bigger type of special feature than his name had up to that time been identified with. The Graphic business has been in existence for over a year and yet only three features have been made. All three productions have been successfully marketed in the most difficult of American markets—the state right field—and this was a further recommendation to us in considering the exploitation abroad of these productions.

"We believe that an important factor in the success of the Graphic plays was found in the care with which Abramson picked his casts. Seldom in the history of filmdom has a cast contained so many prominent artists as those engaged for 'Ashes of Love,' which features James K. Hackett, Effie Shannon, Mabel Julienne Scott, Paula Shay, Ruby de Remer, Dora Mills Adams, Hugh Thompson, William B. Davidson, William Bechtel and Thea Talbot. Although this director, of course, realized that 'names' give added prestige to a picture, it was not for their reputation alone that the selection was made.

"While writing his photoplays he has a habit of visualizing some particular actor or actress in the role of each character he creates, making a note of their names on the manuscript, with the result that, when the story is finished, he has a tentative cast already chosen.

"In 'Ashes of Love' he has evolved another powerfully dramatic story, with finely developed characters, and his visualization of artists possessing the ability necessary for their proper interpretation naturally took him into the upper strata of the profession."

"When Men Betray" stars Gail Kane, with a supporting cast that includes Robert Elliot, Stuart Holmes, Jack McLean, Sally Crute, Reed Hamilton, Dora Mills Adams, Gertrude Braun, Tallulah Bankhead, Hazel Washburn and Juliet Moore.

Mr. Abramson's latest Graphic production is "The Echo of Youth," which features Charles Richman, Leah Baird and Pearl Shepard, supported by Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel.

Sells Spanuth's Vod-a-vils

It was announced in New York this week that the Superior Film Exchange, Inc., the Exhibitors' Co-operative Exchange, have purchased the rights to "Spanuth's Original Vod-a-Vil Movies" for eastern Pennsylvania and southern New Jersey. They will be released one each week, the first release being March 1.



Kay Laurell, Star of the Goldwyn Production, "The Brand"

Ralph Ince Returns to Vitagraph

Among the interesting events of the week is the announcement by Albert E. Smith, president of Vitagraph, of the return of Ralph Ince to that company as a director. Mr. Ince, after an absence of a couple of years spent in independent directorial essays, has been re-engaged to direct Gladys Leslie. He will assume artistic suzerainty over the glad some little screen personality on completion of the Leslie picture now being finished, "Miss Dulcine from Dixie."

Coupled with the announcement of Ralph Ince's resumption of Vitagraph relations comes another important piece of news. "A Stitch in Time," one of the comedy drama hits of the past season in New York, where it ran at the Fulton Theatre for thirteen weeks in spite of the pressure of multitudinous productions which had opened on the road and commuted between outlying towns and cities waiting for waning business to dislodge a current Broadway show in their favor, has been secured by Vitagraph for Miss Leslie's Star Series and will be produced under the direction of Ralph Ince. Irene Fenwick interpreted the leading role during the Fulton run.

Striking Cut-Out Made to Advertise Houdini

A cut-out of unusually attractive advertising qualities has been prepared by Octagon Films, Inc., as one of the many aids available to exhibitors to exploit Houdini, the handcuff king, in B. A. Rolfe's fifteen-episode super serial, "The Master Mystery."

Standing over five feet high with easel and hand-painted in seven colors, the cut-out pictures the giant Automaton, the "heavy" in the story, assuming a threatening attitude over a striking facial likeness of Houdini. The composition, together with the judicious use of colors, makes the cut-out a piece of advertising that cannot fail to arrest the attention of passersby.

Some of the other unique advertising novelties issued on behalf of the exhibitors' advertising campaigns are a puzzle booklet and an invisible ink herald.

Earles Will Direct Next C. K. Young Picture

Harry Garson has engaged William P. S. Earle and his brother Ferdinand Pinney Earle to direct the next Clara Kimball Young picture at the Brunton Studios.

The story is called "The Love Quest," from the pen of the prolific Monte M. Katterjohn, and promises to be as subtle and absorbing as his "Flame of the Yukon," "Carmen of the Klondike" and his other creations.

The Earle brothers are well known in film circles. William P. S., as he is commonly known among his associates, has to his credit such successes as "Within the Law," "Womanhood," "His Own People," "The Courage of Silence," "The Law Decides," "Mary Jane's Pa," etc.



At the Left Is Norma Talmadge, Select Star, in "The Probation Wife," and At the Right Is Her Sister, Constance, in "Romance and Arabella"

"Teaser" Ads for New Frederick Picture

Goldwyn has prepared many "teaser" advertising suggestions for their first Pauline Frederick picture, "The Woman on The Index." This is the production from the stage success by Lillian Trimble Bradley and George Broadhurst, released February 23, and Goldwyn declares that an atmosphere of mystery will be created in almost every city and town in which it is presented.

To create the mystery effect Goldwyn has designed special "teaser" advertisements, which show a score of hands pointing to a large head of Pauline Frederick. A question mark appears directly over the head and at the bottom of the layout appears a hand-lettered catchline which reads: "Who Is This Woman?"

Lytell Finishing Picture

"The Blind Man's Eyes," starring Bert Lytell, is nearly completed, according to information received from the Metro studios at Hollywood.

In this production, which follows Lytell's "The Spender," "Faith" and "Hitting the High Spots," the young star is directed by John Ince, under the personal supervision of Maxwell Karger, director general.

June Mathis made the screen adaptation of "The Blind Man's Eyes" from the novel by William McHarg and Edwin Balmer.

Rosson Added to Fox Directorial Staff

Art Rosson, prominently known in directorial circles, has been added to William Fox's staff of directors on the Coast. Mr. Rosson's first production will be one in which Albert Ray, the new Fox star, is featured. Mr. Rosson has begun work on this production, the working title of which is "Up Against It." Following the completion of Mr. Ray's first Fox picture, Director Rosson will alternate with Director Edward J. Le Saint, directing Tom Mix.

New England Experiences Full Select Week

THE week of February 9 to 15 was celebrated as "Select Week" throughout New England, and the big stunt was put over by Charles R. Rogers, Select Pictures Corporation's New England manager, who has charge of the territory comprising the eastern half of Connecticut and the States of Rhode Island, Massachusetts, Vermont, Maine and New Hampshire. In all the New England "key cities" Select Pictures received a one hundred per cent showing, while scores of small cities and towns fell into line and ran Select Pictures for four, five and even seven days.

The biggest showing naturally took place in and around Boston, although Select stars were also well represented in Providence, Worcester, Salem, Lynn, Springfield, Portland, Pawtucket, Woonsocket, Manchester, Waltham, Lawrence, New London, Norwich and many other of the metropolitan centers.

Included in the "Select celebration" were all of the well-known S. P. stars—Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady, Marion Davies and Mitchell Lewis. Select's five big specials also came in for a full representation, "The One Woman," "The Midnight Patrol," "The Hidden Truth," "The Cavell Case" and "Ruling Passions," all showing sharp competition for first honors.

The "big week" was the culmination of a three-week campaign by Manager Rogers and his salesmen, and at the last minute it was found that bookings on some of the attractions had run so heavy that it would be necessary to borrow prints from other exchanges. Especially was this true on "The One Woman," for which special prints had to be rushed from the New York Exchange to accommodate the first run houses in Springfield and Worcester.

"Common Cause" Increases Theatre Crowds

"THE COMMON CAUSE," J. Stuart Blackton's photodrama of the day which is being released through Vitagraph, is said to have visibly increased the patronage of picture theatres. A striking psychological fact just uncovered in connection with the showing of this picture throughout the country establishes that the cast of stage celebrities which enacts part of this play has attracted to the picture theatres a certain aloof element of theatre-goers who have maintained an exclusive interest in the so-called legitimate drama.

Followers of Julia Arthur, who for the most part represent the theatre-goers of a passing generation—a class that has clung tenaciously to the habits formed in days antedating the vogue of pictures—have in instances gazed for the first time with serious interest on a photoplay to see the favorite who, because of the scarcity of her present-day stage appearance and her retirement from "the road," is no longer accessible to them in the frame of the speaking stage.

A considerable stock following, who have been Effie Shannon fans from the day that they saw her in "knickers or pinafores," would not miss a performance with Effie Shannon in the cast, be it on stage or screen, and here a quota of new fans have been won for the screen.

Others who have not usually attended pictures have been swung into line by the appearance of Marjorie Rambeau, Violet Heming and Irene Castle in "The Common Cause."

Engages Gertrude Selby

The Macdon Pictures Corporation announces that it has signed Gertrude Selby star of Fox-Sunshine Comedies, L-KO, and Sennett Comedies for a series of eighteen pictures a year which are expected to start at once at a local studio which the company has leased. Frank P. Donovan will direct the pictures and William B. MacNulty will have charge of productions, it is stated.

Warwick to Return to Screen

Captain Robert Warwick, Back from France, Planning to Return to Screen—Recites Experiences

CAPTAIN ROBERT WARWICK is back after seventeen months in the service of Uncle Sam, with two gold stripes on his sleeve, two silver bars on his shoulders, the cap that signifies overseas duty, and a record to which he, his country and especially the screen profession may look with pride. He doesn't say what he did, but expresses regret for not having had the opportunity to do more. He has done his duty. Now he is prepared to take up his work under the calciums, where he left it, seventeen months ago, and, according to his announcement, he will be prepared to make known his plans within a few weeks. He is considering four or five offers from our biggest producers, but he emphatically denies the rumor current that he has signed with William Fox.

After spending three months in officers' training camp in Plattsburgh, Captain Warwick left for France January 22, 1918; returned just one year later, January 22, 1919. He first saw duty in the trenches in France with the 26th Infantry, at Rambucourt, the Toul sector. He was with the First Division when it went into action at the battle of Chantigne and was with the 10th French Army north of Soissons in the Chemin des Dames sector. He was the first American officer in Strassbourg after the signing of the armistice; was aboard a convoy, just astern of the Tuscania, when she was sunk, February 6, 1918, and had the honor of being military aide-de-camp to Lord Reading and Thomas Nelson Page, American Ambassador to Italy, when these two visited the American front near Juvijay. When Marshal Foch reviewed the gallant 20th Division of the French Army after these veterans returned from the firing line, Captain Warwick was one of the few American officers in the citadel at Strassbourg, from which place of vantage the troops passed the French commander in review.

These are a few of the "incidents" which the screen star mentioned as forming part of his duty to Uncle Sam across the seas.

Captain Warwick is the only male star on the screen who served his country in France. He gave up a most lucrative profession to do his duty, and he is glad and proud of the fact. He added, after he had spoken of his experiences in France, that he knew of no better argument or no better incentive to instill in the minds of Americans the necessity of compulsory military training for young Americans than service in Uncle Sam's army. He wouldn't have missed his few months in the service for "the world," as he expressed it, and said that these experiences would do more than any other medium toward assisting him in making his work before the camera better and more artistic than ever.

Captain Warwick brought with him a German officer's helmet as a souvenir. It is finished in solid silver plate and bears the initials, "L. M. H.," and belonged to



Capt. Robert Warwick, Back from the War Into Pictures

a brigadier-general in the German army. He found the helmet in an abandoned German headquarters. He also has a revolver which, of German make, he found in a dugout.

While in France Captain Warwick supervised the production of "America's Answer," the Government picture which attracted so much attention on this side because of its realism and stirring battle scenes. Captain Warwick brought the picture to America on its completion, and when it opened in New York he gave an address on the dangers encountered by the Government photographers in getting the scenes of actual battle.

Captain Warwick did his duty, is proud of it, and his country is proud of him. He is now prepared to take up his screen work, and expects to announce within the next week his plans. He said he had received two or three offers to go on the stage, but insists that his time will be devoted exclusively to the screen. Here's success, Captain Robert!

World Gets "Glories of the Sea"

World Pictures announce that the Peerless Company is making a super picture which will be released by the World entitled "Glories of the Sea," the exteriors of which are to be made in Boston and Cuba. It will be in seven reels and will require about eight weeks to make it. An "all star" cast including Montagu Love, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Johnny Hines, Madge Evans and Jack Drummer will play the principal parts. This will be the first picture especially made for the World by the Peerless Company under the agreement recently made whereby Peerless Company will make six pictures a year to be distributed by the World.

Laemmle Uses Critics' Comments for Film

Believing that "The Heart of Humanity" was a rare, appealing, intensely interesting drama, Carl Laemmle, president of the Universal Film Company, recently issued orders to the Universal advertising and publicity departments that the opinions of critics and other reviewers be used exclusively in boosting the Holubar super-film.

Mr. Laemmle urged the management of the Broadway, theatre, New York, and other exhibitors to use the opinions of local reviewers in advertising the production. Though confidence in the picture was never lacking among the members of the advertising or publicity forces at Universal, it was expected that they would experience considerable difficulty in getting the opinions of various reviewers, but in this they were very much mistaken.

Not only have thousands of letters praising the picture poured into the Universal offices from theatre patrons and newspaper critics, but leading Government officials, rival producers, writers, artists, clergymen, lawyers, statesmen and other men and women internationally known have indorsed the film voluntarily.

Secretary of War Baker saw "The Heart of Humanity" recently in Washington, and after giving the newspaper men of the city his opinion of the film, lavishing praise upon it, he added: "It is truly a wonderful production."

Carter De Haven Writes

Carter De Haven has written his first story to be produced by the National Film Corporation for release by Exhibitors' Mutual, and is now whipping it into shape preparatory to visualizing it. The energetic Carter is going to direct himself and wife, Flora Parker De Haven, and incidentally the cherubic De Haven children, in the breezy stories for which he is best known. Bob McGowan will assist Mr. De Haven in the production of his stories.



Billie Rhodes is star of "The Girl of My Dreams," released through Exhibitors' Mutual



Mildred LeGue, in a Broadway Show, Appears in the Universal Screen Magazine

Essanay Chaplins Book Rapidly

General Film announced this week that something of a stir was caused in New York motion picture circles during the last week when a most tremendous demand was revealed for a new series of the earlier Charlie Chaplin comedies. A remarkable group of booking has been obtained for the latest revivals of the Essanay "Big Four" Chaplins just now brought to market through General Film Company.

To begin with a stir was made by an announcement that "Shanghaied," "A Night in the Show," "The Bank," and "Police" had been signed up for the Rialto by Managing Director Hugo Riesenfeld. At these foremost Broadway houses these comedies are said to be the first so-called "re-issues" ever adopted. Furthermore, Manager J. A. Hammell, of the New York General Film Exchange, states he is informed that, beginning with these Chaplins, the Riesenfeld theatres may inaugurate a cycle of revived comedy classics of such subjects as are to be found by the director to be worthy of following the "Big Four" Chaplins.

Standard Slide Anticipates Expansion

Having satisfactorily arranged for the Eastern business to keep its New York plant operating at full capacity, the Standard Slide Corporation is contemplating opening a plant in the West. With this in view, the treasurer, Nat. C. Cherin, is now in the West looking over slide conditions in Chicago, Detroit, Cleveland, Cincinnati and other points.

There have been so many inquiries and requests for Standard Slides from Western advertisers that the officials of the corporation feel confident that a Western office is necessary to take care of this business.

E. K. Lincoln in "Virtuous Men"

S-L Pictures Announce Title of First Special Ralph Ince Film Attraction Nearly Ready for Market

THE title of the first special Ralph Ince Film attraction starring E. K. Lincoln, and issued under the brand of S-L Pictures, will be "Virtuous Men," according to an announcement made by Arthur H. Sawyer and Herbert Lubin.

In speaking of the unusual name finally selected for the initial "Ralph Ince Film Attraction" Herbert Lubin had the following to say:

"Many superior productions of the present day have failed to attract the patronage they deserve because of the weakness of their titles. We feel that in giving the title 'Virtuous Men' to the first S-L production we have helped the exhibitor immensely by providing a name that will arouse widespread discussion and comment, and attract the attention of all.

"'Virtuous Men' possesses unusual advertising possibilities for the showman. It will stand out with peculiar appeal either in electric lights or on posters. From all angles of consideration, it gives the exhibitor the necessary commercial value which many splendid productions oftentimes lack. After the picture has been presented in the various first class houses of this country motion picture patrons will appreciate the suitability of the title.

ciate the suitability of the title.

"The story, a society melodrama teeming with action, contains innumerable spectacular scenes laid in the great lumber forests of the Northwest.

"A tremendous forest fire, in which the torch was actually laid by Director Ralph Ince to an enormous tract of land embracing hundreds of huge trees, required Lincoln in the role of the hero to lead a brigade of fire fighters against the flaming forest.

"The star of 'Virtuous Men' declined with thanks an offer to have one of the seasoned lumberjacks 'double' in this work for him," continued Mr. Lubin. "In company with Danny Hayes, who interprets the role of 'Hick Hogan' and a band of real lumberjacks, Lincoln led the attack on the burning forest, working steadily for several hours, while a battery of six cameras secured the realistic scenes from as many different angles.

"While enacting these scenes under the direction of Ralph Ince, the leading figure of the initial Ralph Ince Film Attraction was in constant danger from the fast moving flames, enduring a heat which severely scorched many of the lumber men. Lincoln himself suffered painful burns of the hands and arms and his eyebrows and hair were singed more than once."

Universal Issues New Reel on February 21

FRIDAY, February 21, has been set as the date for the issuance of Universal New Screen Magazine, No. 1, according to Jack Cohn, editor of the new weekly. The New Screen Magazine will be released weekly, and will be made up of a number of new and novel features each week. The reel takes on the appearance of a newspaper feature section, with the various features animated. Incidentally it may be interesting to add that the New Screen Magazine is to be presented in the leading cities of the country as the "cinema section" of the leading newspapers, and that the newspapers presenting the reel will give exhibitors unlimited co-operation.

The initial issue of the New Screen Magazine contains seven distinct subjects. The first of these deals with the psychology of footwear. The way a man's character may be discovered by studying his shoes is related by this film.

First pictures explaining the art of camouflaging ships and showing how certain camouflaged designs are found most practical comprise the second subject of the new weekly.

The third subject of the Magazine is provided by Mildred LeGue, celebrated dancer of the "Some Time" company. Miss LeGue demonstrates the art of making up and does a few new steps for the camera for the first time.

Laughographs from the leading newspapers of the country make up the fourth subject of the new magazine; scenes taken in the Maine woods and showing the making of maple sugar from the sap and the manner in which the sap is obtained, a trick of the camera 'showing one good reason for not "crying over spilled milk" and the "Whoozit Weekly," drawn by Leslie Elton, follow.

Doll-Van Gets Tom Mix Reissued Series

The Doll-Van Company, operating on the independent distributing market, in the Indiana and Illinois territory, with offices in Chicago, have secured the exclusive rights for its territory to the series of Exclusive Features Tom Mix two-reel Western re-issues. The Tom Mix re-issues are creating a big demand throughout the country, according to reports received by the Exclusive Features and Doll-Van Company report that it expects good bookings on the series, the first of which will be released March 1.

Gertrude Berkley Seen in Moss Picture

Gertrude Berkley, whose portrayal of the mother role in "War Brides" was one of the features of this screen offering, has the mother role in B. S. Moss's production of "Break the News to Mother," now nearing completion under the direction of Julius Steger with Pearl Shepard in the featured role. William Bailey, who was prominently cast in "War Brides," has the heavy role in Mr. Moss's production. "Break the News to Mother" is announced for release the second week in March.



Vitagraph Says Stunts Are Not Made—They Are Remade. This One Shows Bill Duncan, Serial Star, Rehearsing a Stunt of Leaping from the Ground to Saddle, As the Steed Gallops By

Predicts Record on Morey Film

"Silent Strength" Is Well Thought of in Vitagraph Offices—Is Said to Be Powerful and Poignant

A NEW Morey record means much as a matter of achievement to the sales forces of Vitagraph. Such a record is predicted in regard to "Silent Strength," Vitagraph's imminent Morey release. Much has been said and written about the controversion of all established rules of double-exposure, an unprecedented technical feat which is accomplished in "Silent Strength," and this undoubtedly has something to do with the flood of inquiries and advance bookings which have been flowing in steadily increasing volume into home and branch offices of that company.

Vitagraph points out, however, that the technical novelty of "Silent Strength" is but an incident; the big success of the drama will result from the power and poignancy of it as a whole. Harry T. Morey is said to have a role surpassing all

his past characterizations in the demands it makes on his talents. It is a characterization that abounds in subtle touches, yet breathes of the virility of true manhood.

The plot revolves about a woman's unwitting error in marrying a man who resembled her betrothed, and of the latter's self-abnegation in the face of the impending pain a revelation of the true state of affairs would cause the woman. The depth of his love is made apparent when he shoulders the blame of his double to spare her the shame of seeing her husband dragged away a common criminal. How the beneficiary of the cheated man's generosity and nobility overreaches himself and pays the price of his sinfulness forms a climax of breathless interest.

"Silent Strength" is to be seen on the screens beginning February 17. It was directed by Paul Scardon, and in support of Mr. Morey are seen Betty Blythe, Robert Gaillard, Bernard Siegel, Herbert Pattee, James Costello and others.

"For Better, For Worse" by Cecil De Mille

THE theme and title of Cecil De Mille's next Artcraft production is now announced, and the work is well under way at the Lasky Hollywood studio.

"For Better, For Worse," is the title, the story having been written by Edgar Selwyn and scenarioized by William C. De Mille. Alvin Wyckoff is the photographer. As the title suggests, the play hinges upon a marriage, but the picture is not a discussion of marriage problems, it being totally different in this respect from Mr. De Mille's previous production, "Don't Change Your Husband."

The problems arising from marriage as an institution not touched upon at all in the play.

Most of the action in "For Better, For Worse," takes place after the war, and it is therefore heralded as vitally modern, touching upon many of the topics now current in discussion. Although the introductory portion of the drama takes place in America during war times, Mr. De Mille states emphatically that it is not a war play, has nothing to do with war, and deals instead with the actual present.

"It isn't in any sense a problem play,"

said Mr. De Mille. "It proves nothing, it doesn't attempt to instruct or convince. It is a tremendous drama, narrating the struggles of human beings in their attempts to make the proper adjustment to the situations in which they find themselves. Mr. Selwyn's story is real, it is human.

"I think that it is dramatically the biggest subject I have ever handled. The situations are so unusual, yet so possible and logical, that I am positive it will excel in sheer dramatic value any picture I have ever made."

"A Taste of Life" Is Next Edith Roberts

Universal has given the permanent title of "A Taste of Life" to the next feature starring Edith Roberts. This is said to be based on one of the last stories written by Paul West, who recently died in Paris. The story was entitled "When Cherries Are Ripe."

Jack Dillon produced the film, and it will be released by Universal on March 3.

Extended Bookings Requested on "Mrs. Wiggs"

As a result of several advance showings, held in some of the larger cities of the United States, numerous requests for extended bookings of Marguerite Clark's new Paramount picture, "Mrs. Wiggs of the Cabbage Patch," which is released February 9, have already been received, according to Al Lichtman, general manager of distribution of the Famous Players-Lasky Corporation. In a letter to the exchange managers, Mr. Lichtman calls their attention to this fact and advises them to give every attention to such requests and to put in early requisitions for extra prints when needed.

Only Two Eliminations

The National Juvenile Motion Picture League of New York City has endorsed the Paramount feature, "His Parisian Wife," with two eliminations, as being suitable for young people and adults. In commenting upon the picture, the League said: "It treats a theme of adult life with honesty of purpose and avoids sensationalism and over-acting."

Miss Thomas' Debut in Snappy Comedy

"Upstairs and Down," in which Olive Thomas will make her debut in Selznick Pictures under the management of Myron Selznick, is a snappy comedy-drama of New York's smart set. It was a sensation in its original stage form when produced by Oliver Morosco and under the direction of Charles Giblyn, and promises to be even more exciting as a picture.

Miss Thomas will play the part of Alice Chesterton, whose irresistible desire to flirt causes all the trouble.

In support of Miss Thomas will be Robert Ellis, Rosemary Theby, Mary Charleston, David Butler, Bertram Grassby, Kathleen Kirkham, Donald MacDonald, Miss Travers, Andrew Robeson, Mildred Rendon, Harold Miller and Ernest Pasque.



Olive Thomas, the Star, and Myron Selznick, the Producer, of Selznick Pictures Corp.



You Don't Recognize Her, But It's Pearl White, in Her Newest Pathe Serial

S-L Pictures Cites the E. K. Lincoln Cast

Messrs. Sawyer and Lubin of S-L Pictures take particular pride in the extreme care exercised in regard to selecting director, star, author and story after several weeks of careful study, and now call attention to their selection of a suitable cast to support E. K. Lincoln.

They say that Grace Darling, selected for the ingenue lead, is internationally famous as a screen beauty, while Clara Joel, who will appear in the leading feminine "heavy" role, is conceded to be a real star of the legitimate stage.

She has been seen more recently as the "baby vamp" in the Broadway success, "Business Before Pleasure," where she is reported to have scored a distinct personal triumph.

William B. Mack, known for his characterizations in support of Mrs. Fiske for many years, has been cast in a role perfectly suited to his type and abilities.

Robert W. Cummings, another star of the Broadway stage, was especially chosen to interpret the leading heavy male part. Well known alike on stage and screen, John P. Wade will be seen in a character befitting his dignity and acting ability.

Two Stars Praised in "Reclaimed"

Harry McRae Webster, producer of "Reclaimed," reports that the press comments on the work of Mabel Juliene Scott and Niles Welch, the two stars in the production, are very laudatory and states that they are their best.

The present finished state of "Reclaimed" is declared to have won universal approval, and Mr. Webster promises that it will be a surprise to everyone.

Much preliminary work is said to have been done on the production and an extensive advertising campaign is reported as progressing excellently in the trade papers and on the billboards.

The supporting cast is pronounced most excellent, also the lighting and photography.

"Humanity" Gets Changed Title

Story of Film Supplied by C. R. Macauley from League of Nations
Idea—New Title Chosen for Picture

IT was announced this week by the C. R. Macauley Photoplays, Inc., that the special film production that has been under way under the working title of "Humanity," and news of which has been withheld for two years, has been completed.

The story of the film was written by C. R. Macauley, in collaboration with a number of prominent personalities, the theme of it being President Wilson's ideas for a permanent League of Nations.

Seven months were spent in devising the story, entailing twenty trips to Washington for research purposes, continued conferences with men close to the President, who were aware of Mr. Wilson's ideals, and who were certain that the war would be fought until these ideals could be achieved.

The new title chosen for the picture is "Whom the Gods Would Destroy." The title was selected after the conference in New York of the delegates of the International Organization of the various Leagues of the Nations, and Leagues to enforce peace, last week. "Whom the Gods

Would Destroy," approximately seven reels in length, was produced at Universal City, California, under the personal supervision of William Sellers, formerly Supervisor of the Triangle Studios, with Frank Borzagi in charge of direction. Borzagi was formerly a Griffith director at Triangle.

There are eighteen principal characters in the story, with Jack Mulhall and Pauline Stark playing the juvenile ingenue roles, and supported by prominent players.

Through arrangements with various peace organizations, and organizations supporting President Wilson's great League of Nations ideas, arrangements are going forward for the simultaneous exhibition of this picture in New York, Paris, London, Rome, Sidney, Buenos Aires, Rio de Janeiro, and other world capitals. The entire handling of the picture has been placed under the direction of Harry Reichenbach, who has already arranged a campaign even more ambitious and far reaching than that which characterized his efforts with "Tarzan of the Apes."

Mr. Reichenbach is completing arrangements now for page after page of co-operative text in the daily papers throughout the United States, and a gigantic campaign of unusual attractiveness direct to the exhibitor.

"Under Four Flags" Reports Big Bookings

MOST favorable reports of the further success being established by the Government's Victory picture, "Under Four Flags," are reaching the offices of the Division of Films from the World Film exchanges all over the country. In the many territories where the picture has been shown the reports tell of openings in which house records were broken and unusual enthusiasm displayed by the patrons. In those sections of the country where the picture has not yet opened the reports are that bookings are being made in excess of the remarkable record made by "America's Answer."

In the Southern territory the bookings are unusually heavy and the picture has already been exhibited in many of the principal houses. The Atlanta exchange of the World Film reports new box office records have marked the showing of the picture in a large number of the houses. At the

Strand in Knoxville, where it was shown for a week, "Under Four Flags" not only broke the house record but it drew such crowds that it was necessary for the management to give extra performances. Similar circumstances attended the showing at the Alcazar in Chattanooga and at the Air-drome in Miami.

In the territory around Boston the picture is being successfully shown over all the big circuits, playing a week at the Strand in Providence to tremendous business and three days at the Majestic in Pittsfield to a new record for the house.

Similar results have been obtained in Western Pennsylvania and West Virginia through the Pittsburgh exchange and in Ohio through the Cincinnati exchange. In the Western districts bookings are reported to be heavy through Utah, Oregon, Oklahoma, Nebraska, North and South Dakota, Iowa, Minnesota and Montana.

Fox Plans for Bigger and Better Comedies

JACK BLYSTONE and Fred Fishback, two well-known comedy directors, have been engaged by William Fox to produce Sunshine Comedies. It is Mr. Fox's plan to make bigger and faster Sunshine Comedies, and with this in view Messrs. Blystone and Fishback have been engaged. They commenced work this week on the first two productions under their direction. Mr. Blystone is now engaged in directing "Virtuous Husband," said to contain more plot and more laugh-making gags than anything ever attempted in Sunshine Comedies. Show lions and other animals will be one of the features of this production.

Fifty carpenters and a force of electricians and other workmen have been engaged in erecting sets for the new Sunshine production, which Fred Fishback will direct. The title has been announced, but it is said that Director Fishback has a number of surprises in store for Sunshine fans. Director Fishback starts this week on production.

Paris Latin Quarter

Glimpses of Bohemian life in the artists' studios of the Latin quarter in Paris will be given in the new Metro production starring dainty Viola Dana.

Lasky Turns to Magazine Field

Adaptations from Popular Stories
Proved Successful Venture of
Famous Players-Lasky Scenario Department

AFTER practical tests and careful investigation and comparisons, by the Famous Players-Lasky scenario department on the value of photodramatic productions the scenarios for which have been written from popular stories or serials appearing in current magazines, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has concluded that this feature of Famous Players-Lasky production activities, is to be an established policy of this organization and after stating that no less than sixteen productions of Famous Players-Lasky either released or in the course of production, represent screen versions of popular short stories or serials running in magazines, Mr. Lasky tells why this policy will be established.

"Our scenario department has been so systematized under the efficient leadership of Mr. MacAlarney, our scenario editor, that all of the important magazines published are gone over by his staff of expert assistants and available material is chosen. Motion picture 'fans' often write in recommending this or that story. In this way we determine the value of a story.

"Among recent pronounced successes of such adaptations of magazine fiction I cite as examples Wallace Reid's last two Paramount pictures, 'Too Many Millions,' adapted by Gardner Hunting from Porter Emerson Browne's Saturday Evening Post story, 'Someone and Somebody,' and 'The Dub,' adapted by Will M. Ritchey from the story by Edgar Franklin which ran in All-Story Magazine; Bryant Washburn's 'The Way of a Man with a Maid,' Ida M. Evans' Saturday Evening Post story which Edith M. Kennedy scenarized, and the same Paramount star's 'Venus in the East,' which Wallace Irwin contributed to the same periodical and which Gardner Hunting adapted; also Dorothy Gish's Paramount picture, 'The Hope Chest,' which M. M. Stearns adapted from Mark Lee Luther's story which

first ran serially in Woman's Home Companion.

"Elsie Ferguson's Artcraft picture, 'The Marriage Price,' tentatively scheduled for March release, is an adaptation by Eve Unsell of Griswold Wheeler's 'For Sale,' which appeared in Saucy Stories, and the same star has just finished the production of 'Eyes of the Soul,' which George Weston wrote for the Saturday Evening Post under the title, 'The Salt of the Earth,' and which Miss Unsell also scenarized. Shirley Mason will be seen this month in 'The Winning Girl,' Will M. Ritchey's screen version of George Weston's Post story, 'Jem of the Old Rock,' and she is now at work in an adaptation for Paramount of Royal Brown's 'The Final Close-up,' which ran in the Red Book. Ethel Clayton has two Paramount pictures scheduled for early release, one of which is 'Pettigrew's Girl,' Will Ritchey's screen version of Dana Burnett's Post story, 'Private Pettigrew's Girl,' and Marion Fairfax's Paramount adaptation of Carolyn Wells' 'Vicky Van,' which first ran serially in Argosy.

"Wallace Reid will soon be seen in 'Alias Mike Moran,' which Will M. Ritchey adapted from Frederick Orin Bartlett's 'Open Sesame,' which ran in the Saturday Evening Post, and is now making for Paramount 'The Roaring Road,' one of the Post's popular 'Junkpile Handicap Stories' by Byron Morgan.

"In March or April Vivian Martin will appear in 'Little Comrade,' which Alice Eytan adapted for Paramount from Juliet Wilbor Tompkins' story, 'Two Benjamins,' which ran in McCall's, while Dorothy Gish is now making for Paramount 'You Can't Just Wait,' which Oscar Graeve contributed to Collier's. And we must not forget that 'The False Faces,' Louis Joseph Vance's great story which Thomas H. Ince has made into a Paramount-Artcraft Special with Henry B. Walthall featured, attracted the attention of millions of readers while running serially in the Saturday Evening Post.

"We have many other fine magazine stories already tentatively assigned and awaiting their turn in the line of production, as well as numerous novels and a large number of the most successful of recent stage plays, an announcement of which was made a short time ago. The tremendous advertising value which these widely read stories have received in advance must not be overlooked, for what person, among the millions who attend the picture theatres, would not like to see a story he has read and liked or heard about, even, would not wish to see it on the screen?

"But do not overlook the fact," concluded Mr. Lasky, "that we are at the same time giving the most careful consideration to original scripts submitted to us and we are doing everything we can to encourage writing for the screen."

Ford Educational Approved by Exhibitors

EXPRESSIONS of approval from both the big and small exhibitors throughout the country are reaching Goldwyn Pictures, testifying to the success with which the Ford Educational Weekly is meeting in the theatre. Goldwyn reports that during the past several weeks the circulation of this weekly has increased with long strides, and without exception the exhibitors who have booked these weekly subjects have reported the utmost satisfaction.

Differing in a measure in their opinions on the general value of these subjects, they are all unanimous in agreeing that the Ford Educational Weekly has filled a gap heretofore left vacant by producers. A few of the testimonials from exhibitors on these subjects follow:

Bernard Depkin, managing director of the Parkway, Wizard and Peabody theatres, Baltimore, writes: "No one can announce or advertise it in competition with any other feature that matches it. It finds the drama and the human interest in many of the overlooked things in American life."

"It is a dramatic news reel that makes no pretension to being a current events weekly," says Frank Buehler, managing director of the Stanley Theatre, Philadelphia.

"Both of these men are right and

wrong," says Aaron J. Jones, head of the Jones, Linick and Schaefer organization of Chicago, who heard their comments. "The Ford Educational Weekly is the great teacher of the screen, yet it teaches without ever letting the audiences realize they are being taught."

"The Ford Educational Weekly is the best short feature that forms a part of my regular program," says Managing Director F. A. Miller, of the new California Theatre, Los Angeles.

"Henry Ford and Goldwyn should receive full support from the exhibitors of the nation," writes H. F. Boatright, proprietor of the Glidden Theatre, Tabor, Iowa.

R. V. Anderson Joins the International Staff

General News Manager E. B. Hatrick of the three International News releases, has engaged R. V. Anderson, who comes to New York from Atlanta and was branch manager at one time for the General Film Co. there, and more lately branch manager for Pathe.

One of Mr. Anderson's first moves was to begin the publication of a bright little house organ called "The International."

Clara Kimball Young in "The Better Wife"

According to word received from the Harry Garson offices, Clara Kimball Young has already started her first new production to be released otherwise than through Select.

"The Better Wife" is the title, and Mr. Garson has surrounded Miss Young with a cast which he claims is actually "All Star."

In her support for the new production are Nigel Barrie, Lewis Cody, Anna Q. Nielson, little Bennie Alexander, E. M. Kimball, Barbara Tennant, Leoni Childers and Katherine Williams.

The action in "The Better Wife" takes place among the smart watering places of England, and it is said to be a powerful story, eminently fitting for the talents of Clara Kimball Young.

H. K. Sonborn has just arrived in New York City from Los Angeles with the prints of "The Unpardonable Sin," the big ten-reel production made by Garson and Neilan, and starring Blanche Sweet.

The New York offices of Harry Garson, in charge of W. H. Rudolph, are very busy in consequence. The Sweet production will soon receive its New York premiere, and is assured of a long run at one of the leading Broadway playhouses, according to report.

Three Ince Stars Busy at New Studio

Dorothy Dalton, Charles Ray and Enid Bennett are busy at the new Thomas H. Ince studio. The monster stages are all filled with new sets and photoplay production in the new studio is said to be progressing with all the smoothness typical of a new machine.

Under the direction of Victor L. Schertzinger, Dorothy Dalton is working on a story under the working title "Miss Marbury and Others," written by John Lynch and placed into continuity by R. Cecil Smith.

It is a comedy drama in which Miss Dalton appears as a feminine "Knight of the Grip." She has been surrounded by a cast including Douglas MacLean, Edwin Stevens, Beverly Travis, Millie McConnell, Frank Leigh and Nora Johnston.

Universal Looks After the Cuts

Universal publicity department has had made a new series of star cuts, for use by editors.

Learning that editors complained about using star cuts that had art work on them, the Universal publicity department about three months ago sent to all publicity departments of Universal exchanges for distribution among editors, special, plain screen cuts of all Universal stars. Universal has sent to all its branch publicity men a series of stippled sketches of all stars. These sketches have been made on pebbled paper, which gives them a surface suitable for great reduction in cut-making, and as cuts a sharp enough stipple to print clearly in any newspaper or magazine.



To the Left is a Moment in Charles Ray's Newest Paramount Picture. In the Center is Robert Anderson, Who Appeared in "Fires of Faith," and At the Right Is a Tense Moment in "Paid in Full," Starring Pauline Frederick

Arrow Puts Reissues Over to Success

Although re-issued one and two-reel productions have proven their popularity, it remained for the Arrow Film Corporation to go one step further and establish the demand for a serial of strength, even though it be also a re-issued production.

When all of the prints of "The Twenty Million Dollar Mystery" were withdrawn from the market, Dr. W. E. Shallenberger, President of the Arrow Film Corporation, suggested to his associates that concentrating the dramatic action of the original serial which was first released in forty reels to a serial of twenty reels or ten episodes would provide the theatres throughout the country with a popular serial at a figure that would guarantee a profit not alone to the exchange handling the production but to the theatres running it.

The release date of the first episode of "The Demon's Shadow" is March 1, and a three weeks preliminary campaign of exploitation is being conducted by each exchange handling the attraction by way of the distribution of advertising matter among all of the theatres in their territory.

Four Fox Companies Working in Florida

With three companies now working in Florida on exteriors, William Fox has sent the fourth company to this section of the Sunny South. Evelyn Nesbit and her company, under the direction of Kenean Buel, left this week for Florida to complete her sixth picture under the direction of Mr. Buel. The picture is temporarily titled "Love Redeemed." Sidney Mason, Al Miles, Ed Becker, Margaret Clancy, assistant director, John W. Kellette and Lyster Chambers accompanied the party.

What Could Be Sweeter?

"What Could Be Sweeter?" is the title of the first comedy to be made by Carter De Haven and his wife, Flora Parker De Haven not forgetting the De Haven kiddies), under their recent contract with the National Film Corporation, whereby their productions will be released through Exhibitors' Manual.

Frances Marion Back With Us

Mary Pickford's Former Scenario Writer Returns After Duty in France—Will Write for Paramount Stars

BACK from France and—looking as natty in her uniform as any of our heroes from the Chateau-Thierry conflict; as modest in relating her experiences as only a real hero can be; and, best of all, so buoyant and delighted because of the opportunity given her to do something to help the American boys in their rout of the Hun, Frances Marion, one of the screen's most accomplished writers and one who has done more than any other one scenario writer to raise the standard of the silent drama and place it in the inner circle of the many that make for real art in entertainment, is with us again after four months' absence in France and England, prepared with that mighty weapon, "broader vision," to set down to her type-writer and give to the screen bigger, better and more finished drama than ever. And if you will remember some of the works that Miss Marion has given to the screen you will appreciate the strength of this statement, for no better screen drama was ever furnished the public through the medium of the greatest single entertaining feature of American life, the photoplay, than that which found its inception in the prolific and fertile brain of this little girl, who, when her country needed her, counted her own work, her own material benefit, her own self as a minus quantity, and gave her every effort to Uncle Sam. She's real—this little girl, and the more you see of her work, of herself and of her wonderful conception of what is entertainment and what isn't, the more you will concur in the opinion, not alone of the writer but of the motion picture world, that has testified by its unconscious submission to her ability to give them what they want on the screen, that she is really a clever girl and a talented artist.

Before leaving for France Miss Marion was scenario writer and editor for Mary Pickford, having given to the screen such works as "Stella Maris," pronounced by the critics the best work in which Miss Pickford ever appeared; "Johanna En-

lists" is another of the big successes written by Miss Marion for Miss Pickford. "Rebecca of Sunnybrook Farm" and "The Little Princess" were prepared for the screen by Miss Marion as vehicles for Miss Pickford, both of which were big successes. Before this Miss Marion wrote numerous successes for different stars of filmland.

Miss Marion went to France as an official war correspondent for the Government. She was one of the limited number that was sent in this capacity. During part of her stay in France she was engaged with Wesley Ruggles, director, and Charles Thorpe, formerly cameraman for Douglas Fairbanks, in making a Government picture dealing with the activities of the American women in France. During the course of this work Miss Marion visited the most dangerous regions, going into the front line trenches, the base hospitals and on to the battlefields in quest of the real, worthwhile incidents that marked the wonderful, courageous work that was accomplished and is now being accomplished by our American women in France. And in recounting this work, Miss Marion gives due credit to Director Ruggles, who, she said, was largely instrumental in making this picture, not yet shown in America, a wonderful production.

Space will not allow us to recount the interesting experiences, adventures or what you will, related to a News representative by Miss Marion. As she expressed it, "only the actual experience, the physical presence, the seeing with your own eyes, can give one the exultant feeling expressed in the phrase, 'I'm proud I'm an American.'"

Miss Marion will remain in New York as special writer in the scenario department of Famous Players-Lasky. She will start work immediately on scripts for Billie Burke, Elsie Ferguson and Jack Barrymore. She says that she has wonderful ideas for stories and that she is going to put them on paper just as fast as the Underwood will do her work.

Incident to her work for the screen, Miss Marion will put the finishing touches to a novel on which she has been working and which will be published



Viola Dana Is Going Up in the World, Especially in Her Newest Metro Production Called "Satan Junior"

Wheels Buzzing at Estee Studio

Eugene Spitz, President and Owner,
Filling Large Contract with Stage
Women's War Relief Fund

THE wheels of production are buzzing at Estee Studios, 561-62 West 125th street, since Eugene Spitz, president and owner of the studio, contracted to produce the series of sixteen two-reel productions for the Stage Women's War Relief Fund. This series when completed will be released on the Universal program and will embrace the work of the American stage's most noted artists. Every star on the American stage will be seen in one or more of these series, each and every one of which productions will be founded on dramatic pieces, written by well known authors.

A representative of the NEWS visited the studio last week while William Courtney and Jane Grey were working in "The Inner Circle," under the direction of George Terwilliger. Miss Grey and Mr. Courtney are two of our best known and most popular stars, having delighted the American audiences in both the speaking

and silent drama. Both, however, are better known to the lovers of the spoken drama. Mr. Courtney is co-starring this season with Tom Wise in one of Broadway's biggest hits, "Cappy Ricks," and Jane Grey is with Leo Ditrichstein in "The Marquis of Priola," at the Liberty theatre. Miss Grey and Mr. Courtney are mentioned as two of the many noted stage stars who will be seen in this series produced by the Stage Women's War Relief Fund by Mr. Spitz at the Estee Studios.

Mr. Spitz has one of New York's best motion picture studios, modern in every way and equipped with the latest and most efficient accessories to the producing of pictures. For weeks the machinery of Mr. Spitz's studio has been running full blast and he states that since its opening less than a year ago, there has been very few days that there hasn't been activity. He expects to be occupied with production for the Stage Women's War Relief Fund for a good part of the winter and expresses every satisfaction with the success with which he has met in this branch of the industry.

United Moves Into the World Film Offices

ONE of the first and immediate results of the recently announced United Picture Theatres, Inc., agreement with World Film Company, set forth simultaneously by J. A. Berst and Ricord Gradwell for United and World respectively, was the appointment of Monday last, February 10th as moving day throughout the country for all United branch managers and sales forces and the transfer of United records, effects and business paraphernalia from the General Film offices which United Branch managers have hitherto made their local quarters under a co-operative and economic agreement, to the respective offices of World Film throughout the country, where a similar arrangement of office centralization will obtain.

United has always maintained most friendly relations with both General and World, and the switching of locale and

exchanges, carried out with friendly assistance from both in no way changes the good feeling that exists between the three organizations immediately concerned.

Under the new United-World agreement the quarters of World in each city will constitute the branch offices of United managers and the respective World exchanges will act as the channel through which exhibitors will receive United product. World Film undertakes the physical distribution of this product and provides shipping, storing, inspecting, billing, collecting service and every other detail of an exchange, while United remains free to concentrate upon the further expansion of its rapidly increasing membership, the multiplying of its attractions and to pursue its policy of co-operative and profit-sharing arrangements which form the basis of its organization.

Barriscale Gets Another Norris Novel

Bessie Barriscale, starring in her own productions released through Exhibitors' Mutual, is to be a Kathleen Norris heroine again. Announcement is made that the B. B. Features have purchased the rights to Miss Norris's novel, "Jesselyn's Wife," which will be a future feature for Miss Barriscale.

This will be the star's second appearance as a Norris heroine, one of her biggest successes having been recorded not long ago in the "Heart of Rachel."

Maie B. Havey, head of the scenario department of B. B. Features, who adapted "A Trick of Fate," Miss Barriscale's second production on the Exhibitors' Mutual list, will prepare "Jesselyn's Wife" for the screen.

Director Howard Hickman of B. B. Features has chosen his technical staff, which will include Fred Crift, assistant director; Guy Wilkie, cameraman; George Nogle, assistant cameraman, and Clinton Newman, properties.

"Molly of the Follies" February 16

American Film Company announced that "Molly of the Follies," the fourth of the "Flying A" features, starring Margarita Fisher, was scheduled for release February 16, through Pathe exchanges.

"Molly of the Follies" is a comedy which is described as being considerably different from any subject Miss Fisher has attempted. She has been given a story that permits of her displaying all those distinctive characteristics that won for her thousands of admirers.

Edward Sloman is the director. Jack Mower plays the part opposite Miss Fisher.

Doris Kenyon Appears in "Twilight"

"Twilight" will be released February 23 and J. Searle Dawley, director, says that he considers it the most successful production made so far by Doris Kenyon, at the head of her own company. It is a story of the lumber camps.

Theodore C. Deitrich, president of De Luxe Pictures, Inc., announces that the illustrated titles for "Twilight" have been made by a new process, and are in keeping with the ultra-artistic making of the picture throughout.

Poli Books "The Lion and the Mouse"

Vitagraph reports that the big circuits of the country are rapidly producing the "Super-Production" released February 24, "The Lion and The Mouse," starring Alice Joyce.

The Poli circuit of bookings alone will practically cover all of New England, and special advertising will be done on a large scale in behalf of this production. It is from Charles Klein's stage play of the same name, and Vitagraph considers that it is well and favorably known to everybody.

Read!

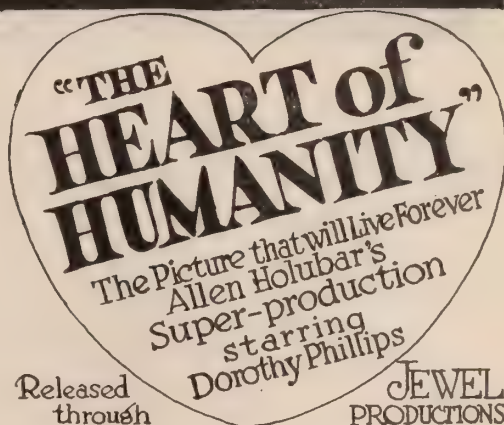
TELEGRAM

Baltimore, Feb. 1st
 "The Heart of Humanity" proved one of the strongest and best attractions ever shown in Loew's Hippodrome. It stamps Allen Holubar as one of the greatest Directors in the world and Dorothy Phillips as Filmdom's foremost emotional actress. Sixty thousand delighted patrons during the past week agree with me that this combination in "The Heart of Humanity" ranks with the best ever produced."
GEORGE McDERMIT,
 Manager, Loew's Hippodrome

**THE ORIGINAL OF
 THIS TELEGRAM IS
 ON FILE AT OUR OFFICES**

SIMPLY POURING IN!

Telegrams and letters, describing the sensational runs of "The Heart of Humanity" in all parts of the country are pouring in so fast that we cannot possibly use more than a fraction of them in our advertising!



Read!

TELEGRAM

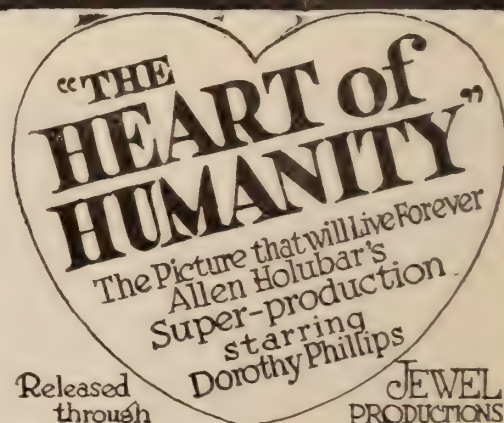
Washington, D. C., Feb. 3rd
 "The Heart of Humanity" terminated
 week's booking Saturday night. Capacity
 business all week. Personally, I consider
 it one of the best pictures I have ever
 played and one of the most pretentious
 productions ever offered and my business
 justified the praise which heralded its
 coming."

LAWRENCE BEATUS,
 Manager, Loew's Palace

**THE ORIGINAL OF
 THIS TELEGRAM IS
 ON FILE AT OUR OFFICES**

GOING WILD OVER IT!

We know of no picture in the history of the business that has called forth such unanimous and such really amazing expressions of praise as "The Heart of Humanity." Everybody is going wild over it!



Released
 through

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Read!

TELEGRAM

Cleveland, Feb. 4th

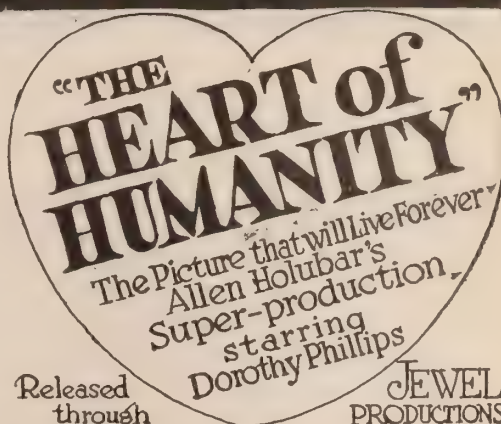
"The Heart of Humanity" broke all box-office records as a feature photoplay. Its drawing is unquestionable. I could have run it for another week."

J. KUHN,
Manager, Loew's Stillman

THE ORIGINAL OF
THIS TELEGRAM IS
ON FILE AT OUR OFFICES

ICE-BLOODED EXHIBITORS BOOSTING IT!

Ice-blooded exhibitors who never before praised a picture for fear it would boost prices, have dropped their calm reserve and telegraphed us the wildest words of praise on "The Heart of Humanity," the picture that will live forever.



You are wasting your opportunities if YOU ignore advertising.

Read!

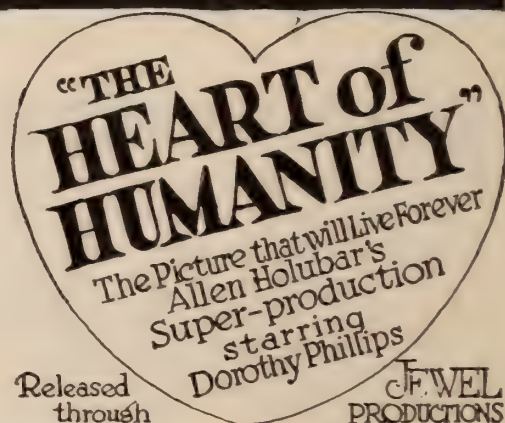
TELEGRAM

Toledo, Feb. 4th
 "The Heart of Humanity" is the biggest
 box-office attraction we ever played and
 the most successful. Hundreds of patrons
 voluntarily said to us—"It is better and
 greater than 'Hearts of the World.'" We
 could not accommodate the vast crowds
 and have booked same for another week."
 H. C. HORATER,
 Manager, Alhambra

THE ORIGINAL OF
 THIS TELEGRAM IS
 ON FILE AT OUR OFFICES

IT'S A LANDSLIDE!

The biggest-booking picture of last year was "The Kaiser, the Beast of Berlin." We thought we could never equal it. But "The Heart of Humanity" is booking even faster and is making tremendous sums of money for exhibitors everywhere! It's a landslide!



Read!

TELEGRAM

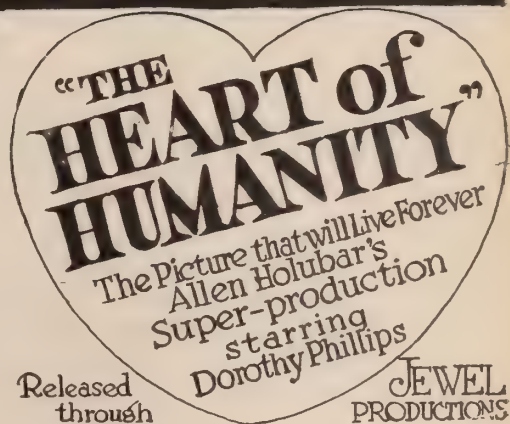
Denver, Feb. 10th
"The Heart of Humanity" finished run of week at Rivoli, Denver and without doubt is peer of all pictures released during past two years. Our receipts were most satisfactory and we want to say to you that you are entitled to a clean up and we know you will get it because you have delivered the goods."
BROWN & MEGHAN,
Rivoli, Denver

**THE ORIGINAL OF
THIS TELEGRAM IS
ON FILE AT OUR OFFICES**

YOUR DAY TO BOOK IS TODAY

Separate your mind from ordinary talk about ordinary successes—"The Heart of Humanity" is an extraordinary success—a super-photoplay—a master money maker. You haven't had a chance like this in years—you won't have another like it for years to come. Good showmanship says book it now—show it now—today.

We have secured good advertisers to talk to YOU. Listen to them!



Read!

TELEGRAM

Rockford, Ill., Feb. 8th
 "Your special feature, 'The Heart of Humanity,' which I have played for three days, went over great. I have had many patrons come to me and say it was the best picture they have ever seen. The big boost the picture received after the first performance increased business every show."

CHARLES LAMB,
 Manager, Palm Theatre

**THE ORIGINAL OF
 THIS TELEGRAM IS
 ON FILE AT OUR OFFICES**

SWEEPING NEW YORK SUCCESS

Greeted by every New York newspaper with unlimited approbation, "The Heart of Humanity" has, through seven weeks at the Broadway Theatre, scored one of the most sweeping successes ever recorded for a motion picture.



Paramount's Product in Three Broadway Houses

Three of the big houses on Broadway, the Rivoli, Strand and Rialto, opened last week each with a Paramount offering.

Cecil B. DeMille's Artcraft picture, "Don't Change Your Husband," at the Rialto; John Barrymore in the Paramount offering, "Here Comes the Bride," at the Strand, and William S. Hart in his latest Artcraft picture, "Breed of Men," at the Rivoli are the three. During the same week the Marcus Loew houses played "The Silver King" with William Faversham and "Under the Top" with Fred Stone.

"The Silver King" is William Faversham's first Paramount picture and it has received the approval of New York audiences. "Don't Change Your Husband," Cecil B. DeMille's Artcraft production, gives Gloria Swanson her first big starring role with Paramount, and John Barrymore is said to give his best light comedy performance before the camera in his offering at the Strand.

Lynch Joins Ritchy Lithograph

After having been associated with the Otis Lithographing Company for fifteen years as its New York representative, Oscar J. Lynch has joined the forces of the J. V. Ritchy Lithograph Corporation, it was announced last week. The Ritchy organization is allied with the Greenwich Lithograph Company, as sales representative.

Mr. Lynch has been actively connected with the poster business for upward of twenty-five years, and is considered an authority in this particular line of endeavor.

An unusual course to be followed by the Ritchy Corporation is to conduct a large national campaign in Motion Picture News, which shall consist not alone in exploiting posters made by that company but also to impress upon exhibitors the necessity of proper poster display and the proper use of lithographs.

Lyons-Moran Comedies Make a Record

On the West Coast the popularity of Lyons and Moran Star Comedies, made for and distributed by the Universal, was very emphatically illustrated in the bookings of this brand for the past week in Los Angeles, when twelve theatres used this brand. Of this number, three were in the downtown district and represent the best houses in the city.

The new California Theatre has already shown several of the Lyons and Moran Comedies, and have a number of others booked. The California is Los Angeles' newest theatre, and one of the finest in the country.

Lyons and Moran, due to the influenza epidemic close down, are behind the schedule of their releases, but have increased their writing staff, and plan to catch up with the schedule by the expiration date of their contract in November.

"Careless America" Makes Good

Universal Declares One-Reeler Is Shown in All Parts of the States
—Exhibitors and Audiences Are Satisfied



Robert Anderson, Who Has Been Engaged
By Universal for Motion Pictures

It was announced this week by Universal that few one-reel pictures put out by that organization have experienced the wide distribution that has been given "Careless America," an industrial film suggested by Secretary of State Hugo of New York and developed by Harry Levey, manager of Universal's industrial department, according to the latter's statement.

"Careless America" is being shown in every territory of the United States and being booked to exhibitors gratis, and

possessing much of interest and benefit, it is now booked not only in a majority of the leading theatres of the country but to numerous schools and colleges.

The film shows in a simple, interesting way how Americans can avoid thousands of accidents yearly by "watching their steps." The film shows the many chances pedestrians take in their daily walks, and is being exhibited for the purpose of furthering the national "safety first" movement.

Each Universal exchange is supplied with several prints of the film, and the secretary of state in each district, mayors of cities, police and public safety officials and prominent business men are backing the reel. In New York, New Jersey and Pennsylvania the reel has, during the past six months, been given almost 100 per cent. circulation. In Chicago the film was booked by nearly 90 per cent. of the theatres, and in almost every large city of the country theatre men have agreed to run the film for ten or fifteen weeks, according to the ranking of the theatres. At Minneapolis recently the film was presented at a downtown theatre following an address by Mayor J. E. Meyers, who praised the spirit that made the reel possible and laid stress on its benefits. In numerous other cities mayors or police officials have spoken in connection with the initial showings of the film.

H. S. Firestone, president Firestone Tire Company, has sponsored the film and has personally secured 110 prints for distribution throughout the country.

Kenyon Says Horse Must Be Bored to Yawn

"DID you ever try to make a horse yawn?" queried Doris Kenyon, the beautiful young motion picture star, now heading her own company, De Luxe Pictures, Inc. Of course, no one ever had attempted such a foolish stunt and so informed Miss Kenyon. "Well," she continued, "we did—down in North Carolina, where we were making the exteriors for my next picture, 'Twilight.' It took us eight hours, exhausted the patience of every member of the company and cost \$1,150 to secure that yawn, which, fortunately, was followed by two other perfectly good ones. The yawns represent about twelve feet of film in 'Twilight' or cost at the rate of \$100 per foot, which is rather expensive, even in these days of extravagance, but the result is well worth every cent of it. It all happened this way:

"We had started out early one morning and the first scene that we took showed Frank Mills, my leading man, and I, returning from a buggy ride. In 'Twilight,' I am a mountain girl, and Mr. Mills is a lumberman in love with me. In our parts we were so engrossed in each other that we failed to notice when we reached the barn. We finally realized where we were and jumped out, only to renew the love-making while we were standing at the horse's head. It was while this was being taken that the horse accidentally yawned.

Of course, the camera was not in action at the time, but we all realized what a splendid bit of comedy it would be to get that yawn into the picture.

"J. Searle Dawley, the director, decided to try for it. All other work was stopped and for eight hours every member of the company practised every artifice imaginable to make that old white horse yawn. We worked mental telepathy, auto-suggestion and moral suasion. But still that horse merely looked bored. We yawned ourselves until our jaws ached and offered a reward of \$50 to anyone in the neighborhood who could make the horse yawn.

"All of this time the camera was trained upon him for a close-up, but he heeded it not. Finally, when the sun was just about to disappear and we were to give up in despair, the old horse switched his tail, looked around at Mr. Mills and me, who had been standing there all this time, and then gave three of the most disgusted yawns in which a bored horse ever indulged.

"There was no more work for us that day, but we all felt perfectly satisfied, for we had secured one of the best bits of comedy that ever went into a picture. Just wait until you see it and I think you will agree with me."

And now producers may profit by Miss Kenyon's experiences.



Kathryn Adams, Pauline Stark and Jack Mulhall, Three of the Twenty-three Principles in Macauley's Photoplays, Inc., "Whom the Gods Would Destroy"

Convalescent Soldiers See "Made in America"

THROUGH the courtesy of the producer, Ashley Miller, the W. W. Hodkinson Distributing Corporation gave a private showing of the eight-reel series of the "Made in America" pictures to the convalescent soldiers at Embarkation Hospital No. 3 in New York City.

It is safe to say that "Made in America" will never be shown to a more appreciative audience nor one better qualified to criticize, for every one of these men had actually lived the experiences shown upon the screen. They found something to appreciate in every incident and found food for merriment when an audience less educated in military matters would have failed to grasp the quiet humor of the situation which, though interesting to the average layman, needed the knowledge and experience of the doughboy to bring out all the fun.

As it was, the overseas men laughed

heartily at the grouch of the unwilling draftee, Joe Nelson, and showed warm appreciation at his gradual conversion under the influence of his loyal camp comrades. The movements of the awkward squad, the boisterous outdoor games and all the little sidelights on the doughboys' career were warmly applauded.

When the American soldiers in the practice trench in France hustled on their gas masks as the poisonous vapor rolled over the trench, there was much laughter and applause—it was a case of hustle, and every man present had been through it and appreciated what it means. The serious moments of the picture and the emotional appeal of the dramatic story were followed with an intentness that showed how deeply it struck home to the hearts of these veteran soldiers, who lived over again some of the most poignant moments of their lives.

Famous Players Buys "Secret Service"

One of the most important announcements made by the Production Department of the Famous Players-Lasky Corporation in the past few months was given out this week by Jesse L. Lasky, first vice-president in charge of that department. It involves the purchase of "Secret Service," theatrical attraction of the "legitimate" stage, by William Gillette, and in which the actor and playwright scored.

For some time past, "Secret Service" has been one of the sought-after theatrical productions by motion picture producers. Many offers have been made for the play by film organizations, and when the Famous Players-Lasky company finally received the piece for motion picture presentation it was with the understanding that the film is to be presented in a manner befitting its importance.

"Secret Service," written by William Gillette, opened on October 5, 1898, at the Garrick theatre in New York City, with the author-actor in the leading role. The opening was one of the most notable stage occasions in years and a long run was immediately predicted by both critics and public. The play is undoubtedly the most successful of Mr. Gillette's long list of stage offerings. It also served as his initial vehicle when he made his first appearance on the London stage at the Adelphi theatre in May, 1897. In the part of Lewis Dumont he gained wide recognition as one of the most talented actors of the time. From the standpoint of the story his accomplishments with "Secret Service" were equally exceptional.

"We expect to announce in the near future," said Mr. Lasky, "the name of one of the foremost American actors, to play the role created by Mr. Gillette. Details of the arrangement with this star are now under consideration."

Vitagraph Gets Kalem Library

All Literary Properties of Kalem Puts Vitagraph in Possession of Great Photoplay Material

WHAT is declared to be a monster amalgamation of literary properties that puts Vitagraph into possession of one of the greatest photoplay libraries in existence was made known this week by Albert E. Smith.

Mr. Smith announced that Vitagraph had absorbed the Kalem properties, which included a library of photoplay subjects particularly brilliant in authorship and bristling with stage plays that had scored uninterrupted successes for many years.

The announcement follows on the news of Vitagraph's acquisition, sometime ago of Lubin properties and Lubin features, placing at the disposal of that company a choice lot of New York hits which had been acquired by the Lubin Company for record prices in competition with the foremost producing concerns.

The acquisition of the Kalem properties, Mr. Smith announced, included, aside of the great Kalem library, all produced subjects in the negative archives of that concern. This includes "From the Manger

to the Cross," the first five-reel production made by an American producer, and which is still being shown every week all over the world.

Aside of the perennially popular "From the Manger to the Cross," title was acquired by Vitagraph in the Kalem and Lubin deals to such fortune-making stage successes as "The Lion and the Mouse," about to be released with Alice Joyce as the star; "The Third Degree" and "The Gamblers," all three by the late Charles Klein, possibly the most successful of dramatists; Eugene Walter's "The Wolf," Winchell Smith's "The Fortune Hunter" and George Bronson-Howard's "Shenandoah."

Four famous Dion Boucicault plays are on the list, as well as several by E. W. Hornung, author of "Raffles" and "The Amateur Crackman." Two plays by Joe Murphy, nationally known for a couple of decades as the most prolific and beloved stock producer of the Middle West, are included, and there are some stories by Frederick R. Bechholdt, the Pacific Coast newspaperman, who has made such a mark in magazine fiction.



Helene Chadwick, Pathe player

Hobart Writes Exclusively for Fox

Another indication of the tendency of the motion picture producers to engage, as the authors of screen plays, writers of recognized talent and reputation, is seen in the announcement this week that George V. Hobart, author of "Experience" and other stage successes, is now writing stories exclusively for the Fox Film Corporation.

Mr. Hobart wrote the original story of "The Jungle Trail," the de luxe production which William Farnum has just completed filming at Miami, Fla. The story of this picture is said to be remarkable for its power.

Besides "Experience" and "The Jungle Trail," Mr. Hobart has written the books of a number of musical shows. His latest stage production, "Just Around the Corner," opened recently on Broadway. Mr. Hobart also is the author of the famous "Dinklespiel" letters, which attained wide circulation a few years ago and were syndicated in hundreds of newspapers.

Ohio Critic Eulogizes Geraldine Farrar

In commenting on "Shadows," Geraldine Farrar's Goldwyn production, Archie Bell in the *Cleveland News* says:

"In 'Shadows' Miss Farrar demonstrates the best dramatic power that she is capable of, and that is ability of rare dimensions. The picture is powerful in conception and execution. In short, it is drama as we did not formerly admit that drama could be presented by means of the screen."

Mr. Bell recalls how the famous star was persuaded to appear before the camera and how she set herself to conquering this new medium of expression, without, however, proving herself "the big dramatic actress that she is in reality" in "Shadows."

In this vehicle, he points out, she is "shorn of spectacular scenery, operatic trappings and even unusual costumes" and is revealed as "a truly great actress."

Blackton Films Arrival of Troops

When Commodore and Mrs. J. Stuart Blackton went down the bay on the police patrol boat the other day to welcome the 59th Coast Artillery in general and J. Stuart Blackton, Jr., the producer's soldier-son, and Nicholas Musaraca, formerly the Blackton chauffeur, in particular, Mr. Blackton "killed two birds with one stone" by taking his cameraman along to get a celluloid record of the Brooklyn boys' return.

They filmed the New Hampshire and the Louisiana coming up the bay and later docking and unloading their enthusiastic cargo at Hoboken for transfer to Camp Upton.

The first exhibition of these pictures was to the boys who appeared in them. This was at the Orpheum theatre, Brooklyn.



Alice Howell Has Her Hands Full in Her Latest Universal Comedy, "Behind the Front"

Buys Houdini Serial for Rocky Mountain

"THE MASTER MYSTERY," the super serial with Houdini, the handcuff king, produced by B. A. Rolfe for Octagon Films, Inc., will be distributed in Colorado, Wyoming, Utah, New Mexico and Southern Idaho by Joseph Goodstein. Mr. Goodstein signed the necessary contracts with Octagon Films this week and left immediately afterward for Denver, Col., where he will open offices.

Fourteen exchanges are now booking the Houdini serial in the United States and Canada their territory being divided as follows: Rolfe productions of Atlanta, booking North and South Carolina, Georgia, Florida, Alabama and Tennessee; Rolfe Productions of New Orleans, supplying Louisiana and Mississippi; Rolfe Productions of New England, controlling the New England States; Rolfe Productions of Pittsburgh, Western Pennsylvania

and West Virginia; Arrow Film Exchange, Philadelphia, Eastern Pennsylvania and Southern New Jersey; Regal Films, Ltd., Toronto, Canada; Rolfe Productions of Dallas booking Texas, Oklahoma and Arkansas; Celebrated Players Film Corporation, Chicago, covering Illinois and Indiana; Effano Film Exchange, New York City, New York; Exhibitors' Film Exchange, Washington, D. C., booking Delaware, Maryland, Virginia and the District of Columbia; Mid-West Distributing Co., Wisconsin; Rolfe Productions of New Jersey, Southern New Jersey; Star Feature Film Service, Ohio and Kentucky; and Joseph Goodstein, Colorado, Wyoming, Utah, New Mexico and Southern Idaho. The fifteenth distributor—the Export and Import Film Co., New York, controls all the foreign rights to the Houdini serial.

Writers Supply Hayakawa With Features

THE HAWORTH PICTURES CORPORATION, one of the producing units of the Exhibitors' Mutual, filming features starring Sessue Hayakawa, has mapped out a series of pictures for the Oriental actor for which the material has been supplied by some of the foremost screen and literary writers of the day. E. Phillips Oppenheim, Thomas J. Geraghty, L. V. Jefferson, Clifford Howard and Mary McNeil Fenollosa are the writers whose pens have turned out the plots with which Hayakawa will entertain for the next year.

The success of "Bonds of Honor," by Clara Whipple, which is now running throughout the country, presages big things for his subsequent production, "A Heart in Pawn," which was originally entitled "Shadows."

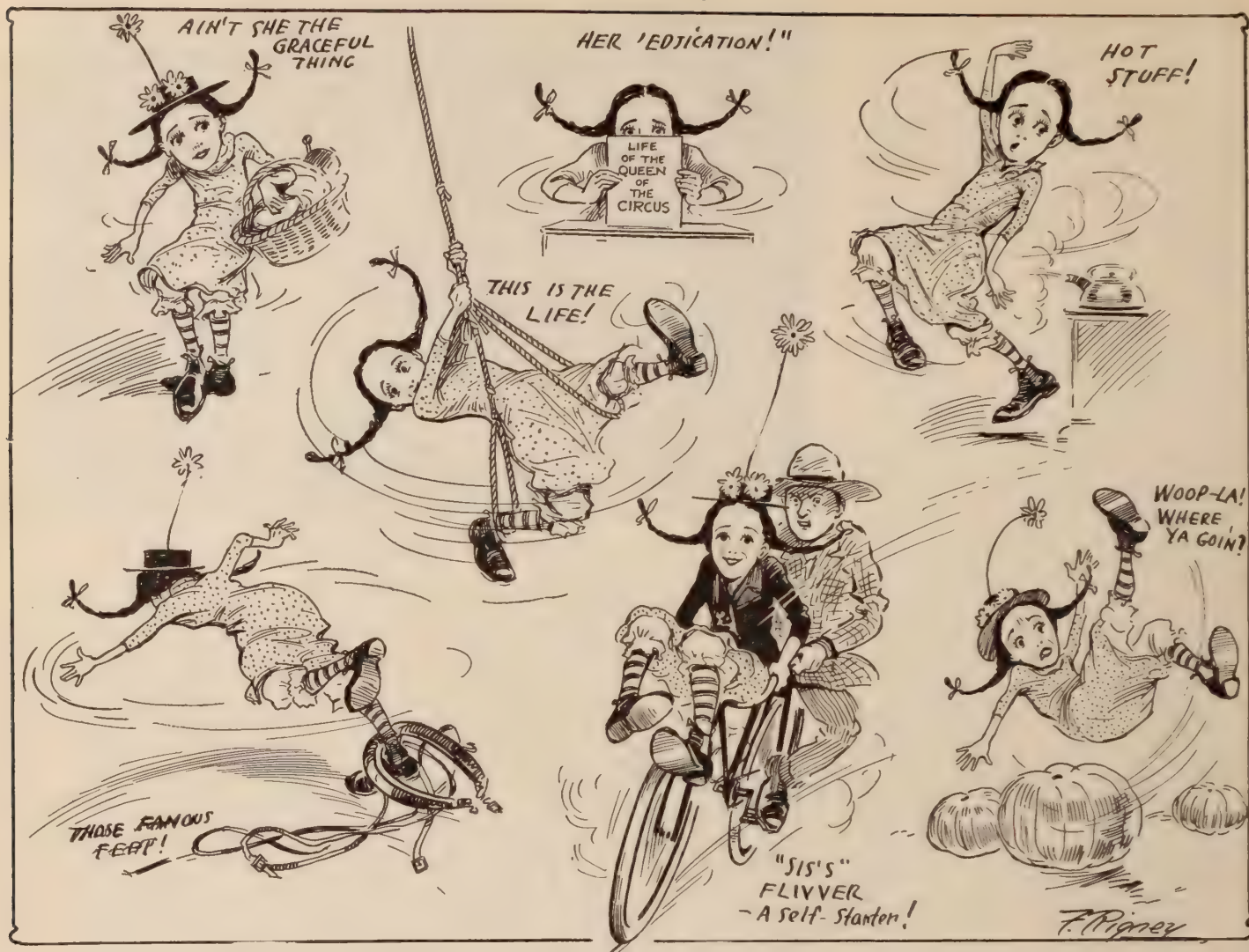
Among the other stories which Hayakawa will produce during the present year is "The Illustrious Prince," a typical story by E. Phillips Oppenheim, which offers splendid screen possibilities. Tom Geraghty has contributed "The Cour-

ageous Coward" to the Hayakawa repertoire. In addition to an attractive title, there is real photoplay meat to "The Courageous Coward," which Hayakawa himself predicts will be one of his most successful dramas.

L. V. Jefferson's offering to the Japanese series will be "The Debt," another strong drama of the type Hayakawa prefers, and which the public enjoys him best in. "The Gray Horizon," by Clifford Howard, and "The Dragon Painter," which sounds Oriental, by Mary McNeil Fenollosa, are others on the schedule for the coming season.

Humane Society Praises Pathe Two-Reeler

"Corinne, Come Here," one of the three recent two-reel plays featuring Gloria Joy, distributed by Pathe, has been endorsed by Mrs. Richard Hardy of the American Red Star Animal Relief, a branch of the American Humane Society.



Goldwyn Office Boys Review "Sis Hopkins"

"RED" and "Skinny," officially slated as office boys somewhere within the Goldwyn organization, although the press agent does not say just where, were commissioned last week to look at Mabel Normand's newest Goldwyn production, "Sis Hopkins," and then write their opinion of it.

The future captains of industry were no doubt greatly impressed, for this is what the press agent sent MOTION PICTURE NEWS:

"They asked us to come over and see Mabel Normand as 'Sis Hopkins.' Well, it was a pretty tough job getting there, 'cause the boss got wise when Red went and told him that Mabel herself has asked us over. You see, the boss is strong for Mabel and had the nerve to ask us to stay and watch the office while he went out and enjoyed himself. But me and Red fooled him. When we got over to the theatre we 'phoned him that Bryan was in th' office to buy a lot of vacuum cleaners to sweep up the empty bottles, so he beats it back faster than greased lightning. Then me and Red ducks out and when we gets back to th' office, he just naturally has to stay 'put.'"

"To tell you the truth, I'm not much of a 'reviewer.' Red's a pretty good hand at that stuff. He used to hang around a circus and says he knows more about clowns and things than the eighteen-year-old girl who married a sixty-four-year-old batch. And that's goin' some, for that lady certainly knows a lot about business."

"Well, to start, we think 'Sis Hopkins' a corker. The first thing we saw was the back of Sisseretta's head, with those stiff-as-a-poker pig-tails sticking out like they owned the place. Then the slate popped up and 'Sis's Paw sez: 'Never do nothin' for nobody that don't do nothin' fer you!' Now Paw Hopkins has the right idea. That's my way of thinking and the next time the

boss tries to put one over on me, I'm goin' to remind him of what Paw says—see if I don't."

"After that we saw Mabel Normand trying to cook a meal for her Paw. The only trouble here is that Sis's feet get tangled with the stove and she sprawls all over the place. Then her Paw tries to save things over and Sis falls right on top of the stove—and there's a fire in it, too."

"Well, everything goes along lickety-split until Sis goes to the grocery store to see Ridy. He's her sweetie. Sis is crazy 'bout him 'cause when Buzz, the humdinger of the village of New Harmony, tries to flirt with Sis and queer Ridy, Sis ups and at 'im and gives him a kick in the guess-where that floors him for the count. Then Sis's dog gets into the scrap. He's hungry or some-thin', for he leaps up on the counter, spies sixty-cent-a-pound boiled ham and is all set for a swell meal. Sis has a heart as big as her body and can't stand to see her pet trying to use etiquette on the ham bone. So Sis goes on over, slices a few nice, round slabs and tells him to help himself. Then the lurcher (he's a big crab) gets hep and tries to run Sis and her dog out o' the place. Gee, how Sis does scrap! Skinny never was in it and even Fat would have had a hard time tryin' to ward off those blows. Anyway, Sis cleans 'em out good and proper and then Ridy he takes a hand and the whole blamed store looks like a cabaret on New Year's Eve."

"Then Sis takes her market basket and oil can and she and Ridy go to Paw Hopkins' farm to do a little spoonin'. The dog finds that he's hungry again and noses around in the basket. Zip goes the oil can and it rolls down into th' clear spring on Paw's farm and th' next day, old Vibert, who was born with a lemon in his mouth, looks over the farm land with Paw Hopkins. Paw suffers with th' 'rheumatics' and Sis wants him to sell a part of th' land so's he get a fancy doctor and get cured and all that."

"Well, Vibert says nothin' doing. The only part of Paw's land that's worth anything is those broad acres that Paw has promised Sis when she grabs a husband. Now right here's where the real fun starts. Vibert gets thirsty and takes a drink out o' the spring. He tastes oil, but the

poor boob don't know that Sis's oil can is what spouts up the 'taste.'

"So the old geezer at once gets interested, thinkin' that Paw's land is swimmin' in pay-oil. He's foxy-alright, cause he offers to 'edjicate' Sis and then marry her jest to get the land without payin' a cent."

"He sends Sis to one o' them girl's 'cemeteries,' but Sis says that 'edjication' is like the measles. 'Some people have it and some don't.' What Sis does to that 'cemetery' is enough to make a dead man laugh. She brings it to 'life' alright and makes the fussy old teacher wish she'd never been born."

"Well, I don't want t' tell you all of the story, but I will say that I never hoped to see Mabel Normand do all the stunts she does in 'Sis Hopkins.' Swinging from a trapeze, sliding down ladders, ridin' half-on-half-off the handle-bars of Ridy's old-fashioned byke, turnin' upside down, head over heels, etc., is only part of what she does. Red and me think it's the best picture that Mabel Normand ever had, because it is chocked full of action and keeps you guessing all the time. Then again, Sis is one o' them girls that everybody just can't help but love. When she finally saves her Paw from the clutches of old Vibert and when Ridy asks her to marry him 'cause he wants somethin' more than fences running 'round his house—well, I don't know how to express it, but 'long live' Sis and here's hopin' she keeps on spreadin' sunshine and happiness in this old world of ours."

RED AND SKINNY.

Cassinelli Plans Trip

Dolores Cassinelli, star of the Leonce Perret productions, "Stars of Glory" and "A Soul Adrift," is planning to extensively tour the country to visit the leading motion picture exhibitors and to make a number of personal appearances in some of the theatres in the larger cities throughout the United States and Canada.

Lewis-Select Film Ready for Showing

The print of "Children of Punishment," Mitchell Lewis' forthcoming attraction under the Select banner, and which is the second of his Select Star Series, arrived in New York from Los Angeles late last week and was given a private showing for departmental heads in Select's projection room.

According to an announcement made by Select officials, Mr. Lewis' second Select Picture will be a good box-office attraction. They were especially pleased with numerous choice scenic bits that the film showed, and the unusual adaptability of Mr. Lewis to the role of backwoodsman and lumberjack. From beginning to end, the picture is punctuated with flashes of mountain tops, raging brooks, deep snows and miles upon miles of heavy timberland, while the action of the story itself does ample credit to a man of Mitchell Lewis' character and appeal.

The cast of well known players in support of Mr. Lewis includes Bessie Eyton, Arthur Morrison, Herbert Heyes, Tom Bates, George Nichols and Jane Keckly, in addition to the scores of extras who were recruited from the roster of the Yosemite Lumber Company.

"Better 'Ole" Set for March 16 Release

World Pictures announce that on March 16 "The Better 'Ole," a screen version of Bruce Bairnsfather's cartoons will be released throughout the United States. This will mark the distribution of the picture which in play form is unquestionably the biggest theatrical success of the decade. There are now five companies playing throughout the United States including the organization at present running at the Cort theatre, New York, to capacity houses. This is the first time in the history of the motion picture industry where a play and a screen version of the same subject will run simultaneously.



Anne Luther, Pathe's new serial star in "The Great Gamble"

Coming Program Offerings

Metro Names Films 'for March

Expects to Contribute Six Unusual Pictures During That Month—
Dana Subject on March 3—
Lytell Is Next



Edith Storey, starred by Metro in "As the Sun Went Down"

THE schedule of releases for the month of March makes it very evident that the Metro studios contributes to the photoplay lovers at least a good half dozen of the best film productions of the year.

March 3 will be the release date of Viola Dana's new All Star Series feature, "Satan Junior."

In this piece Miss Dana portrays a most unusual character, a tomboy vampire.

Among those supporting Miss Dana in this production are Lilie Leslie, Alice Knowland, Frank Currier, Lloyd Hughes and George King, all of whom are well-known to the picture screen.

Lois Weber Supplies

A STORY with a Western setting, Lois Weber's first Western subject, is Mrs. Charles Chaplin's latest Jewel production, entitled "When a Girl Loves."

This Jewel production has been given an early release in the Chicago and Central States territories and has proved a box-office magnet wherever shown to date, Universal declares.

"When a Girl Loves" has been written and directed by Miss Weber and is a distinct departure from the usual trend of her previous screen plays, and Mrs. Chaplin has for her male lead William Stowell, who has supported Dorothy Phillips in her Universal productions, including "The Heart of Humanity."

The story of the film play deals with the efforts of a Western outlaw and atheist to impersonate an express agent and a minister who came West to take his place, in an effort to obtain a valuable consign-

On March 10 "The Blind Man's Eyes" will enable his admirers to see the Metro star, Bert Lytell, in something entirely different from the usual run of photoplay dramas. The novel of the same name by William M. Harg and Edwin Balmer forms the basis of the play, and June Mathis is responsible for the screen adaptation.

The story deals with the struggles of an innocent young man accused of murder to vindicate himself in the eyes of the world and "the one woman" in it.

The balance of the Metro releases for March have not as yet been announced, but it is generally believed that they will include the work of such stars as May Allison, Hale Hamilton and others.

From last reports Miss Allison has completed her production, "The Island of Intrigue," which was being taken on the island of Santa Cruz, off the California coast and near Santa Barbara. The story concerns the holding of a beautiful young girl by a band of brigands with the idea of ransom, and her subsequent rescue by the dashing hero. Judging from the nature of the country about Santa Cruz, with its picturesque hills and semi-tropical vegetation, the picture should prove very interesting from a scenery viewpoint regardless of the story. This feature picture is thought to be one of the Metro's releases for March.

Hale Hamilton should have finished work in a new picture, according to recent advices from Harry L. Franklin, who has been directing Mr. Hamilton. With this idea in view it is thought that this picture also will be released in March, although nothing definite is given out on it and the title of it cannot be secured.

It is understood that Emmy Whalen has a new vehicle for her delightful smile and winsomeness. The name is not yet given out.

Western to Program

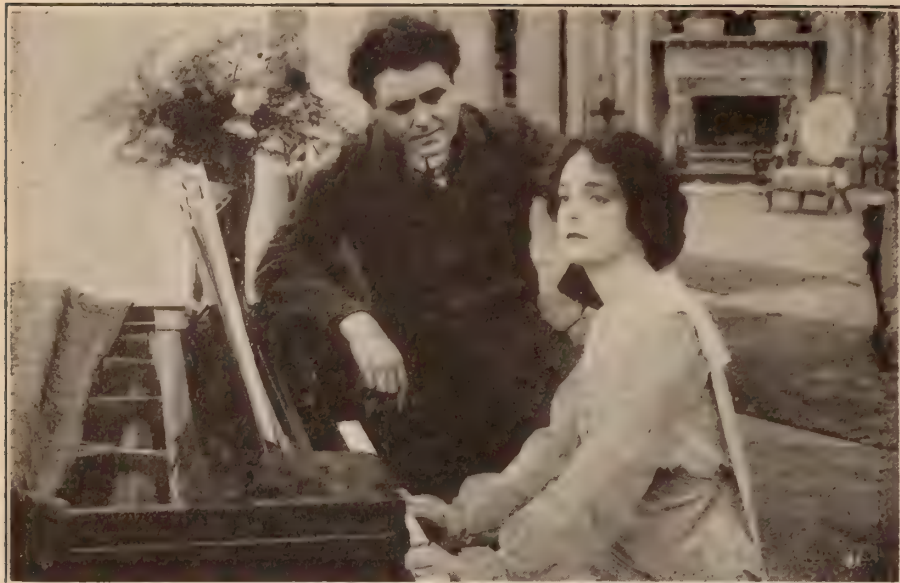
ment of gold, and his failure to execute the theft after meeting a girl who, by love, turned his mind toward better things.

Supporting Mrs. Chaplin and William Stowell are Wharton Jones, who is seen as the real minister, Alfred Pagent, who is the lieutenant of Ryan's outlaw band, and Willis Marks, who plays the part of Wiatt, the express agent.

It is expected that "When a Girl Loves" will be given a general release within a short time by Universal exchanges.

Larkin Does Thrills

"The Chasm of Fear," the third episode of the Diando serial, "The Terror of the Range," which is released February 16 by Pathe, shows George Larkin in one of the most spectacular stunts ever revealed on the screen.



William Farnum, the Attentive Lover, in the William Fox Production Called "Fighting Blood." It was Written and Staged by Oscar C. Apfel

William Sherry Releases "Calibre 38"

A new Edgar Lewis production, "Calibre 38," is announced for release February 16, by William Sherry Service through all General Film exchanges outside New York state.

"Calibre 38" is described as a drama of the West, done in the usual profuse style of the producer of "The Barrier," "The Bondman," "The Littlest Rebel," "The Nigger," "Sampson," "The Thief" and "The Gilded Fool," and is said to tell a remarkable story in six vivid pictorial chapters.

It is heralded as one of the most fascinating of recent productions and undoubtedly one of the best pictures Edgar Lewis has ever produced.

Another Bessie Love Picture March 10

Vitagraph announces that it will release on March 10 another Bessie Love picture, her third since coming under the management of that organization.

It is described as her supreme achievement on the screen and will surpass "The Enchanted Barn," according to Vitagraph. The previous release is said to have been met with great favor everywhere.

"The Wishing Ring Man" is the title of the new play, and it deals with a romance of childhood. It was adapted from the book of the same name by Margaret Widdemer.

Sea Atmosphere Dominates

In "The Captain's Captain," starring Alice Joyce, Vitagraph declares that the sea atmosphere is very novel and pleasing particularly to inland audiences.

The photoplay was taken from "Cap'n Abe—Storekeeper," a novel by James Cooper. It was directed by Tom Terris and Miss Joyce is supported by Percy Standing, Eulalie Jonsan, Julia Swayne Gordon and Maurice Costello.

Metro Sets Date for Newest Comedy

February 17 is the date set for the release of the Metro All-Star Series feature, "Johnny on the Spot," with the smiling, forceful Hale Hamilton in the role of "Johnny." It is a rapid-fire comedy of the sort well suited to the screen star, and proves without a doubt Mr. Hamilton's versatility in portraying various types. The character assumed is entirely different from the "get-rich-quick" financier made famous by Hamilton, or that in "Five Thousand an Hour."

The play is based on the story by Shannon Fife, the well known critic, and was adapted to the screen by June Mathis of the Metro scenario staff.

Without the loss of an hour Mr. Hamilton, after the completion of "Johnny on the Spot," began work on a new picture entitled "That's Good."



Arthur S. Kane, general manager of Select Pictures Corp.

Universal Announces Four Specials

The titles of the first four Universal Special Attractions to be released according to the new distribution policy of the organization have been announced.

Mae Murray is featured in the first of these "new policy" releases which is titled "The Scarlet Shadow." Robert Z. Leonard produced the film, a majority of the scenes at Lake Tahoe. The story of the play was written by L. H. Fontaine and Katherine L. Robbins.

"The Light of Victory" starring Monroe Salisbury is to be the second of the "new policy" releases. George C. Hull wrote the story for this play and William Wolbert has produced the film drama.

Harry Carey is featured in the third picture of the new policy release schedule. Carey's vehicle has been titled: "A Fight for Love" was written by E. B. Lewis and produced by Jack Ford.

Priscilla Dean in "The Silk Lined Burglar" is the fourth picture scheduled for release according to the new policy. This film play was written by Jack Boyle and produced by Jack Dillon.

"Bella Donna" Current Success Release

Famous Players-Lasky current release of its success series, is the screen version of Robert Hitchens' novel, "Bella Donna," which was presented on the stage several seasons ago by the late Charles Frohman with Mme. Nazimova in the title role. Pauline Frederick is the star of the screen version which was produced under the supervision of Hugh Ford, Edwin S. Porter. Miss Frederick's supporting cast includes Thomas Holding and Julian L'Estrange. The water-ways along the Florida coast served as a background for the Egyptian atmosphere.

"Bella Donna" is the tale of an adventuress who in Egypt poisons her English husband in order to be free to go to an Egyptian with whom she has fallen in love.

Field in Frisky Farce

Elinor Field appears in what Exhibitors Mutual describes as a frisky farce in the Strand Comedy released February 2.

This one-reeler is entitled "How to be Happy Though Married," and the action is derived from the many friends that a young couple have to contend with on returning from their honeymoon. A nice looking stranger and a grass widow help furnish the comedy in the story.

Fourth for Cavaleri

In "The Two Brides," released by Paramount February 9, Mme. Lina Cavaleri, famous operatic diva, makes her fourth appearance on the screen.

The story was written by Alicia Ramsey, who was co-author with Rudolph de Cordova of Mme. Cavaleri's last Paramount picture, "A Woman of Impulse," and was adapted for the screen by Margaret Turnbull.



PRISCILLA
DEAN
"The
Wicked
Darling"
O

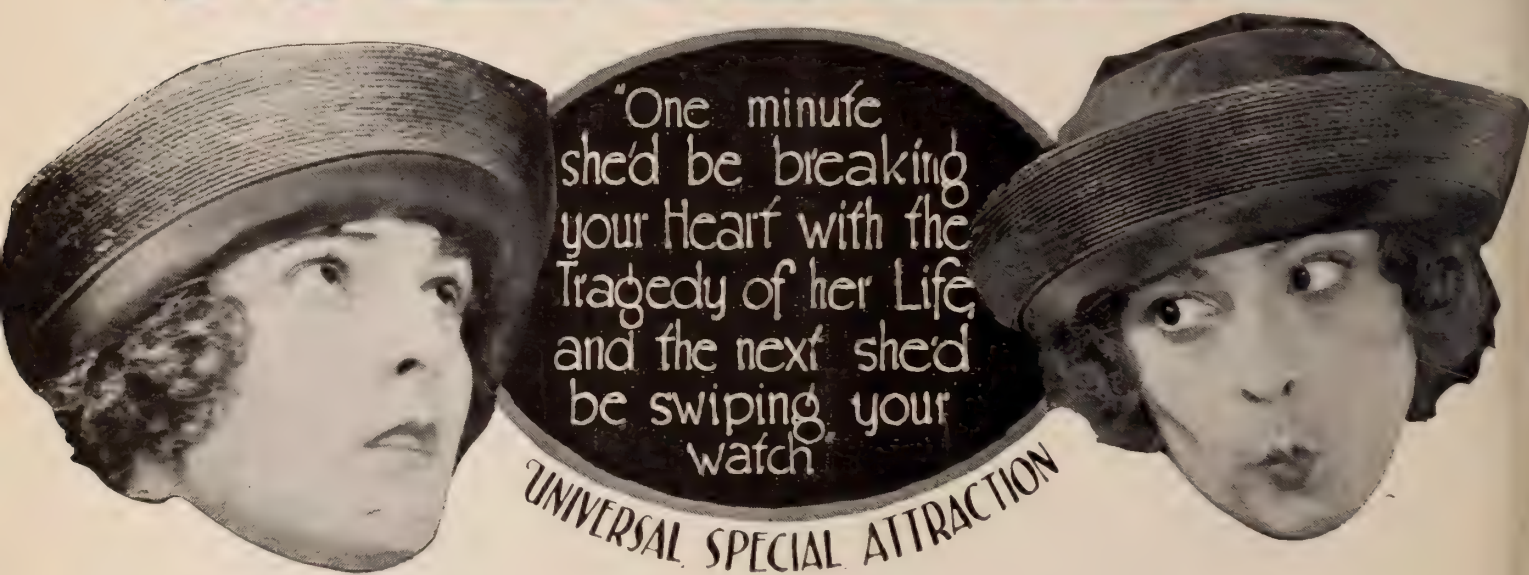
Priscilla

Even the critics are waking up on the subject of PRISCILLA DEAN! True to every tradition, the experts delay until the trustworthy public makes up its mind—then they rush to tell us that Miss PRISCILLA DEAN's a wonder—the dazzling diamond of the screen.

The WICKED

"One minute
she'd be breaking
your heart with the
Tragedy of her Life,
and the next she'd
be swiping your
watch."

UNIVERSAL SPECIAL ATTRACTION



Dean - in

Folks! We've known it for a year or more! And now comes an appreciation of this amazing young actress that hits the nail smack on the head. Says the St. Louis Star: "PRISCILLA DEAN is a different type of an actress—a type which very few, with the exception of NAZIMOVA, have become."

"The WICKED DARLING"

is her best play. Better even, than "The Wildcat of Paris", that stopped the traffic in St. Louis—better for you because of "The Wildcat's" sweeping popularity. Book PRISCILLA DEAN in "The WICKED DARLING" to-day thru your nearest Universal Exchange. Or communicate with Universal Film Mfg. Company, 1600 Broadway, N. Y. Carl Laemmle, President.

DARLING



"She was a little actress down to her finger tips.....but her fingers were careless"

UNIVERSAL SPECIAL ATTRACTION



WID SAYS

"A thriller of unusual quality—a well directed and capably acted drama—strong suspense—unusually gripping"

**MARY
MAC LAREN**
IN
"CREAKING
STAIRS"



COMING SOON

A very big and very human picture with a tremendous end scene in which the virile star reaches astounding heights

**MONROE
SALISBURY**
IN
"The LIGHT OF
VICTORY"



PHOTOPLAY SAYS

"The work of Dorothy Phillips grips you. Her scope is remarkable. Here, at last, is a photoplay equal to her talents"

**DOROTHY
PHILLIPS**
IN
"The TALK of
THE TOWN"



UNIVERSAL SPECIAL ATTRACTIONS

Book them thru your nearest
Universal Exchange or
UNIVERSAL FILM MFG. Co.
1600 Broadway, N.Y.
Carl Laemmle.....President.

Special Service Section on

Priscilla Dean in "The Wicked Darling"

If you have booked "The Wicked Darling," make up your mind to get all of the capital possible out of the vogue the star has established for herself in her past few pictures. According to the reports that have been received from many sections, Priscilla Dean is enjoying unusual popularity because of the success that she scored in "Kiss or Kill" and "The Wildcat of Paris." If such is the case in your locality you do not want to let the people forget that when you come along with this one.

Here you have a crook play, but one that is different, and you find yourself forgetting the criminal element because of the strong heart interest that is brought in almost at the start of the picture. We would advise you to tell the public just enough about the plot of "The Wicked Darling" to indicate what it is about, without giving away the unexpected turnings of the story. *Heart interest is the strong point to play; most everyone loves romance along with virile action, and we would suggest building the exploitation along these lines.*

The title will attract attention, but we would be careful to make it plain that this is not a sex story, because some people will get that impression. Your exploitation should be clean all the way through.

Let's look at the story: Mary Stevens, known as "The Gutter Rose," is the ward of Fadem, proprietor of a crooked pawnshop and owner of an underworld cafe. The girl, whose real name is Mary Stevens, is a pickpocket and the companion of Stoop Connors, a thief. But aside from her thefts the girl's character is clean, and that is made clear at the very start of the picture.

The scenes change and we are taken to the home of Adele Hoyt, and we see her learning that Kent Mortimer, her supposed millionaire fiance, is ruined. She gives him back his ring, but does not return the valuable pearl necklace which he has given her. But that evening on her way home from a reception they come unfastened and fall to the street. Mary and Stoop are on the scene looking for their pickings, and Mary is quick to seize the pearls and dash away. With a crowd in pursuit she takes refuge in the home of Mortimer, and through the loss of one of her French heels he discovers her hiding behind a sofa. He believes her a thief, but there is some cleverly arranged stagecraft that changes this opinion and he allows her to go. But in the meantime she has seen the solitaire, and as she leaves she fixed the lock of the front door so that she may re-enter. In the mean-



FOLKS! Here's a real photoplay treat!
A perfectly wonderful love story told in a way that will make you grip your seat and hold your breath—played so you'll never, never forget it by—

PRISCILLA DEAN

The Adorable the latest and greatest star to flash on the Photoplay Horizon

in "THE WICKED DARLING" is the most delightful young imp who ever picked a pocket or stole a heart. Be sure to see this dazzling new star in a play that will thrill you from head to foot.

YOUR THEATRE NAME HERE

One of the ready prepared two-column newspaper displays

time Mortimer has told the girl his story, of his ruin and the broken engagement. Mary does not return to the house, but a new feeling has come over her, and the only thing that she steals is the framed picture of his former sweetheart.

BUT the trust that Mortimer has placed in her has changed the girl's view of life, and, determining to live straight, she leaves her crooked guardian and finds employment in a small restaurant, and there Mortimer again comes across her life. They find they are living just around the corner from one another, and each evening Mortimer takes her home. Finally Stoop discovers the girl leaving the restaurant one evening and attacks her, but just at that moment Mortimer arrives and gives the crook a beating. In return Stoop shoots him in the arm and the girl carries her sweetheart to his room, hiding from the police that she knows his assailant.

At his boarding house Mary learns from from the landlady that Mortimer is out of funds and deeply in debt to his landlady, and so the girl resolves to come to his aid. In the meantime she had hidden the string of pearls in a flower pot in her room, and she takes two of them to Fadem to get some money, which goes to Mortimer's landlady under pledge of secrecy.

But the two pearls have but excited the desire for the remainder, and so he tells

the story to Stoop, and another member of the gang shadows Mary, and while she is away from her room Stoop goes there after the pearls. But, though he wrecks the room and actually cracks the flower pot that holds them, he does not find them.

AND so Stoop jumps to the conclusion that Mary has given the necklace to Mortimer, and so he goes to the injured man's rooms. He has just had time to give away the fact that Mary stole the necklace and to accuse Mortimer of having stolen "his gal" when Mary comes. Stoop hides on the fire escape with the couple covered with his gun, but after Mortimer has accused the girl and she offers him the pearls he re-enters the room and a terrific fight follows, which results in Stoop getting the pearls. And his story has ended Mary's romance, for, since the first night they met Mortimer has constantly told her how he loathes a thief. And she has learned to whom the necklace belonged and that Mortimer had given them to Miss Hoyt.

With her sweetheart lost and her dreams of happiness fading away Mary goes back to her room at Fadem's. But then we have a clever scene in the parlor of the cafe, where Fadem steals the necklace from Stoop and Mary steals it in turn. But this time she takes the pearls to Miss Hoyt. It is only when the latter in turn returns them to Mortimer that he realizes fully the sacrifice that the girl has made for him and that she has been living a straight life because of her love. So he goes to the little restaurant to seek her, and there he is informed that he has sent her back to the gutters by his treatment. But he does learn where she is living.

IN the meantime the two crooks have decided that Mary has the pearls again and Stoop is choking her to make her tell where they are when Mortimer arrives on the scene. Then another terrific fight ensues, with Mortimer facing Stoop, Fadem and another member of the gang. It is when Mortimer is almost unconscious that Mary is able to slip from the room and summon the bartender in the cafe below, a hulking brute who worships Mary, and he arrives on the scene just in time to prevent the murder.

And then, of course, love has its way. The final scenes show them in the country together on the farm they have purchased with the proceeds of the sale of the necklace. The big bartender, who has a small but most striking role, is used to bring in a little comedy element here, for he has been regenerated, too, and we see him in the role of a "milk-maid" and at the very end drinking a glass of milk.



At left, scene after Mortimer is shot, and at the right one of the lighter scenes in the restaurant where Mary has gone to work

Star and Human Appeal Are Points to Feature

WE have commented in these Special Service Sections several times that one of the results of the great war has been to instill in the average heart the desire for action, and for humanness to accompany it. And when you are able to tell your patrons that you are offering them alternate laughs and thrills, you are getting well nigh a hundred per cent appeal over.

These selling talks are not prepared for the purpose of selling the picture to the exhibitor, but to give the exhibitor some suggestions on how to exploit the picture to the public. The greater portion of the exhibitors are unable to see the average picture for themselves before they show them; and it is just as true that they cannot properly exploit them unless they know what the picture is about and the possibilities that it offers.

Now it is possible that the story of "The Wicked Darling" might happen in some other countries, it belongs in America and every type that is portrayed will be recognized as belonging right here, whether your patrons live in New York or Oshkosh. So let's start the exploitation on the idea that you don't have to explain any of the events, but that they would be accepted by any patron anywhere. Keep away from making a problem out of this one.

WE would not advise an ordinary sort of teaser campaign. While the title is attractive, there is not any use of trying to make it a mystery or to bring it home as a personal proposition to any of your folk. In advance we would rather start in by using a few lines at the bottom of the regular current display for a couple of days with merely the words, "The Wicked Darling." Then for a couple of days following we would enlarge the sentence into "Priscilla Dean is the 'Wicked Darling.'"

After that we would break into the straight advertising campaign.

FOR YOUR HELP Various Sorts of Exploitation Aids Are Available

ELSEWHERE we have featured some advertising suggestions, largely for those who wish to prepare their own advertising and to make their own distinctive appeal. To aid along these lines there are a full line of accessories ready prepared for you.

Posters include a striking 24-sheet, a 6-sheet, two 3-sheets and two one-sheets.

There are two one-column, a 2-column and a 3-column ready made advertisements which are so arranged that they may be sawed apart and other interesting matter that you want to use inserted.

Ready made illustrative matter includes a one column stock star cut and two and three column scene cuts.

There are sets of 8 by 10 and 11 by 14 stills and also a special picture of Priscilla Dean.

Slides are also available. There is a music cue and in addition we have printed here the one used at the Broadway theatre.

Now if Miss Dean has attracted a lot of attention in your community, we would advise a letter to your patrons. The exhibitor should bear in mind that no matter whether he is content with playing the stars who have long been established, the public likes to have new stars—and above everything else each individual likes to think that he or she had a part in their discovery. So to those exhibitors who have played previous pictures with Miss Dean we would recommend this letter. It may be classed as a fake, but it is of the harmless sort:

"After we had heard the remarks that you and scores of other residents of Sweet-

water had made about the work of Priscilla Dean in (here mention the names of the last pictures of hers that you have shown), we decided to 'take our pen in hand.' And so we sat down and wrote the producers that we wanted more of her pictures, with lots of action, but with the love element dominant.

"Now the producers have written us that they have placed Miss Dean in a picture that every American will like. She is a little girl of the gutters, but her heart is of gold, and even though she steals a necklace at the start of the picture, and even though you hate a thief, we know that you will sympathize with her to the very end of the film—when she finds such happiness that she doesn't need sympathy.

"Won't you come to the Empire during the week starting Feb. 24 and see whether you and the other people of Sweetwater have been right in pushing a new star to the very front?"

IF you have been playing these Priscilla Dean pictures and they have been giving your patrons pleasure, you should start in right now not only to take the profit from that fact but to build up business for the future with her. Figure out whether you are making money and attracting attention with her pictures and then start on a campaign that will be an insurance for your business.

Some time ago we advised that exhibitors would acquire a big asset by saving the stills on the various productions of each star and using these in connection with later lobby displays. Now if you have saved these pictures from "The Brazen Woman," "Kiss or Kill," "The Wildcat of Paris" and the other successes in which she has appeared, you are well fixed. If you have not done this, start in with this resolve for the future.

You could make a striking advance display for your lobby by using cut-outs in your lobby from the different scenes. At the tops there should be the name of the star in large letters and then under this:

"In 'Kiss or Kill' she was the friend-



At left, Mary and "Stoop," the pickpocket; at the right, a laugh with the appearance of the hulky bartender, and in the center the happy ending

less little girl who put her trust in a man she thought a burglar. She faced the problem of a kiss or a killing, and you remember how delightful she was to kiss." And then follow this with the cut-outs.

And after that.

"When you saw Priscilla Dean in 'The Wildcat of Paris' you thought her a wicked queen of the Apaches at first, but you came to love with her and to fight with her and with the spirit that caused her to inspire the robber band to save Paris."

Then, after you have used the cut-outs from that picture: And now they call her 'wicked,' but they have to admit that she is a 'darling.' You'll agree with the title and you'll be as pleased with her happiness as if it were your own."

We know that this space in reference to this suggestion is wasted so far as its employment by most exhibitors is concerned. *But don't let it happen again. If you are going to continue to show Priscilla Dean pictures, KEEP these stills for similar use with the next one.*

SO when you come down to your newspaper exploitation, feature the picture of Miss Dean to the limit. We really believe that in case of a star like that it is worth taking more space than you usually employ merely to get the illustrative punch over. There is nothing that attracts so much attention as the picture of a pretty woman—when there is ability behind the picture.

We believe that here is a case where you can afford to go to the expense of having special cuts made for your use, at least in your Sunday display. There were two attractive ones, one a bust and the other a full-length picture published in the issue of the News for November 23, and if you have no more at hand you can dig these up and use them. Both the one and three sheets also provide you attractive pictures of the star.

Make the cut dominate the advertising above everything else and then play the

NIGHT SCENES

Here's a Chance for an Unusual Newspaper Story

MOST newspapers are willing to print special stories for you so long as you really have something to say. In this one you have a chance to plant a story that we have never known to have been used.

Every scene in "The Wicked Darling" is a night scene. This applies to both interiors and exteriors and there are some wonderful effects secured. They are so varied that they never become tiresome. Build a story around this angle and have it used in advance or invite the newspaper men to see the picture and themselves write a story along these lines.

There is also a story that will appeal to the sporting pages. The part of the powerful bartender is taken by a former wrestler who was constantly in the public print years ago as "Kalla Pascha, the Terrible Turk." He has a very small part, but it is one of the bits of the picture that will stand out. There's a good story about him that ought to be readily used.

But don't fail to keep Miss Dean featured strong in all that you do.

name of the player and the title of the picture for all you are worth. You will note that in the advertising that is already prepared for you the figure of Miss Dean is kept the dominant one.

When you have done this you have the attention of your patrons. You have the eye of the public on your newspaper space and you do not need the large type to put over the selling argument. But if you have played her other pictures, especially the last two, we would be sure to refer to that fact immediately under Miss Dean's name.

There is a mighty good line used in con-

nection with the star in the ready-made advertising and we urge its adoption by you—"Priscilla Dean, the Adorable."

Another sentence that tends to increase interest in this comparatively new favorite is embodied in: "The latest and greatest star to flash on the photoplay horizon," but instead of this; and if you have played her other pictures, we believe that this could be made much stronger by localizing the same idea. Say this one:

"Sweetwater saw Priscilla Dean months ago and called her 'the adorable.' They picked her as the newest great star of the screen. And Sweetwater was right. After you have seen this one you will see what good pickers you and your fellow townsmen are."

THIS could be boxed in a light rule or Ben Day border right under her name, but there should be sufficient white space left at either side so that it will not conflict with the main border. And if you use this box, use no others in the display. Set your selling argument as large as you wish, though the size of the type has little to do with it in this case, then indent it liberally on both sides so as to give plenty of white, have the printer use leads liberally and go ahead:

"She was schooled in theft, and her heart untaught. And so when she saw the string of pearls dropped to the sidewalk she grabbed them up and ran—straight into the arms of love. And when the man said, 'I hate a thief,' she resolved to be one no longer. And she wasn't—until she thought that she had lost his love. Yes, and still she fought for him and right, and then he came to know—and the little rose of the gutter blossomed in the sort of love that delights us all."

You will note that in these lines and in other ones we have not tried to tell the story of the picture. You will kill the interest if you undertake this. But we do



At left a one-sheet, in center the six-sheet and at right one of the three-sheet

believe that after you have indicated to the public the interest the story holds that you should let them know that this is a happy picture. That's the sort they are looking for these days.

There is one thing that we would avoid, and that is referring to the "regeneration" of the girl crook. That word "regeneration" has scared more people away from a motion picture theatre than any we know of. Let the idea go in my implication and not by direct statement.

HERE are a few other selling suggestions:

"If the gutter Rose hadn't stolen the necklace she would never have seen The Man. But when she did see him her first impulse was to rob him

of a diamond. But she remembered what he had said to her, and the only thing she did steal was a picture of the girl who had discarded him because he had lost his money. Then the Gutter Rose saved the necklace from her former pals, turned to the right and devoted everything to The Man. When he found she was a thief he spurned her, but he came to know that even thieves can be redeemed by a great and pure love. You don't like thieves, but you'll fight her battles with her, you'll have many laughs with her, and you'll thrill again and again—if you are a real American."

"Little Mary Stevens lived down

in the slums. Her guardian made a thief of her, and the only friend that she had was the strong-as-an-ox bartender—and what a good friend he did come to be. He protected her when she was sought to flee the life and to become worthy of the great love that she had learned. And when she was stamped a thief in her sweetheart's eye again the big, husky bartender came and saved the life of the man she loved. And so, in the end, when we see little Mary happy with her husband, is it any wonder that the giant bartender is with them—now turned to a milkmaid, but happy he helped to bring her happiness."

Music Cue Sheet on "The Wicked Darling" :: By James C. Bradford

This embraces the selections as played at the Broadway theatre, of which Mr. Bradford is the musical director.

No.	Min.	(T)	Title or (D) Description.	Tempo.	Description.
1	1 1/4		At Screening	4-4 Allegro	Rustle of Spring—Indeng
2	1 1/4	T.	Its Petals Were Soiled.....	2-4 Moderato	*Night, My Love and I—Krauss (Theme)
3	2 1/2	T.	While the Gutter Rose.....	3-4 Tempo di Valse	Valse Idylle—Schmid
4	1 1/2	T.	I Haven't My Car.....	2-4 Allegro	Up in Mabel's Room—Silver (One-Step)
5	1 1/2	D.	Girl Drops Pearls.....	2-4 Allegro Vivace	*Fanitil Dance—Olson
6	1 1/2	D.	Kent Takes Letter from Desk.....	4-4 Andante	Dear Old Pal of Mine—Rice
7	2	D.	Kent Moves Couch.....	2-4 Moderato	*Night, My Love and I (Chorus)
8	1 1/4	D.	Fiance on Telephone.....	2-4 Allegro Vivace	*Fanitil Dance—Olson
9	2	T.	Uncle Fadum	2-4 Allegretto Capriccio	A Curious Story—Frommel
10	1 1/2	D.	Saloon	2-4 One-Step	Rahjama—Onivas
11	1 1/2	D.	Flash Back Fadum.....	4-4 Tempo di Marcia	A Frivolous Patrol—Goublier
12	1 1/2	T.	Kent Mortimer	3-4 Tempo di Valse	Glorianna Waltz—Friml
13	1 1/2	D.	Dark Scene	4-4 Tempo di Marcia	March Burlesque—Gillet
14	1 3/4	T.	The Chivalry of a Man.....	3-4 Valse Lente	*Life and Love—Herbert
15	2	D.	Connors and Girl C. U.....	4-4 Molto Moderato	Dramatic Andante No. 32—Berg
16	1 1/2	T.	I'm Straight with You.....	2-4 Allegro	Hurry No. 330—Minot
17	4	T.	The Next Time.....	2-4 Moderato	*Night, My Love and I—Berg
18	3 1/2	T.	Night After Night.....	4-4 Moderato	In the Silence of Night—Rachmaninoff
19	1 1/2	T.	He Ain't Paid His Rent.....	2-4 Allegro	Intermezzo—Arensky
20	2 1/2	T.	Kent Needed Help.....	3-4 Adagio Sostenuto	Elegie—Barmontine
21	1 1/2	T.	Tidings of Mary.....	4-4 Moderato	Chianti—Friml (Fox-Trot)
22	1 1/2	T.	There After	2-4 Allegretto	Prelude—Jarnfield
23	5	D.	Mary Opens Door.....	3-4 Adagio	Legend—Melartini
24	1 1/2	T.	And I Said You Were Wonderful.....	3-4 Tempo Valse Lente	*Life and Love—Herbert
25	1 1/2	D.	Connors Attacks	4-4 Moderato	Andante Appassionata No. 57—Castillo
26	1 1/4	T.	I'm Sorry Mary.....	3-4 Valse Lente	*Life and Love—Berg
27	1 3/4	T.	Its Petals Were Soiled.....	2-4 Allegro	Oh Helen—Morgan (One-Step)
28	3	T.	And Then	2-4 Moderato	*Night, My Love and I
29	1 1/2	D.	Joint Again	2-4 Allegro	Have a Smile—Rule (One-Step)
30	D.	D.	Connors Joins Mary on Dock.....	3-4 Valse Lente	The Waltz We Love—Vecsey
31	2 1/2	D.	Mary Captured By Old Man.....	4-4 Andante con moto	Dramatic Tension No. 64—Borch
32	2	D.	Figures Struggling at Door.....	4-4 Allegro Agitato	Dramatic Agitato No. 43—Borch
33	1 1/2	T.	Mary You Are Wonderful.....	2-4 Moderato	*Night, My Love and I—Berg

* Repeated selections.



Striking 24-sheet which will be useful for cutouts for the lobby

Music and the Settings Deserve Attention Here

ONE of the surest ways in which to guarantee big business for the future on special attractions is to give especial attention to the presentation of your current special. We believe that nine-tenths of the exhibitors have realized now that they are not running their houses merely for the day's receipts or really the receipts of a run of any one picture. They are insuring the future.

For that reason we would strongly recommend that you give this picture a special presentation and see the effect that it will have on your theatre. We would stay away from anything of the freak and would see that all of the details are worked out smoothly. You can create plenty of atmosphere, but that does not mean that you have to hang a lot of junk around your lobby or resort to trick methods.

There are a number of laughs in "The Wicked Darling," but at the same time it is essentially a gripping, thrilling picture, and for that reason we would suggest that you use a large amount of comedy on the bill or the higher class of scenics of the peaceful order.

MUSIC is one of the big things with all productions, and you have a good chance here. There is a cue sheet supplied by the producers, but we have reproduced on these pages the one that is being used at the Broadway theatre this week, it being the work of J. C. Bradford, the musical director. Here the theme used is "Night, My Love and I," while in the other score "For You a Rose" is employed.

At the start of the picture we have "Rustles of Spring" used up to the title, "Its petals were soiled," and then we get the theme for the first time, and it is brought back again when Mortimer discovers the girl hiding under the couch in his apartments. "Life and Love," by Herbert, is another selection that is used to

good advantage. This is brought in first with the title, "The chivalry of a man," and then comes again with another title, "And I said that you were wonderful," and then is repeated where Mortimer says, "I'm so sorry, Mary."

Mr. Bradford is perfectly right in keeping the love music at the strongest through this offering. You have to use action music as suggested by the music cue at certain times, but the smoother you keep this music the better the audience is going to enjoy it.

THERE are a few suggestions that we ourselves would offer. You can bring back an old-time strain and get a lot of the elders at least interested by using "Sally in Our Alley," when the man and the girl find that they live just around the corner from each other.

There are several scenes in the cafe where the piano player is "pounding the ivories," and here the piano alone should be used largely with the burlesque effect. There is another scene where Stoop runs the scale with his fingers, and here the orchestra or organ should remain tacit. Of course, this may be called "old stuff," but it will help you get the atmosphere.

For a prelude we would strongly recommend that you have a male voice sing "Mary's a Grand Old Name." This was one of the song hits in "Forty-five Minutes from Broadway" some twelve years ago, and it may be hard for you to locate the music, but we would start on this advance. There is unusual emphasis placed on the name of the girl in the titles, and the song will get your patrons right into the spirit of the picture with the first time that "Mary" is flashed on the screen.

For the overture we would suggest either lively action stuff like the toreador song from "Carmen" or some of the better known love music.

ON another page we are reproducing the lobby display that is used at the Broadway this week. We would strongly advise confining the greater part of this display to pictures of the star and the name of the picture. *Don't let anything of the gruesome get in or you are likely to keep some of the people away, when that sort of a display is not justified by the picture.*

Remember that crime is not the theme of this picture. It is merely the background. Love is the big theme and the settings are put against the career of the girl merely to show the wonderful power of love.

You can take the twenty-four sheet and get from this a splendid cut-out of the head and shoulders of Miss Dean, and under this you need simply to use the words, "The Wicked Darling." Star lithographs should be used liberally. *We would make this display a strictly Priscilla Dean one, especially if the star is well known with you.* We believe that this will bring you more business than anything else that you can do.

Another thing to be remembered in all of your exploitation is the strength of the supporting cast. In Lon Chaney, who has the most important of the crook roles, you have one of the best known actors on the screen and Spottiswoode Aitken, who plays "Fadem," ranks at the very top of character actors. Wellington Plater has the hero's role, while Gertrude Astor is seen in an engaging little bit.

Keep away from adjectives, for you do not need them. But in everything that you do don't fail to tell your public:

"This is a real American picture."

Some people might get the idea from the title that it is a foreign one, very likely with the scenes in Paris, and we would make this point clear.

The Independent Field

Strauss Series from Educational

Noted Artist and Illustrator Arranges with E. W. Hammons to Release His Series of Plays

EDUCATIONAL FILMS CORPORATION, through its vice-president and general manager, E. W. Hammons, announces that it will release the series of screen plays which Malcolm Strauss, one of New York's most famous artists and illustrators, will produce, the first of the series to feature Lelia Hope pronounced by some of the leading artists of the country as "the most beautiful woman in America." The watchword of Mr. Strauss in the production of this series will be originality and new and distinct ideas in photography. Production on the first subject of the series will commence immediately.

Mr. Strauss will be remembered as the first American artist to appreciate the possibilities in illustrating the covers of magazines with pretty girls. He next took up portraiture work and his fame in this line spread abroad. For a year or more Mr. Strauss has been working on new and original work in photography as adaptable to the screen. With these plans perfected, he has launched forth in the producing line and through Educational Films, he will give to the public the benefits of his work.

As the star for his first series of screen plays, he has selected Miss Hope, primarily for her beauty and type. Miss Hope has never had experience either on the stage or before the camera, but she has rare beauty, personality, and her natural grace in adapting herself to work before the camera, has, in the opinion of those who have seen the first of the finished series, justified the confidence placed in her by Mr. Strauss.

Neither Mr. Hammons or Mr. Strauss would discuss the novelty of the new series, but both say that the Lelia Hope series of Strauss productions, will present something distinctly novel and idealistic. Mr. Strauss has laid particular stress on the photographic phase of his productions for the screen, and it is in this branch that the public is promised the most decided originality.

Through the Malcolm Strauss News and feature service, this series of photoplays will run in story form, with illustrations by Mr. Strauss. The stories and illustrations will be syndicated through more than seventy-five newspapers of the country, and the widest and most thorough publicity will be given his subjects. Alfred Cheney Johnston, whose fame as an artistic photographer is known throughout the country, has been engaged by Mr. Strauss to supervise the photographic department of the new company. In addition to the series referred to, starring Miss Hope, Mr. Strauss has planned for a number of other series to follow in production the Hope series.

Mr. Hammons in speaking of the arrangements made with Mr. Strauss for the Educational to release all Strauss productions, said: "I have every confidence in Mr. Strauss to furnish the Educational program with subjects that will reflect credit on our releasing organization. The idea which Mr. Strauss will incorporate in his series are highly original and in the opinion of the few who have seen the samples of his work the subjects to be released will receive immediate favor from the public. Educational is fortunate in having a product such as Mr. Strauss is furnishing the picture-going public through the medium of the Educational Films Corporation."

Foreign Rights to Dalton Picture Sold

APOLLO TRADING COMPANY, represented by Bobby North and L. Lawrence Weber, this week purchased the foreign rights to Southern Feature Film Company's production of "Beyond The Law," written by and featuring Emmett Dalton. Mr. Dalton is also general manager of the Southern Feature Film Company and acted for that company in closing the deal. Theodore Marston directed and Harris Gordon, Virginia Lee, William Dunn, Mabel Bordine, Jack O'Laughlin and Dick Clark.

Mr. North in commenting on the purchase said: "The reason that we made the purchase of foreign rights so quickly, and did not wait for the domestic rights to be placed, was that we knew the foreign market lacked a subject of this kind at this particular moment. We had been asked for this kind of subject by buyer after buyer from the foreign field, and we expect to make shipment of prints almost immediately.

"The story from which the picture is made had wide international publicity, and this was also a factor in determining us to close for these rights. The story ran serially in the Wide World Magazine, and circulates through every English-speaking country. And in countries not English-speaking we found that the adventures of Mr. Dalton had received unusual notice."

The story opens with the appointment to the office of United States deputy marshal of Frank Dalton, who later loses his life in the rounding up of lawbreakers.

Rapf Sells Territory

Joseph Goodstein, independent buyer of Denver, has purchased the Colorado, Wyoming and Utah rights to Harry Rapf's productions, "The Accidental Honey-moon" and "The Struggle Everlasting."



Louis Brock, to Tour the West Indies for Inter-Ocean

Brock Tours West Indies for Inter-Ocean

President Cromelin of Inter-Ocean Film Corporation said at a banquet last year that with the first sign of peace Inter-Ocean representatives would leave to meet exhibitors face-to-face. The first man to leave Inter-Ocean Building under this plan was H. G. Harper for his 40,000-mile tour of the far East, and today comes announcement from Inter-Ocean Film that Louis Brock took boat Wednesday for a tour of the West Indies.

Representative Brock will first stop at Havana, Cuba, where he will close contracts now pending for program releases in that territory.

Despite the proximity of Cuba to the United States it is very seldom that home office representatives of important pictures and exporting firms visit that territory, and perhaps this is the reason that American films invaded the country much more slowly than they did in lands further removed. Before leaving on Wednesday Mr. Brock closed contracts taking in Spain and Portugal for the World Films, Plaza Pictures, "The Victim" and Inter-Ocean specials.

He has been with the firm since 1916 and is the nephew of the late Henry J. Brock, who was one of the first American film men to recognize the possibilities of American pictures in foreign fields. Prior to associating with Inter-Ocean where young Brock has specialized in Central and South American business, he managed theatres in New York State and Canada for his uncle.

Ford's Serial Proving a Big Winner

Francis Ford reports from the Coast that his latest serial, "The Silent Mystery," is proving a box-office winner for the exhibitor. Mr. Ford's next serial will be produced in the Orient. He and his company will leave next month for Honolulu, Japan and China.

Frohman to Produce in San Antonio

It was announced in New York this week that active preparations are now under way by the Frohman Amusement Corporation for the production of the twenty-six two reel western dramas, starring "Texas Guinan."

The first five stories have been purchased and are now being transferred to scenario or continuity form and all other plans are completed with the single exception of choosing the place of production. It was originally determined to engage a studio in Southern California, but since the publication of the fact that the Frohman Amusement Corporation plan making these two reel western dramas, the Chamber of Commerce of various cities, in Colorado, Texas and Florida have been urging that the Frohman Amusement Corporation establish their studio in the locality urged by these business organizations, and in some instances, flattering inducements were presented. The merits of these other cities are being carefully investigated, particularly as to climatic conditions, variety of scenery, accessibility, and ability to furnish local talent. San Antonio may be decided upon.

Capital Enters Third Releasing Week

Entering upon its third week of releases the Capital Film Company reports the demand for two reel features and single reel comedies far beyond all expectations.

Returns from all our branch offices, says an official of the Capital Company are very satisfactory indeed we have had demonstrated by the policy of adhering to one and two reels that it has been a long felt want by the exhibitor.



"Marriage for Convenience" Is the Name of the Frank A. Keeney New Release in Which Catherine Calvert is the Star

"Snappy Stories" to Be Filmed

UNDER a contract entered into by A. E. Siegel and the Snappy Stories Publishing company, Mr. Siegel secures the exclusive motion picture rights to all stories published in the *Snappy Stories Magazine*, a publication issued twice a month and with a circulation that is said to exceed one million copies per issue.

According to a statement issued by Mr. Siegel his company is not required to produce every story published, but has the exclusive rights to such material as in the opinion of the producers is suited to their needs, with the guarantee, however, on the part of the magazine to furnish at least twenty-five worth while stories during the year.

The productions will be released in two-reel subjects twice a month concurrently with the publication of the story in the magazine. In other words, when the story is released for the screen it will appear in the issue of *Snappy Stories* coming out the same week.

A. E. Siegel, in co-operation with the *Literary Digest*, is also transferring to the screen under the title of "Topics of the Day," the pithy paragraphs from the *Literary Digest Magazine*.

To further the campaign of publicity, *Snappy Stories* will insert a full-page advertisement of each release in the current number of the magazine; devoting space that if it were contracted for at the usual advertising rates would total a sum at the end of any twelve months in excess of \$15,000.

Production work will commence within a fortnight, the directorial and studio staff having already been chosen, but the producers are as yet undetermined whether to contract for a star to appear in the entire series of those to be released the first six months, or to cast each production separately, the latter idea prevailing in order to permit of the casting of each production according to the characters to be portrayed.

The manner of release is altogether an open question. Whether the negative rights are to be disposed of to a program concern has not been finally determined, although that does seem to be the preferable form of release, in view of the active negotiations that are now pending between Mr. Siegel and the representative of one of the more prominent releasing corporations in New York.

Sherry's Fourth Keeney Picture This Week

WILLIAM L. SHERRY SERVICE offers for its fourth Frank A. Keeney release "Marriage for Convenience," starring Catherine Calvert. E. Lloyd Sheldon, author and playwright, wrote "Marriage for Convenience" especially for Miss Calvert. Mr. Sheldon is also the author of Miss Calvert's Keeney release, "Marriage." Sidney Olcott directed "Marriage for Convenience."

The story has been scenarioized in melodramatic fashion, involving incidents in the whirl of upper society. The inner workings of modern society and its immorality beneath the coat of respectability is revealed in dramatic episodes of Miss Calvert's latest picture.

Miss Calvert has the role of Natalie Rand, a society girl of the Southland. It

is said that the star wears fifteen of the most fashionable gowns. In the supporting cast with Miss Calvert are seen Edward Burns, Anna May, George Majeroni, Blanche Davenport, Henry Sedley, Sadie Leonard and George Pauncefort.

Alpha Gives Trade Show

Bernard H. Mills, manager of Alpha Pictures, Inc., announces that his company's first independent release, Harry McRae Webster's "Reclaimed," starring Niles Welch and Mabel Julienne Scott, has brought requests from all sections of the country for particulars on bookings and distribution. Mr. Mills is arranging for a trade showing in the near future.



Photographic Reproduction of Cut-Out for Octagon As Advertising Aid on "The Master Mystery," Rolfe-Houdini Serial



A Yarn-Fest Aboard Ship in "Ship Ahoy," Second Billy West Comedy Released by Bull's Eye Film Corporation

Raver's Four-Star Combination

Raver, Producer; Thomas, Author; Baird, Star, and Irving, Director, of New Producing Organization

THE four-star combination in pictures, planned by Harry Raver two years ago, has become a reality, according to Mr. Raver's announcement this week that he has formed a four-star producing organization and will commence work immediately on the first special feature. The four-star combination includes Augustus Thomas, playwright, as author; Leah Baird as the featured player of all four-star productions; George Irving as director, and Mr. Raver as producer.

Mr. Raver is one of the pioneer producers of star dominated pictures, but has always aimed for an even balance in determining selling and entertainment value. He championed the story as being entitled to first consideration and, for that reason, his arrangement with Augustus Thomas was made before either a director or star was considered. Mr. Raver's faith in the Thomas style of play is based upon the long string of successes with which he is credited. Mr. Thomas' war activities, however, held up the completion of Mr. Raver's organization until several months ago, when the project was again taken up and negotiations were opened with the one director whom both Messrs' Thomas and Raver believed fitted to take charge of productions, George Irving.

Mr. Irving made his debut in pictures, as an actor, when the Thomas-Raver production of "Paid in Full" was shown, about five years ago. Six weeks later he completed "The Jungle," after another director had resigned in the midst of production. He later directed Ethel Barrymore's first picture, "The Nightingale," which Mr. Thomas wrote specially for her. His "Witching Hour," by Mr. Thomas; "Raffles," with John Barrymore, and his last Artcraft production of "The Silver King," with William Faversham, are among the list of notable successes.

Leah Baird was selected from the list of available leading women as being most suitable for this production.

Arthur Beck, the business executive of the new organization, has had many years' experience as a distributor and manager of exchanges. He will supervise the distribution and exploitation of the new product.

Mr. Raver contemplates six releases a year—one every two months. The first production will be a screen version of Mr. Thomas' "As a Man Thinks." He stated that the first year's output had been sold, both foreign and domestic rights.

Small Town See "Wanted for Murder" Two Days

That the small-town exhibitor sees the advantage of longer runs on special attractions, is indicated in a telegram received by the Minneapolis branch of the Independent Sales Corporation, which company is booking Harry Rapf's "Wanted for Murder," from Lein and Coats, owners of the Strand in Grafton, N. D. The telegram read:

"Wanted for Murder" went over big—played a big house the first night, and the second we had to turn people away, so you can sure boost this production—everybody went away satisfied.

(Signed) LEIN & COATS."



Sylvia Bremer, Star of J. Stuart Blackton's "A House Divided"

Demand for Nazimova Product Grows

The demand of exhibitors directing special run theatres throughout the country for Nazimova's newest super-feature, "Out of the Fog," based on H. Austin Adams' stage play, "Ception Shoals," which Nazimova achieved such great heights in when produced at the Maxine Elliott theatre in New York, exceeds the most optimistic expectations of Richard A. Rowland and Maxwell Karger, who present the Nazimova Productions.

Already every theatre devoted exclusively to weekly runs in the United States has booked the picture, though the majority of the owners have not yet seen the production. This is unprecedented in the history of the industry and is due, Mr. Rowland says, to the previous high quality and superior artistic and box-office value of Nazimova's other pictures, "Revelation," "Toys of Fate" and "Eye for Eye."



Lillian Hall, Leading Woman for Taylor Holmes in the Screen Version of "Taxi"

Kenneth Webb Directs Brady for Select

Select Pictures Corporation announces that Kenneth B. Webb has been engaged to direct Alice Brady in a forthcoming Select Picture, the one which will follow her latest attraction, "The World to Live In," which is being distributed this month as a February production. The title of the picture on which Miss Brady and Mr. Webb are now working has not yet been announced, but the production itself will have a certain amount of smart atmosphere.

Miss Brady's new director is the author and stage director of several very well known Columbia University comic operas, including "The Dream Girl," "The Forbidden City," "Leap Year Land,"

Many Bookings Reported on "Common Clay"

The bookings of "Common Clay" in first-run houses bid fair to excel the unusual record of "Infatuation," according to Pathe.

Following the scheduling at the Rialto, New York, of the screen version of the Harvard Prize Play by Cleves Kinhead, the bookings in the New York district have passed the previous big feature record.

The reports from the West show that the prominent exhibitors have had only to see it and then sign for it. Miss Ward's popularity is also said to have been the strong element in determining the sales.

Given a star of established popularity—and who is especially so with the women—and a strong, modern human play such as A. H. Woods' production has proved on the stage for more than three years, and Pathe considers the combination is ideal in its amusement and selling value.



Houdini, the Handcuff King, in a Moment from "The Master Mystery," Serial Produced by B. A. Rolfe and Distributed by Octagon Films, Inc.



"The Turn in the Road," Brentwood film, turned them away at Quinn's Rialto in Los Angeles

Vitagraph Sees Record in Serial

Compilations made at the home offices of Vitagraph of the advance bookings to date on file at its various branch offices for the new serial, "The Man of Might," featuring William Duncan, supported by an all-star cast, including Edith Johnson and Joe Ryan, already make it apparent that this newest of Vitagraph's famous chapter plays will prove by far its greatest serial hit.

Ever since its pioneer product in this line, "The Fighting Trail" was presented by Vitagraph, its serial business has grown by leaps and bounds with every succeeding offerings in that form. These justified the expectation of a marked increase in the immediate predecessor, but no such early and sizeable crop of bookings.

Educational Films Gets Hearst Cartoons

AN important announcement to the motion picture industry in general, and to the exhibitor in particular, is made in a bulletin issued by W. E. Hammons, president of the Educational Films Corporation, wherein he states that all of the Hearst cartoons will henceforth be distributed by the organization of which he is president. This important business transaction, which is the culmination of an extensive investigation of the distributing branch of the film business, was finally consummated the early part of last week. The deal involves the distribution of "The Shenanigan Kids," "Judge Rumhauser," and the "Happy Hooligan" cartoons, together with a three hundred foot novelty film, the titles of which will be written by one of America's foremost writers of humor.

Mr. Hammon's statement in part is as follows:

"The Educational Films Corporation announces that it has taken over for worldwide distribution the animated cartoons produced by the International Film Service, Inc. The Educational Films Corporation had, up to the time of the outbreak of Spanish influenza, been distributing the International's animated cartoons with

great success. But when the situation reached a critical stage, the Educational ceased releasing these cartoons, and subsequently the International Film Service, Inc., stopped making them.

"However, when the danger period had passed, the International forces renewed making these cartoons, and naturally they set about looking for the best medium for the distribution of their product. Mr. Zittel, General Manager of the International Film Service, Inc., confided to me that for a long time he investigated the distributing end of the business in an effort to find the best distributing facilities, and when he finally decided to let the Educational Films Corporation handle the cartoons he did so saying it was the best medium for his product."

Wholesome Film Opens New York Office

Harry E. Felstein has been placed in charge of the newly opened New York branch of the Wholesome Film Company with main offices in Chicago. The New York office is located at 729 Seventh avenue. The Wholesome Film Company specializes in the production of juvenile features. Its pictures now booking include "Little Red Riding Hood," "Cinderella and the Magic Slipper" and "Twinkle, Twinkle, Little Star," featuring the child actress, Zoe Rae.

Rests, Then at Work Again

Constance Talmadge started last week on another picture for Select. When she finished "Romance and Arabella," in which she is presented by Lewis J. Selznick, she announced that she would take a short vacation before resuming work. "Romance and Arabella" is now being distributed as a February attraction, however, and Miss Talmadge has returned to the studio and to picture making.

The name of her forthcoming attraction has not been decided upon.



George D. Wright, Whose Mexican Pictures Are Distributed by Educational

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Production work on Eddie Polo's new serial for Universal was begun during the week of February 3. The title of the subject has not been announced, neither has the nature of the play been made known. Jacques Jaccard is the director, and Eileen Sedgwick will be Polo's leading woman.

Harry Carey, leading man for Universal, is planning a tour of the United States, where he will appear in several hundred different theatres, it is announced. The recent tour of Eddie Polo made such a hit, it is said, that Universal has determined to send Mr. Carey on a similar tour. Whether other Universal stars will follow Carey is not announced.

Following a rest of several days, Dorothy Phillips has planned to start work immediately on a new Universal production under the direction of Allen Holubar, which will be known as "Ambition." The date for beginning work was tentatively set for February 8. Her most recent production, "The Heart of Humanity," is now ready for release, and it is claimed this is the greatest picture in which she has played.

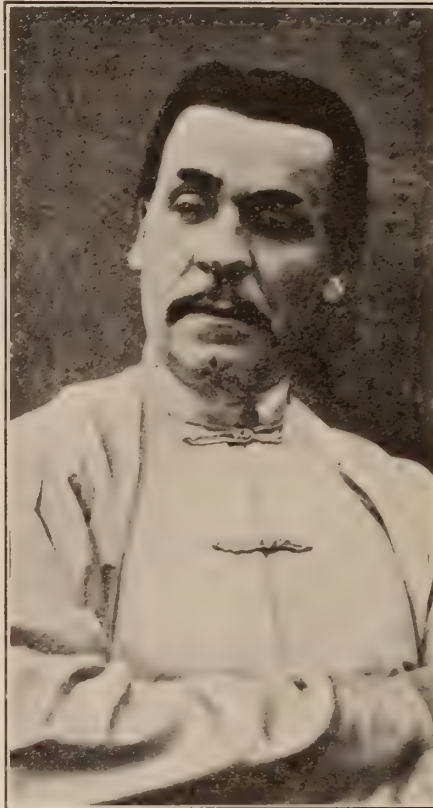
Priscilla Dean has finished her most recent picture, "Raggedy Ann." She announced on February 5 that she is planning a rest of several weeks before starting another production.

Vitagraph News Bits

Production work on a new serial for Vitagraph, starring Antonio Moreno and Carol Holloway, has been started at the Vitagraph studios under the direction of J. A. Bauman. The story was written by Albert E. Smith, president of Vitagraph,



Margarita Fisher, American Star in "Molly of the Follies"



Noah Beery, in the Role of Sam Wong with Nazimova in "The Red Lantern," a Nazimova Production

and Cyrus Townsend Brady. Its title has not been announced. The company left Los Angeles on February 5 for Tuckee, Cal., to film some snow scenes.

R. N. Bradbury, Vitagraph serial director, was taken ill with influenza on Monday, February 3. It was not believed at that time that the attack was dangerous.

Larry Semon, Big V Special Comedy star, director and author, has returned from New York, where he held a number of conferences with Albert E. Smith, president of Vitagraph, relative to future productions under his direction. He announces that his contract, which was originally for one year, has been extended to three years, and that one of his first productions under the new contract will be a comedy suggested by Mr. Smith.

Bessie Love has finished production on her latest play, "The Wishing Ring Man," directed by David Smith. The title of her next picture has not been announced.

Fox Studio Doings

The Frank Lloyd company has about completed production of the latest Gladys Brockwell picture, entitled "Fifty-Fifty." The play will be turned over to the cutting department for titling and editing on or about February 8, it has been announced. One of the most recent scenes filmed in the picture was a fierce fight between Billy Scott and Billy Sheer, two of the principle people in the cast. Also, a large number of street scenes in downtown Los Angeles have been filmed, and it is said that when the production is thrown on the screen that numerous people will appear in the "action" who never dreamed they would get into the movies.

Al Ray, under the direction of Art Rosson, is about the middle of his filmpay, "Up Against It." Rosson, it will be recalled, was at one time a director for Douglas Fairbanks, and he will endeavor to make the Al Ray picture one of his best productions, it is said.

Peggy Hyland has finished production on her latest screen vehicle, "The First Man." The picture was finished under the direction of Lynn Reynolds, and Pell Trenton is her leading man. It is not announced what her next story will be.

Much comedy resulted at the Fox film plant during the initial week of February when Fred Fishback started into to make a comedy called "High Life in Jail." He had a jail set all fitted up, but it looked more like a drawing room than a prison "tank." There were easy chairs, a piano, victrola and elevators to take the men from the "tank" to the dining room above. Mr. Fishback's characters will in the completed picture refuse to be known as jail birds, but as "guests" of the institution.



Elinor Field, in Strand Comedies through Exhibitors' Mutual

Complete Plan Book
Begins on
Page 1221

About Metro Players

Albert Capellani, leading Metro director and who last week finished Madame Nazimova's superproduction, "The Red Lantern," will leave for New York on Sunday, February 9, having finished his contract with Metro, it is announced. Mr. Capellani will organize his own company upon reaching the eastern metropolis, it is understood, but details of the new organization were not made known in Los Angeles this week. The picture just completed for Madame Nazimova is said to be the most pretentious production ever filmed on the Metro stage. The cutting and titling began this week. It is not announced as yet how soon the subject will be released.

Joseph W. Engle, treasurer of the Metro company, arrived in Los Angeles on February 5 for an indefinite stay.

Emmy Wehlen, Metro star who has been working in the East, left New York the first week in February for Los Angeles, and she is expected to begin work on a new production at the West Coast Studios at an early date. The name or nature of her initial production at the Metro Hollywood studios has not as yet been announced.

Paramount-Artcraft

Ethel Clayton, working a play that has not as yet been named, finished production on the new subject the latter part of this week, or on February 7. The play was filmed under the direction of George Melford, and two prominent people in the supporting cast are Irving Cummings and Lou Cody. It is not announced when Miss Clayton will begin work on a new production.

Lila Lee has started work in a picture to be directed by Irvin Willatt, being her first production since returning from New York. The play has been numbered, but not named.

Bryant Washburn co-starring with Shirley Mason has reached the middle of his new production under the direction of Donald Crisp. This play, in accordance with the plan recently adopted at the Lasky studios of not naming pictures until production is completed, has not as yet received a title.

Here and There

Dorothy Dalton has begun work on a new play at the Ince studios at Culver City. It is a story by C. Gardner Sullivan, and is a society drama. Among those included in the cast are Forrest Stanley, H. E. Herbert, Dell Boone, Elsie Larimer and Hal Clements. Victory L. Schertzinger is the director. The title of the play has not been announced.

The Mary Pickford company will transfer its activities from the Sunset studios

on Sunset Boulevard to the Brunton studios on or about February, it was announced on February 5. Miss Pickford's contract calls for only one picture in her present location, she said, although the popular impression has been that she intended to produce a number of subjects at the Sunset studios. The Jack Pickford company is now producing at the Brunton plant, but it is said that his company will work independently of that of his sister. Production work on Miss Pickford's first picture for First National, "Daddy Long Legs," will be completed within two weeks, or just a few days before she moves to the Brunton lot. The company during the week of February 3 spent most of the time on location, filming a number of scenes at the Los Angeles Orphan Asylum.

Clara Kimball Young was taken suddenly ill on Wednesday, February 5, and did not appear at the studio for her usual day's work. It was announced at the time that she suffered only from a severe attack of cold, although the rumor gained credence at the studios that she had influenza. Miss Young had just begun production on her first play since finishing "Cheating Cheaters," which will be titled "The Love Quest." The story was written by Lenore Coffee, and the new picture, it is announced, will be presented under the personal management of Harry Garson. Monte Katterjohn assisted Mr. Garson and Miss Young in passing final judgment on the continuity. William P. S. Earle, and his brother, Piney Earle, have been engaged to direct the picture.

Hollywood Bookum

FEB. 22, 1919

NEWS

MORE NEWS

Adolph Zukor has gone east. Bill Russell was in town this week.

Billy West got a new mustache this week.

Art Rosson, the Brooklyn boy, has been around the world.

Neighbor Dick Willis has written a poem about the actor.

Nat Spitzer was seen in the Alexandria lobby smoking a big cigar.

Edward LeSaint has had Tom Mix "Fighting for Gold" for the past two weeks.

Frank Lloyd is back from San Francisco, and is enjoying his usual good health.

And now Frank Keenan has renamed the subject originally "Jim Blake" to "The Master Man."

Joe Brandt has brought the latest New York dance to the coast, but he hasn't named it yet.

Clarence Badger has taken a Goldwyn Company out to dust the desert for a little sandstorm stuff.

Frank E. Woods now admits he sold his first scenarios at \$7.50 per, and thought it was a goodly sum.

Tom Ince has a chauffeur who wears tortoise shell eye glasses. He's rather dark complexioned, too.

Gilbert Warrenton is now registering the Billy West antics on the celluloid for the Bull's Eye Comedies.

Now that the Big 5 has become a certainty, Roscoe Arbuckle threatens to put one over named "The Greater One."

Mary Alden paid HOOKUM'S new office a visit, and gave us some real live information about matters in filmdom.

Forrest Stanley is back in the films after eighteen months as a talking actor. He is now leading man for Dorothy Dalton.

Claire DuBray looked into the mirror the other day, and was shocked to see that her hair was red. Pardon, please, Titian.

Lieut. Carl Robinson is back in his old haunts at the Chaplin studio—personal representative to Mister Charles Chaplin, if you please.

Bill Parsons, of broad grin fame, was host of several friends at his home, Laughter Hall on Smile Boulevard, and a good time was had by all.

Myron and Howard Selznick are new residents of our town, and they are polishing the oak chairs at the Selznick offices at the Brunton studios.

Bill Sheer went to a country fair the other week and was much disgusted with the poultry show they offered, for it had no Ziegfeld chickens.

Bill M. Ritchey commutes between Pasadena and the Lasky studio, and puts on a flu mask every night as he crosses the corporate limits of his home town.

Bill G. McAdoo is going to come and live among the film colony now that he is to be general counsel for the Big 5, and get away with \$200,000 a year.

When Jack Pickford was in a local hospital recently for an operation, Tom Meighan sent him a beautiful basket of pineapples. Many fanettes sent Jack flowers.

Metro couldn't find a suitable leading woman for Hale Hamilton, and then they thought of Grace La Rue, who is said to be Hale's fiancée—now she's playing opposite.

Bill Hart, according to the celluloid notice, is in Oregon this week, and next week will be in Chicago, but Bill does not contemplate being out of Los Angeles over night.

Hal Cooley is no more. Legally he passed out, and in his place rose Hallam Burr, and it may be chronicled that Hal and his moustache are both married. The bride's name was Elizabeth Bates.

Tom Moore has a wire from Alice Joyce saying their daughter, Mary Alice, is on the way to California, and Tom is putting in his spare moments shopping. Toy emporiums are particularly attracted.

Kay Laurell was in a fire at Truckee when the Reg. Barker-Rex Beach Company was there last week shooting snow stuff, and she proved to be the heroine of the catastrophe—she rescued her knitting.

Dorothy Dalton pushed all the workmen out of the way when they failed to make good as mechanics on a stranded yacht in Los Angeles harbor, and in fifteen minutes had the boat running, just like that.

A Los Angeles paper carried an X-Ray picture showing how Lois Weber's bones of her arm are dislocated, and that producer insists that the paper carried it because the bones were interesting, and not she.

Mabel Normand, since the flu, takes medicine every four hours, black-looking oily stuff. The assistant director has an additional bit of efficiency to perform now to see that Mabel does not forget. And he uses a Big Ben set to ding ding every four hours.

Nobody has decided who will honor the new natatorium at Tom Ince's colonial home studio by getting wet all over, inasmuch as the tank is located right in front of the star's dressing-room, the temptation is great if they prove

temperamental. Nothing like that is expected.

Bill Desmond put realism on the celluloid the other day when he sat down into a bed of cactus. Bill swears that the needles are sharper than those of steel, and we say Bill should know. Bill's expression, upon being seated, was not the same as what the Quaker said when he sat on the hot stove. Yea, verily, it was hot.

David Wark Griffith is flitting about hither and yon in a wonderful new limousine built especially to provide for his likes and needs. It has every convenience of a modern hotel—café, and the cabaret has not been overlooked, for tucked away in a special compartment under the rear seat, is a trench phonograph with an assortment of records that will fit all occasions.

Bill Duncan and friend wife are going about in a new Stutz coupe, which reminds us of Frank Powell's comparative statement of New York and Los Angeles. Back there when they see a wonderful car they say: "What former pawnbroker or second-hand dealer does that belong to?" but in Los Angeles they say: "Who is that movie who went by?" We think it was Frank Powell who told that story.

THE ENCHANTED RUG (Film Rights Reserved)

Once upon a time there was a hotel named Alexandria, and on its be-marbled floors there was a large rug of oriental design and texture which had the power to cause everyone who stood upon it to talk in millions. And many learning of this came and stood thereon, and right away they talked prosperous.

Then after many years the film men heard of this enchanted rug, and came and sought its power, and its fibre has been worn by the feet of all the magnets. Word of the power of this wonderful rug spread to the players, and they walked across the rug. The influence was so great that capitalization was immediately discussed. Word continued to be sent broadcast, and now the rug is constantly covered, it having taken on the appearance of the busy aspect of an ant hill, whereby the state of California may benefit by the filing of many corporation papers.

Because of the centralization of the financial interests of the film industry on this rug, a great divan has been set alongside where writers for the press may sit to glean the news of the day.

And so was born the Independent Order of Sitting Bulls.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, arranged alphabetically with the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM COMPANY, INC.

(See Pathe Exchanges)

ARTCRAFT PICTURES

(See Famous Players-Lasky Exchanges)

BEAR STATE FILM COMPANY

(At State Right Exchanges)

The Vigilantes

BLUEBIRD PHOTOPLAYS

(See Universal Exchanges)

BURLINGHAM TRAVEL PICTURES

(See General Film Exchanges Through Sherry Service)

CHRISTIE FILM COMPANY COMEDIES

(At State Right Exchange)

Feb. 24—Welcome Home 1
Feb. 17—Four of a Kind 1
Feb. 10—Salvation Sue 1
Jan. 27—You Couldn't Blame Her 1
Jan. 20—Good Gracious Bobby 1
Jan. 13—Oh, Baby! 1
Jan. 6—Five Hundred or Bust 1

COSMOFOTOFILM COMPANY

(At State Right Exchanges)

The Hypocrites 6

EDUCATIONAL FILM CORP. OF AMERICA

(Through State Right and Educational Exchanges)

Mar. 3—The Washington Air Patrol 1
Feb. 24—What Is a Mexican? 1
Feb. 17—A Day with Carranza 1
Feb. 10—An Indian Love Story 1
Feb. 3—Indian Life 1
Feb. 1—Photoplay Magazine Screen Supplement 1
Jan. 31—Bringing the Boys Back Home (Y. M. C. A.) 1

BRUCE SCENICS

20—Before Breakfast 1
19—Men Met in the Mountains 1
18—Nature—Hot and Cold 1
17—The Pale Pack Train 1
16—The High Horse 1
15—Horizon Hunters 1
14—Nature—Rest and Motion 1
13—The Wolf of the Teton 1
12—Scenic Succotash 1
11—The Lonesome Pup 1
10—Frozen Thrills 1
9—Separate Trails 1
8—Sundown 1
7—The Restless Three 1
6—The River Gray and the River Green 1
5—The Wanderer and the Whoozitt 1
4—A Wee Bit Odd 1
3—Tales of the Tall Timber 1
2—'Tis Tough to Be Tender 1
1—The Tides of Yesterday 1

EXHIBITORS MUTUAL EXCHANGES

Feb. —The Prodigal Liar (William Desmond) 5
Feb. —Final Half; Cannibals of the South Seas 5
Feb. —What Every Woman Wants (Grace Darmond) 5
Mar. —A Heart in Pawn (Sessue Hayakawa) 5
Mar. —The Lamb and the Lion (Billie Rhodes) 5
Feb. 23—What Every Woman Wants (All Star Cast) 5
Feb. 16—Shadows (Sessue Hayakawa) 5
Feb. 9—Diana of the Green Van (Alma Rubens) 5
Feb. —Long Lane's Turning (Henry B. Walthall) 5
Feb. —A Trick of Fate (Bessie Barriscale) 5
Jan. —The Eleventh Commandment (Ralph Ince Production) 5
Jan. —Hoop-La (Billie Rhodes) 5
Jan. —Bonds of Honor (Sessue Hayakawa) 5
Jan. —Life's a Funny Proposition (William Desmond) 5

STRAND COMEDIES

Mar. 2—The Wig-Wag System (Elinor Field) 1
Feb. 23—Their Baby (Elinor Field) 1
Feb. 16—Almost a Hero (Elinor Field) 1
Feb. 9—Merely Marrying Mary (Elinor Field) 1
Feb. 2—How to be Happy Though Married (Elinor Field) 1
Jan. 26—Easy Payments 1
Jan. 12—Some Mother (Elinor Field) 1
Jan. 19—No Man's Land 1
Jan. 5—Accidental Heroes (Elinor Field) 1

ROTHACKER OUTDOORS

Dec. 1—Peaks, Parks and Pines 1
Dec. 8—A Maori Romance 1
Dec. 15—Vacation Land 1

Dec. 22—Hitting the Pike 1
Dec. 29—High and Hungry 1
Jan. 5—Teetotalers, Tea and Totem Pole 1
Jan. 15—Geesers and Geysers 1
Jan. 19—Bulls and Bears 1
Jan. 26—Western Stuff 1
Feb. 2—Doing the Dells 1
Feb. 9—A Bit of God's Country 1
Feb. 16—Out Wyoming Way 1

FAMOUS PLAYERS—LASKY EXCHANGES

ARTCRAFT

Mar. 23—The Girl Who Stayed at Home (D. W. Griffith's) 5
Mar. 16—The Poppy Girl's Husband (William S. Hart) 5
Mar. 9—The Marriage Price (Elsie Ferguson) 5
Mar. 9—Johnny Get Your Gun (Fred Stone) 5
Mar. 2—Alias Mike Moran (Wallace Reid) 5
Feb. 2—Breed of Men (William S. Hart) 5

PARAMOUNT

Mar. 30—Peppy Polly (Dorothy Gish) 5
Mar. 30—Little Comrade (Vivian Martin) 5
Mar. 30—The Malefactor (John Barrymore) 5
Mar. 23—The Sheriff's Son (Charles Ray) 5
Mar. 23—Partners Three (Enid Bennett) 5
Mar. 16—Extravagance (Dorothy Dalton) 5
Mar. 16—Three Men and a Girl (Marguerite Clark) 5
Mar. 9—The Poor Boob (Bryant Washburn) 5
Mar. 2—Puppy Love (Lila Lee) 5
Mar. 2—Good Gracious Annabelle (Billie Burke) 5
Feb. 23—Maggie Pepper (Ethel Clayton) 5
Feb. 23—Pain in Full (Pauline Frederick) 5
Feb. 23—The Winning Girl (Shirley Mason) 5
Feb. 16—Boots (Dorothy Gish) 5
Feb. 16—You Never Saw Such a Girl (Vivian Martin) 5
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark) 5
Feb. 9—Two Brides (Lina Cavalieri) 5
Feb. 9—The Sheriff's Son (Charles Ray) 5
Feb. 2—Hard Boiled (Dorothy Dalton) 5
Feb. 2—Happy Though Married (Enid Bennett) 5

PARAMOUNT-ARTCRAFT SPECIALS

Feb. 16—False Faces (Henry B. Walthall) 5

SUCCESS SERIES (Re-Issues)

Mar. 30—Sold (Pauline Frederick) 5
Mar. 23—Rose of the Rancho (Special Cast) 5
Mar. 16—Rage (Mary Pickford) 5
Mar. 9—Freckles (Jack Pickford) 5
Mar. 2—Temptation (Geraldine Farrar) 5
Feb. 23—Are You a Mason? (John Barrymore) 5
Feb. 16—Puddin' Head Wilson (Special Cast) 5
Feb. 9—Belladonna (Pauline Frederick) 5
Feb. 2—The Crucible (Marguerite Clark) 5

ARBuckle COMEDIES

Mar. 2—Love (Roscoe "Fatty" Arbuckle) 2
Feb. 16—The Pullman Porter (Roscoe "Fatty" Arbuckle) 2
Jan. 5—Camping Out (Roscoe "Fatty" Arbuckle) 2

DREW COMEDIES

Mar. 16—Once a Mason (Mr. and Mrs. Sidney Drew) 2
Feb. 2—Romance and Rings (Mr. and Mrs. Sidney Drew) 2

FLAGG COMEDIES

Mar. 30—Beresford of the Barboons (Montgomery Flagg Film) 2
Feb. 2—One Every Minute (Montgomery Flagg Film) 2

SENNETT COMEDIES

Mar. 23—Reilly's Wash Day 2
Mar. 9—The Village Smithy 2
Feb. 23—West Lynne with Variations 2
Feb. 9—Rip and Stitch—Sailors 2
Jan. 26—Never Too Old (Mack Sennett Film) 2

BRAY PICTOGRAPHS

Mar. 30—Comets 1
Mar. 23—Indoor Gold 1
Mar. 16—Most Popular Girl in World 1
Mar. 9—Birth of a Tornado 1
Mar. 2—Hatching an Eagle a Day 1
Feb. 23—A Kid Railroad 1
Feb. 16—Hand Grenades 1
Feb. 9—War Brides 1
Feb. 2—Winter Sports 1

BURTON HOLMES TRAVEL PICTURES

Mar. 30—Zamboanga 1
Mar. 23—Glorious Versailles 1
Mar. 16—Gay Paris in Wartime 1
Mar. 9—Making Sombreros in Manila 1
Mar. 2—Cabaret of Old Japan 1
Feb. 23—London Plays Ball 1
Feb. 16—War Women of England 1
Feb. 9—St. Dunstan's Happy Blind 1
Feb. 2—American Y. M. C. A. in London 1

FILM CLEARING HOUSE EXCHANGES

INDEPENDENT SALES CORPORATION

Dec. —Wanted for Murder (Elaine Hammerstein) 6
Dec. —A Romance in the Air (Bert Hall-Edith Day) 6

Advance Information on All Film Releases

(Continued from preceding page)

TEN-TWENTY-THIRTY SERIES

Dec. —Her Mistake (Julius Steger Production).....	6
Dec. —Life's Greatest Problem (Blackton Production).....	6
Dec. —A Woman's Experience (Bacon-Backer Production).....	6

FIRST NATIONAL EXCHANGES

My Four Years in Germany (Ambassador Gerard's).....	
Italy's Flaming Front (Italian Official War Pictures).....	
Pershing's Crusaders (Official Government Feature).....	
Shoulder Arms (Charlie Chaplin).....	3
The Romance of Tarzan (Elmo Lincoln).....	
Feb. 3—Our Teddy (Roosevelt Pictures).....	5
Jan. 5—Virtuous Wives (Anita Stewart).....	5

FOX FILM EXCHANGES

STANDARD PICTURES

Apr. 20—The Siren's Song (Theda Bara).....	5
Apr. 6—Wolves of the Night (William Farnum).....	5
Mar. 23—Thou Shalt Not (Evelyn Nesbit).....	5
Mar. 9—When Men Desire (Theda Bara).....	5
Feb. 23—The Man Hunter (William Farnum).....	5
Feb. 9—Every Mother's Son (all-star cast).....	6
Jan. 26—Woman, Woman (Evelyn Nesbit).....	5

VICTORY PICTURES

Mch. 16—Never Say Quit (George Walsh).....	5
Mch. 2—The Forbidden Room (Gladys Brockwell).....	5
Feb. 16—Hell Roarin' Reform (Tom Mix).....	5
Feb. 2—Luck and Pluck (George Walsh).....	5
Jan. 19—The Call of the Soul (Gladys Brockwell).....	5
Jan. 5—Treat 'Em Rough (Tom Mix).....	5

EXCEL PICTURES

Apr. 6—Married in Haste (Albert Ray).....	5
Mar. 23—The Unkissed Bride (Peggy Hyland).....	5
Mar. 9—Gambling in Souls (Madeline Traverse).....	5
Feb. 23—Smiles (Jane and Katherine Lee).....	5
Feb. 9—The Love Auction (Virginia Pearson).....	5
Jan. 26—The Girl With No Regrets (Peggy Hyland).....	5

PRODUCTIONS EXTRAORDINARY

Cleopatra (Theda Bara).....	8
Les Miserables (William Farnum).....	8
A Daughter of the Gods (Annette Kellerman).....	8
Salome (Theda Bara).....	8

BIG TIME PICTURES

Nov. 24—Why I Would Not Marry (Special Cast).....	6
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FOX EXTRAVAGANZAS

Nov. 24—Ali Baba and the Forty Thieves (Special Cast).....	5
Nov. 17—Fan Fan (Special Cast).....	5

THE GREAT NINE

Feb. 23—Hoodman Blind (William Farnum).....	5
Feb. 16—The Darling of Paris (Theda Bara).....	5
Feb. 9—The Soul of Broadway (Valeska Suratt).....	5
Feb. 2—Infidelity (Dr. Rameau's).....	5
Jan. 26—Under Two Flags (Theda Bara).....	5
Jan. 19—The Broken Law (William Farnum).....	5
Jan. 12—Regeneration (Special Cast).....	5
Jan. 5—The Serpent (Theda Bara).....	5
Dec. 29—Fighting Blood (William Farnum).....	5

SUNSHINE AND TOM MIX COMEDIES

May 4—A Lady Bell Hop Secret.....	2
Apr. 20—The House of Terrible Scandal.....	2
Apr. 6—Tom and Jerry Mix.....	6
Mch. 23—Money Talks.....	2
Mch. 9—Six-Cylinder Love (Tom Mix).....	2
Feb. 23—His Musical Sneeze.....	2
Feb. 9—A Roman Cowboy (Tom Mix).....	2
Jan. 26—Oh, What a Knight.....	2
Jan. 12—Hearts and Saddles (Tom Mix).....	2

MUTT AND JEFF CARTOONS

Mar. 16—William Hohenzollern, Sausage Maker.....	1/2
Mar. 9—Wild Waves and Angry Woman.....	1/2
Mar. 2—Firemen, Save My Child.....	1/2
Feb. 25—The Pousse Cafe.....	1/2
Feb. 16—Five Thousand Miles on a Gallon of Gas.....	1
Feb. 9—The Bearded Lady.....	1
Feb. 2—Landing An Heiress.....	1
Jan. 26—Dog-gone Tough Luck.....	1
Jan. 19—The Hula Cabaret.....	1
Jan. 12—Here and There.....	1
Jan. 5—The Lion Tamer.....	1

FROHMAN AMUSEMENT CORPORATION

(At State Right Exchanges)

Once to Every Man (Jack Sherrill).....	
My Own United States (Special Cast).....	Through Metro
God's Man (H. B. Warner).....	9

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	

GAUMONT COMPANY

(At State Right Exchanges)

Tuesdays—Gaumont News.....	1
Fridays—Gaumont Graphic.....	1

GENERAL FILM EXCHANGES

KLEINE SYSTEM, GEORGE

Triple Trouble (Charley Chaplin).....	
Behind the Lines in Italy.....	
Conquered Hearts.....	

SHERRY SERVICE, WILLIAM L.

Mar. 9—Marriage for Convenience (Catherine Calvert).....	6
Mar. 2—Love and the Law (Edgar Lewis Production).....	6
Feb. 23—Twilight (Doris Kenyon).....	6
Feb. 16—Calibre 38 (Edgar Lewis Production).....	6
Feb. 2—The Son of a Gun (G. M. Anderson).....	5
Jan. 5—Wild Honey (Doris Kenyon).....	6
Nov. 17—Marriage (Catherine Calvert).....	5
Oct. 30—Red Blood and Yellow (G. M. Anderson).....	5

BURLINGHAM TRAVEL PICTURES (Sherry Service)

The Gornergrat Railway.....	1
Lovely Lucerne.....	1
The Riviera of Lake Lemman.....	1
Scrambles in the High Alps.....	1
Allied War Heroes Arrive in Switzerland.....	1
The Pilatus Railway.....	1
Unknown Switzerland (The Lotschenthal).....	1
Facing Death on the Blumlisalp.....	1

RAINBOW COMEDIES

Hooverizing (Lillian Vera-Eddie Bouldon).....	1
The Pipe of Peace (Lillian Vera-Eddie Bouldon).....	1
The Camouflaged Baby (Lillian Vera-Eddie Bouldon).....	1
How She Hated Men (Lillian Vera-Eddie Bouldon).....	1
Some Judge (Lillian Vera-Eddie Bouldon).....	1
My Lady's Slipper (Lillian Vera-Eddie Bouldon).....	1
Nearly a Slacker (Lillian Vera-Eddie Bouldon).....	1

AMERICAN RED CROSS

Russia a World Problem.....	1
New Faces for Old.....	1
Homeward Bound.....	1
Victorious Serbia.....	1
First Aid on the Piave.....	1
Rebuilding Broken Lives.....	1
The Helping Hand of Sicily.....	1
Kiddies of No Man's Land.....	1
Of No Use to Germany.....	1
Soothing the Heart of Italy.....	1
The Historic Fourth of July in Paris.....	1

GOLDWYN EXCHANGES

STAR SERIES

Mar. 9—The Brand (Rex Beach Cast).....	7
Feb. 23—The Woman on the Index (Pauline Frederick).....	5
Feb. 16—Sis Hopkins (Mabel Normand).....	5
Feb. 2—The Bondage of Barbara (Mae Marsh).....	5
Jan. 26—Shadows (Geraldine Farrar).....	6
Jan. 12—Day Dreams (Madge Kennedy).....	5

BENNISON SERIES

Mch. 23—High Pockets (Louis Bennison).....	5
Mch. 9—Speedy Meade (Louis Bennison).....	5
Feb. 23—Sandy Burke of the U-Bar-U (Louis Bennison).....	5
Jan. 19—Oh, Johnny (Louis Bennison).....	5

SPECIALS

Mch. 2—The Border Legion (Blanche Bates-Hobart Bosworth).....	6
For the Freedom of the World.....	7
The Manx-Man.....	7
Social Ambition.....	7
Honor's Cross.....	7
Blue Blood.....	6
Rex Beach's Heart of the Sunset.....	7
For the Freedom of the East (Betzwood).....	7

CAPITOL COMEDIES

Feb. 23—A Master of Music ("Smiling Bill" Parsons).....	2
Feb. 9—Have Another ("Smiling Bill" Parsons).....	2
Jan. 26—The Big Idea ("Smiling Bill" Parsons).....	2
Jan. 12—You Know What I Mean ("Smiling Bill" Parsons).....	2

GO-GET-EM POTTS SERIES

Apr. 6—The Midnight Alarm ().....	2
Mch. 23—The Potom of Swat ().....	2
Mch. 9—The New Breakfast Food ().....	2

FORD EDUCATIONAL WEEKLY

Feb. 24—Rough Stuff.....	1
Feb. 17—Where "The Spirit that Won" was Born.....	1
Feb. 10—Canada's Mountain of Tears.....	1
Feb. 3—Carrying Old Glory to the Seven Seas.....	1
Jan. 27—Hang It All.....	1
Jan. 20—The Truth About the Liberty Motor.....	1
Jan. 13—What Uncle Sam Will Do for Two Cents.....	1

HILLER AND WILK, INC.

(Pictures Handled in the Open Market)

The Silent Mystery (Francis Ford Serial).....	
Woman.....	
The Wrath of the Gods.....	
The Battle of Gettysburg.....	
Raffles, the Amateur Cracksman.....	

Advance Information on All Film Releases

(Continued from preceding page)

HART, FAIRBANKS, KEENAN, TALMADGE RE-ISSUES

Fifty Fifty (Norma Talmadge).....	5
The Social Secretary (Norma Talmadge).....	5
The Devil's Needle (Norma Talmadge).....	5
Going Straight (Norma Talmadge).....	5
Children in the House (Norma Talmadge).....	5
The Drab (Frank Keenan).....	5
Bride of Hate (Frank Keenan).....	5
The Sins Ye Do (Frank Keenan).....	5
Jim Grimsby's Boy (Frank Keenan).....	5
The Thoroughbred (Frank Keenan).....	5
The Americano (Douglas Fairbanks).....	5
The Matrimaniac (Douglas Fairbanks).....	5
American Aristocracy (Douglas Fairbanks).....	5
Manhattan Madness (Douglas Fairbanks).....	5
The Half Breed (Douglas Fairbanks).....	5
Flirting with Fate (Douglas Fairbanks).....	5
Reggie Mixes In (Douglas Fairbanks).....	5
The Good Bad Man (Douglas Fairbanks).....	5
Wolfe Lowry (William S. Hart).....	5
The Desert Man (William S. Hart).....	5
The Square Deal Man (William S. Hart).....	5
The Gunfighter (William S. Hart).....	5
Truthful Tulliver (William S. Hart).....	5
The Devil's Double (William S. Hart).....	5
The Return of Draw Egan (William S. Hart).....	5
The Dawnmaker (William S. Hart).....	5
Captive God (William S. Hart).....	5
The Patriot (William S. Hart).....	5

HODKINSON CORPORATION, W. W.

(See Pathe Exchanges)

INDEPENDENT SALES CORPORATION

(See Film Clearing House Exchanges)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life or Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	5

JEWEL PRODUCTIONS, INC.

(See Universal Exchanges)

KLEINE SYSTEM, GEORGE

(See General Film Exchanges)

METRO EXCHANGES

Feb. 24—Peggy Does Her Darndest (May Allison).....	5
Feb. 17—Johnny on the Spot (Hale Hamilton).....	5
Feb. 10—As the Sun Went Down (Edith Storey).....	5
Feb. 3—Faith (Bert Lytell).....	5
Jan. 27—In for Thirty Days (May Allison).....	5
Jan. 20—The Divorcee (Ethel Barrymore).....	5
Jan. 13—The Gold Cure (Viola Dana).....	5
Jan. 6—The Spender (Bert Lytell).....	5

NAZIMOVA PRODUCTIONS

—Out of the Fog (Nazimova).....	7
Toys of Fate (Nazimova).....	7
Eye for Eye (Nazimova).....	7
Revelation (Nazimova).....	7

SCREEN CLASSICS, INC., SPECIALS

The Great Romance (Harold Lockwood).....	6
The Great Victory (Special Cast).....	6
Pals First (Harold Lockwood).....	6

NAZIMOVA PRODUCTIONS

(See Metro Exchanges)

PATHE EXCHANGES

Apr. 6—The Silver Girl (Frank Keenan).....	5
Mar. 23—Go Get 'Em Garring (Helene Chadwick).....	5
Mar. 9—Carolyn of the Corners (Bessie Love).....	5
Mar. 2—Common Clay (Fannie Ward-Astra).....	7
Feb. 23—The Old Maid's Baby (Baby Marie Osborne).....	5
Feb. 9—Todd of the Times (Frank Keenan).....	5
Jan. 26—A Vagabond of France (Henri Krauss).....	4
Jan. 12—The Midnight Stage (Frank Keenan).....	5
Dec. 29—Dolly's Vacation (Baby Marie Osborne-Diando).....	5
Dec. 15—The Narrow Path (Fannie Ward-Astra).....	5

AMERICAN FILM COMPANY, INC.

Feb. 16—Molly of the Follies (Margarita Fisher).....	5
Feb. 2—The Amazing Imposter (Mary Miles Minter).....	5
Jan. 19—When a Man Rides Alone (William Russell).....	5
Dec. 29—Fair Enough (Margarita Fisher).....	5

HODKINSON, W. W., CORPORATION

Mar. 23—The End of the Game (J. Warren Kerrigan).....	5
Mar. 9—The Forfeit (House Peters).....	5
Feb. 23—The Love Hunger (Lillian Walker).....	5
Feb. 10—Come Again Smith (J. Warren Kerrigan).....	5
Jan. 27—Fighting Through (E. K. Lincoln).....	6
Jan. 20—The Law that Divides (Kathleen Clifford).....	5
Jan. 6—The Drifters (J. Warren Kerrigan).....	5
Dec. 30—The Challenge Accepted (Zena Keefe).....	5

Dec. 16—Two Gun Betty (Bessie Barriscale).....	5
Dec. 2—The Goddess of Lost Lake (Louise Glaum).....	5

MADE IN AMERICA (Series) Hodkinson

(Eight One-Reel Episodes)	
Apr. 7—Eighth, Forward Ever Forward.....	1
Mar. 31—Seventh, Overseas to Victory.....	1
Mar. 24—Sixth, The Hated K. P.....	1
Mar. 17—Fifth, Building the Soldier.....	1
Mar. 10—Fourth, Victory Army in the Making.....	1
Mar. 3—Third, The Rookie.....	1
Feb. 24—Second, Nine Million Answer.....	1
Feb. 16—First, Made in America.....	1

ROLIN COMEDIES

Apr. 13—Just Dropped In (Harold Lloyd).....	1
Apr. 6—Ring Up the Curtain (Harold Lloyd).....	1
Mar. 30—Next Aisle Over (Harold Lloyd).....	1
Mar. 23—Friend Husband (Harold Lloyd).....	1
Mar. 16—Look Out Below (Harold Lloyd).....	1
Mar. 9—I'm On My Way (Harold Lloyd).....	1
Mar. 2—Hoot Mon (Stan Laurel).....	1
Feb. 23—On the Fire (Harold Lloyd).....	1
Feb. 16—Toto's Troubles (Toto).....	1
Feb. 9—Ask Father (Harold Lloyd).....	1
Feb. 2—Hustling for Health (Laurel).....	1
Jan. 19—Love's Young Dream (Goulding).....	1
Jan. 12—Wanted, 5,000 (Harold Lloyd).....	1
Jan. 5—Do You Love Your Wife? (Laurel).....	1

POST TRAVEL SERIES

Jan. 5—Japan of Today (2).....	1
Jan. 12—Shanghai.....	1

THE LIGHTNING RAIDER (Serial)

(Fifteen Two-Reel Episodes Astra Serial Starring Pearl White, Warner Oland, Henry Gsell)

Apr. 13—Fifteenth, Wu Fang Atones.....	2
Apr. 6—Fourteenth, Cleared of Guilt.....	2
Mar. 30—Thirteenth, The White Roses.....	2
Mar. 23—Twelfth, Hurled Into Space.....	2
Mar. 16—Eleventh, The Bars of Death.....	2
Mar. 9—Tenth, The Baited Trap.....	2
Mar. 2—Ninth, Falsely Accused.....	2
Feb. 23—Eighth, The Cave of Dread.....	2
Feb. 16—Seventh, Meshes of Evil.....	2
Feb. 9—Sixth, The Mystic Box.....	2
Feb. 2—Fifth, The Brass Key.....	2
Jan. 26—Fourth, Through Doors of Steel.....	2
Jan. 19—Third, Underworld Terrors.....	2
Jan. 12—Second, The Counterplot.....	2
Jan. 5—First, The Ebony Block.....	2

THE TERROR OF THE RANGE (Serial)

(Seven Two-Reel Episodes Starring George Larkin and Bessie Compson; Produced by Diando)

Mch. 16—Seventh, Run to Earth.....	2
Mch. 9—Sixth, Tangled Tales.....	2
Mch. 2—Fifth, A Threat from the Past.....	2
Feb. 23—Fourth, The Midnight Raid.....	2
Feb. 16—Third, The Chasm of Fear.....	2
Feb. 9—Second, The Hidden Chart.....	2
Feb. 2—First, Prowlers of the Night.....	2

NEWS AND REVIEW REELS

Mondays—Official War Review.....	1
Wednesdays—Pathe News.....	1
Saturdays—Pathe News.....	1

PERRET PRODUCTIONS, LEONCE

(Producing for the Open Market)

—A Soul Adrift (Dolores Cassinelli).....	
—Stars of Glory (E. K. Lincoln-Dolores Cassinelli).....	

RAPE PRODUCTIONS, HARRY

(At State Right Exchanges)

—Wanted for Murder (Elaine Hammerstein) Ind. Sales Corp.....	6
—Sins of the Children.....	

RAVER PRODUCTIONS, HARRY

(At State Right Exchanges)

—The Liberator (Maciste Serial).....	
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SELECT EXCHANGES

Feb. —The World to Live In (Alice Brady).....	5
Feb. —Children of Banishment (Mitchell Lewis).....	5
Feb. —The Belle of New York (Marion Davies).....	5
Feb. —Romance and Arabella (Constance Talmadge).....	5
Jan. —The Indestructible Wife (Alice Brady).....	5
Jan. —Cheating Cheaters (Clara Kimball Young).....	5
Jan. —Who Cares (Constance Talmadge).....	5

SPECIALS

The Hidden Truth (Anna Case).....	5
Ruling Passions (Julia Dean-Edwin Arden).....	5
The Midnight Patrol (Ince Production).....	5
The Cavell Case (Julia Arthur).....	5
The One Woman (Special Cast).....	5

SELZNICK PICTURES CORPORATIONS

(No Distribution Plans Announced Yet)

—Upstairs and Down (Olive Thomas).....	5
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Advance Information on All Film Releases

(Continued from preceding page)

S-L PICTURES

Virtuous Man (E. K. Lincoln) Ralph Ince Attraction.....

SHERRY SERVICE, WILLIAM L.

(See General Film Exchanges Outside New York State)

STATE RIGHT EXCHANGES

DOLL VAN FILM CORPORATION (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....
The Belgian.....
The Zeppelin's Last Raid.....
Those Who Pay.....
Just a Woman.....

DOO LEE FILM COMPANY, INC. (NEW YORK STATE)

The Woman Who Dared.....7
The Libertine.....6
Babbling Tongues.....7
Married in Name Only.....6
Her Bargain.....6
A Man's Law.....5
Human Clay.....5
One Law for Both.....8
Sins of Ambition.....7
A Slacker's Heart.....7
Cleopatra.....5
The Lonesome Trail.....5
Mothers of Liberty.....6
Gaumont News and Graphic.....6
Jester Comedies (Tweed Dan) once a month.....2
The Silent Mystery (Serial in Fifteen Two-Reel Episodes (Francis Ford Mae Gaston and Rosemary Theby).....

TRIANGLE EXCHANGES

Feb. 23—Breezy Jim (Crane Wilbur).....5
Feb. 16—Child of M'sieu (Baby Marie Osborne).....5
Feb. 9—Secret Marriage (Mary MacLaren).....5
Feb. 2—Restless Souls (Alma Rubens).....5
Jan. 26—Unto the End (Cane Wilbur).....5

UNITED PICTURE THEATRES

(See World Film Exchanges)

UNIVERSAL EXCHANGES

BLUEBIRD PHOTOPLAYS

Mar. 3—A Taste of Life (Edith Roberts).....5
Feb. 24—The Little White Savage (Carmel Myers).....5
Feb. 17—The Sealed Envelope (Fritzi Brunette).....5
Feb. 10—The Millionaire Pirate (Monroe Salisbury).....5
Feb. 3—Sue of the South (Edith Roberts).....5
Jan. 27—Who Will Marry Me (Carmel Myers).....5
Jan. 20—The Game's Up (Ruth Clifford).....5

SPECIAL PRODUCTIONS

Feb. 24—The Wicked Darling (Priscilla Dean).....6
Feb. 10—Creaking Stairs (Mary MacClaren).....6
Jan. 27—Roped (Harry Carey).....6
Jan. 13—After the War.....5

JEWEL PRODUCTIONS, INC.

Feb. 10—The Heart of Humanity (Dorothy Phillips).....9
Nov. 18—Borrowed Clothes (Mildred Harris).....6

I-KO COMEDIES

Mar. 5—A Ragtime Romance (Lynch-Smith-Dunn).....2
Feb. 26—Lions and Ladies (Hardy-Mann-Gore).....2
Feb. 17—Call the Cops (Billy Armstrong).....2
Feb. 5—Hop, the Bell Hop (Armstrong).....2
Jan. 27—It's a Bird (Mann).....2
Jan. 22—The Freckled Fish (Novak).....2
Jan. 15—Charlie the Little Dare Devil.....2

CENTURY COMEDIES

Feb. 10—Behind the Front (Alice Howell).....2

NESTOR COMEDIES

Mar. 3—A Poor Prune (Sammie Burns).....1
Feb. 24—The Movie Queen (Jane Bernoudy).....1
Feb. 17—Them Eyes (Ben Wilson-Neva Gerber).....1
Feb. 10—Mixed Wives (William Farney).....1
Jan. 27—He was No Lady (Vernon).....1
Jan. 20—Only a Janitor (Beery).....1

LYONS-MORAN STAR COMEDIES

Mar. 3—Oh Ethel.....1
Feb. 24—Mixed Tales.....1
Feb. 17—His Body for Rent.....1
Feb. 10—Up the Flue.....1
Feb. 3—Kitchen Police.....1
Jan. 27—Marry My Wife.....1
Jan. 20—Sing Rose, Sing.....1

WESTERN AND RAILROAD DRAMAS..

Mar. 8—The Crooked Coin (Pete Morrison).....2
Mar. 1—Riding Wild (Helen Gibson).....2

Feb. 22—Raiders of the Range (J. Warren Kerrigan).....2
Feb. 16—Tapering Fingers (Ridgeway).....2
Feb. 9—A Proxy Husband (Violet Mersereau).....2
Feb. 2—Sure Shot Morgan (Carey).....2
Jan. 25—The Border Terror (Mitchell).....2
Jan. 18—The Ghost Girl (Roma Drew).....2
Jan. 11—Rosalind at the Gate (Stonehouse).....2
Jan. 4—The Secret Peril (Helen Gibson).....2

THE LURE OF THE CIRCUS (Serial)

(Eighteen Two-Reel Episodes Starring Eddie Polo.)

Mar. 3—Sixteenth, The Knockout.....2
Feb. 24—Fifteenth, The Stolen Record.....2
Feb. 17—Fourteenth, Flames.....2
Feb. 10—Thirteenth, A Plunge for Life.....2
Feb. 3—Twelfth, A Strange Escape.....2
Jan. 27—Eleventh, The Dagger.....2
Jan. 20—Tenth, A Shot for Life.....2
Jan. 13—Ninth, The Flying Loop.....2
Jan. 6—Eighth, The Human Ladder.....2

THE RED GLOVE (Serial)

(Eighteen Two-Reel Episodes Starring Marie Walcamp)

Mch. 17—First, The Pool of Mystery.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—Screen Telegram (International).....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

Mch. 31—Fighting Destiny (Harry T. Morey).....5
Mch. 24—Miss Dulcie from Dixie (Gladys Leslie).....5
Mch. 17—A Gentleman of Quality (Earle Williams).....5
Mch. 10—The Wishing Ring Man (Bessie Love).....5
Mch. 3—The Girl Problem (Corinne Griffith).....5
Feb. 24—The Lion and the Mouse (Special-Alice Joyce).....5
Feb. 17—Silent Strength (Harry T. Morey).....5
Feb. 10—Fortune's Child (Gladys Leslie).....5
Feb. 3—The Highest Trump (Earle Williams).....5

BIG V SPECIAL COMEDIES

Feb. 24—Damsels and Dandies.....2
Feb. 17—Scamps and Scandal.....2
Feb. 10—Soapsuds and Sap-Heads.....2
Feb. 3—Love and Lather.....2
Jan. 27—Footballs and Frauds.....2
Jan. 20—Traps and Tangles.....2

THE MAN OF MIGHT (Serial)

(Fifteen Two-Reel Episodes Starring William Duncan)

—Fifteenth, The Rescue.....2
—Fourteenth, The Living Catapult.....2
—Thirteenth, The Flood of Despair.....2
—Twelfth, The Volcano's Prey.....2
—Eleventh, The Ship of Dread.....2
—Tenth, Double Crossed.....2
—Ninth, The Crashing Horror.....2
—Eighth, The One Chance.....2
—Seventh, Into the Trap.....2
—Sixth, The Height of Torment.....2
—Fifth, The Human Shield.....2
—Fourth, The Gripping Hand.....2
—Third, The Creeping Death.....2
—Second, The Leap Through Space.....2
—First, The Riven Flag.....2

THE IRON TEST (Serial)

(Fifteen Two-Reel Episodes Featuring Antonio Moreno and Carol Holloway)

Jan. 27—Fifteenth, Riding with Death.....2
Jan. 20—Fourteenth, Desperate Odds.....2
Jan. 13—Thirteenth, Hanging Peril.....2
Jan. 6—Twelfth, The Span of Terror.....2
Dec. 30—Eleventh, The Red Mask's Prey.....2
Dec. 23—Tenth, In the Coils.....2

WORLD FILM EXCHANGES

Mch. 31—The Love Defender (June Elvidge).....5
Mch. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).....5
Mch. 17—The Hand Invisible (Montagu Love).....5
Mch. 10—The Unveiling Hand (Kitty Gordon).....5
Mch. 3—Crook of Dreams (Louise Huff).....5
Feb. 24—The Moral Deadline (June Elvidge).....5
Feb. 17—Courage for Two (Carlyle Blackwell).....5
Feb. 10—Mandarin's Gold (Kitty Gordon).....5
Feb. 3—The Rough Neck (Montagu Love).....5
Jan. 27—Heart of Gold (Louise Huff).....5
Jan. 20—The Bluffer (June Elvidge).....5
Jan. 13—Love in a Hurry (Carlyle Blackwell-Evelyn Greeley).....5
Jan. 6—What Love Forgives (Barbara Castleton).....5

SPECIALS

Under Four Flags (Official Government Picture).....5

UNITED PICTURE THEATRES

—Her Code of Honor (Florence Reed).....6
Feb. 23—A Man in the Open (Dustin Farnum).....6
Jan. 26—Adele (Kitty Gordon).....5
Jan. 5—The Light of Western Stars (Dustin Farnum).....5

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Saturdays—Kinograms.....1

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ACCOUNTANT—Experienced accountant, 22 years of age, released from U. S. N. R. F., desires connection as assistant operator or publicity man. Willing to go anywhere to start. References exchanged. Will consider work in film exchange. Address H. H. T., Motion Picture News.

ASSISTANT DIRECTOR—Late with Bob Leonard, now with Canadian Engineers, Signal Corps. Expect to be in Los Angeles in February. Six years' experience, starting as property man with Wallace Beery. Twenty-two years old. If you want me communicate with Miss Gibsone, Mabel Condon Exchange, Hollywood.

OPERATOR-MANAGER—Operator and electrician, honorably discharged from aviation service, wishes position as operator or manager of small house in good town. Five years' experience. Can deliver the goods. Salary and all in first letter. Address O. V. Tilton, Auditorium, Defiance, Ia.

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WANTED—Honorably discharged soldier desires position with film company. Nineteen years of age and can give best of references. Address M. LAURIE, 1 East 118th street, New York City.

WANTED—Honorably discharged soldier, 19, wishes place with film company, doing anything which will be appreciated by advancement. Can furnish best references. Address JAMES LUXEMBERG, 1487 Fifth avenue, New York City.

WANTED—Honorably discharged soldier wishes employment at anything with motion picture company. Acting preferred. Address V. PETIONE, 22 Prince street, New York City.

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FRANK A. KEENEY PICTURES CORPORATION claims the exclusive services of Miss Catherine Calvert for motion pictures, pursuant to its written contract with her, which is still in full force and effect.

Notice is hereby given to motion picture manufacturers, producers and managers of our sole and exclusive right to utilize Miss Calvert's services, and of our intention to enforce our legal rights against any and all persons, firms or corporations who may violate the same.

Dated, New York, February 6th, 1919.

FRANK A. KEENEY PICTURES CORPORATION

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THIS new type of screen, and the results it assures, cannot be classed with any other—it is entirely *different*, and *better*. The screen is made of tiny crystals which look like very small pearl beads. The beads absorb and reflect light from the projection machine in such a way as to give greatest depth of focus, color, realism and charm to the pictures. It eliminates "fade-away"; insures bright, clear pictures when viewed from almost any angle, and will make every seat in your house a *good* seat. The Argus Screen may be washed with warm water without streaking—it will last for years.

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Just a few comments from exhibitors who are using the Argus Crystal Bead Screen:

"My patrons are unanimous in their praise of the clearness of my pictures. I consider the purchase of the Argus Screen the best investment I have ever made."

"Our electrical engineers tested this and several other screens and decided in favor of the Argus screen as being by far the best."

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"We cheerfully and heartily recommend the Argus Screen to the Moving Picture Exhibitors in general on account of its 80% more clear efficiency."

While comparatively new, the Argus Crystal Bead Screen has already been installed in many high-class picture theatres. Usually an exhibitor will arrange for one after seeing the actual results in comparison with ordinary screens.

It is a *wonderful* screen, and offers you a wonderful opportunity to get much good free publicity, better attendance and more profit.

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No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLET.....Editor

Where Is the Responsibility?

THINGS are progressing very nicely. We have been able to publish during the past few weeks letters from various men who are well posted and have definite ideas as to how efficiency in the projection room should be improved.

That improvement is necessary is a foregone conclusion and is acknowledged, but how it should be brought about is a question to be further discussed.

Whether this grading or classification should be forced by the authorities or whether it should come from within the I. A. T. S. E. or other organizations embracing the projectionists is the question.

We are fortunate in being able to publish herewith a letter from Mr. P. Barber, the Electrical Inspector, and a man of authority among the motion picture theatres in the Province of Alberta, Canada. Mr. Barber has had the opportunity of observing first-hand conditions as they exist and through talking with projectionists has absorbed their attitude toward their work:

"In the NEWS of February 1 there is a letter from W. B. Allen, of this city. I wish to reply to that letter by way of adding a few words to the discussion started by H. T. O'Brien, of the Westinghouse Company.

"Mr. Allen and I have been intimately acquainted for a number of years, and in thanking him for mention of my name would say that if all projectionists were as progressive as he is, producers, exchangers and exhibitors would have much less to complain about than they have at present.

"With his letter, though, I do not fully agree. It is my belief that improvement is entirely in the hands of local unions. The union is in a position to educate its members as a whole, either by general debate, instruction classes, or by lectures given by outsiders, such as power house engineers or equipment experts. The

union has jurisdiction over all men within its territory. It is constantly in touch with these men. At the regularly monthly meetings these members gather together for business purposes, and a part of that program could easily include a short discussion on some new product in the motion picture field.

"A government can establish standards only in accordance with present knowledge. Those standards will be good or bad according to the intelligence of the men working within a certain territory, for whom the standards were compiled. If the unions, which we all agree hold the best men in the industry, would so educate the majority of their members to be worthy of a high standard, governments will not be slow to see the need of improved methods nor behind the times in putting them into force.

"In closing, Mr. Editor, I would like to ask for more discussion on this subject. W. B. Allen seems to want to shift the responsibility onto the shoulders of others outside the unions. Unions have been the means of raising the standard of projection to what it is today; it is only logical to include that unions can now make a government high standard possible."

That a province, a State or a city can arrange examinations to be passed by all applicants before they are given a license which allows them to operate a projection machine is only right. This should be done, but the actual classification of the applicant is not the duty of the authorities, for all they can do is to set a certain examination, which when passed proves nothing except that the questions have been answered in a sufficiently satisfactory manner. Preparation for this examination may have taken a week or a month, or the applicant may have walked in, taken a chance and gotten through—a case of good luck.

The union, however, is to our mind in a better position. They know their members personally. They know the ability of each one. They know how much actual experience each man has had. They know how much interest each takes in his work. They know whether a certain man is shiftless and is a time-clock worker, or whether he works with the good of the theatre at heart—in other words, whether Jones is a real man or whether Smith is a piker.

Trouble among themselves? Why should there be? The union stands for the maximum of efficiency and will not stand for the man who is a vandal or time-clock puncher, as we understand it. Why, therefore, should they object to refusing a card to the inefficient, the loafer or the man who is being carried along by the organizations at the expense of the rest? Personally, we think that locals in general would refuse, for unless we are much mistaken, they are working for greater ability among their members.

Why, therefore, should they hesitate to elect or appoint a committee whose duty it would be to pass on the ability of its members and grade them. There certainly could be no hard feeling, for justice would be done. All criticism would be done away with and we would have men in the projection rooms of the various theatres whom we would know had ability.

Experience should be demanded. Every man who holds his card should have spent a certain length of time as an apprentice under an experienced man. This would be a guarantee that the holder of a card had the practice necessary before he took charge of the machine.

It is a case of the public safety. The safety of your families and our families as well as the very family of the projectionist in the projection room. Ability, knowledge and practice should be demanded by the entire industry and particularly by the union.

What do you think?

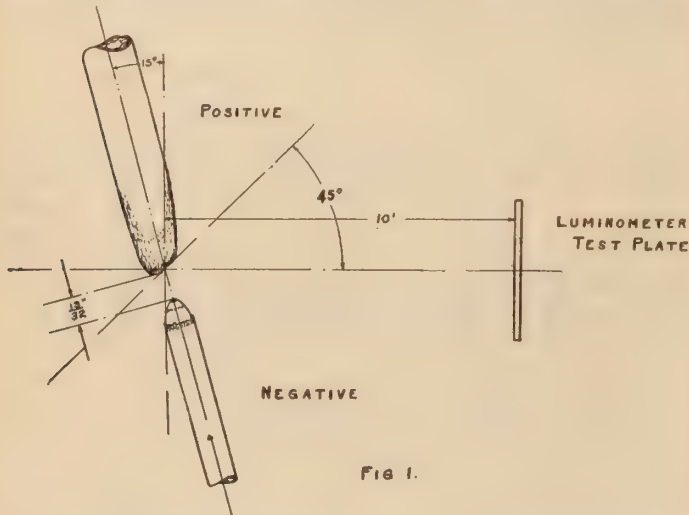
E. K. GILLET.

Equipment
Operating

Projection

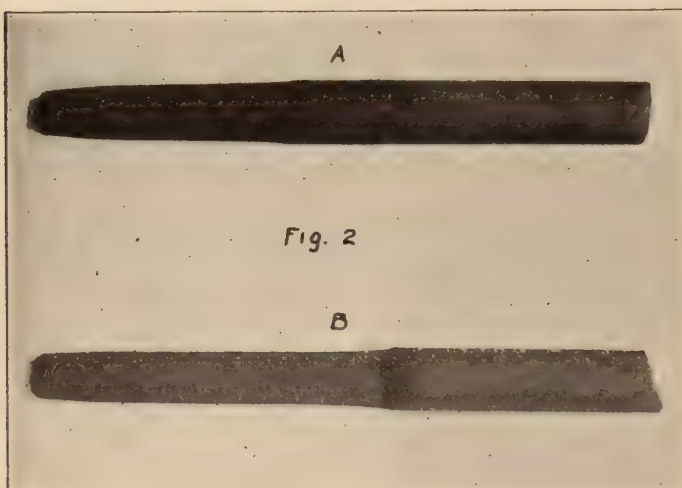
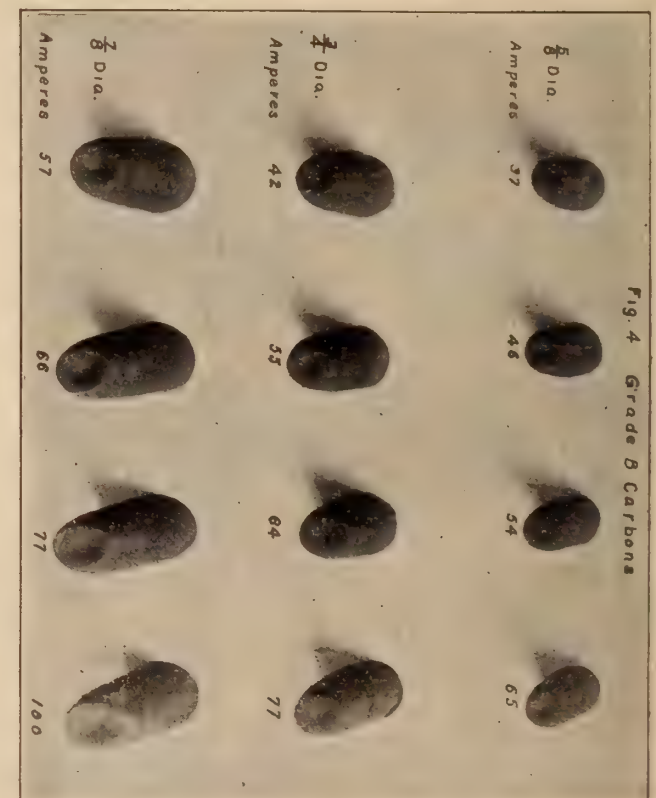
Questions
AnsweredCurrent Effect on the Positive Crater of the
D. C. ArcBy G. F. Benkelman
Speer Carbon Company

IN the various magazines devoted to the moving picture industry the subject of the relationship of the brightness of the positive crater of the D. C. arc with the current has been discussed from time to time by operators and projection engineers. Some of the opinions held by authorities on the D. C. arc are: That the

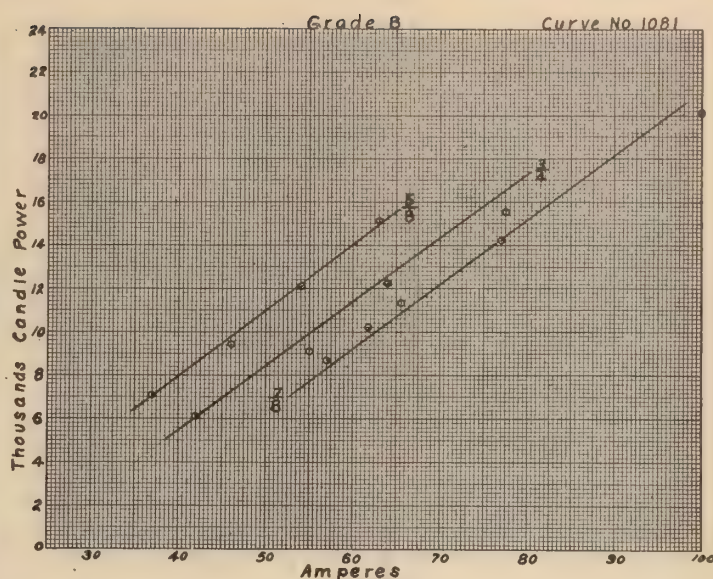
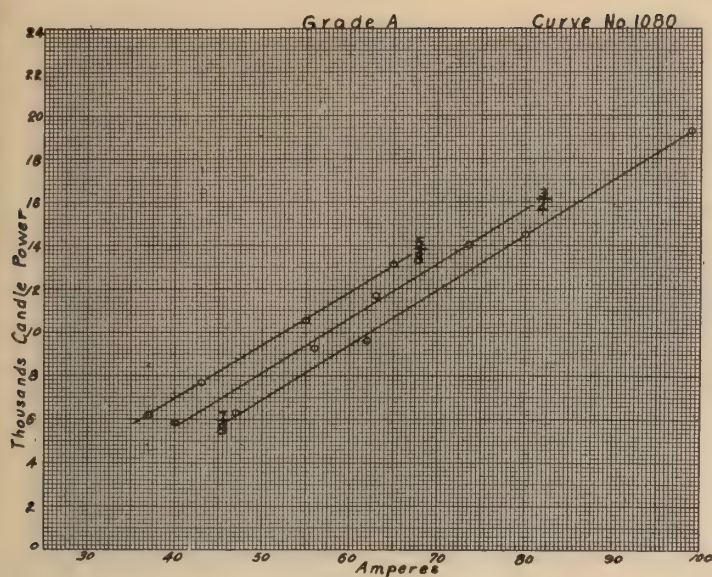


amount of light per unit crater area is independent of the current used for the same kind of carbons. Increasing the current on a D. C. arc increases the candlepower per unit crater area and also the crater area.

Mr. Blondel* said that although the maximum brilliancy of the crater was independent of the current flowing in the arc, yet that the average brilliancy of the incandescent portions increased both with the intensity and density of the current, until the crater was well saturated. If, he said, the value of the current be suddenly varied, the intrinsic brilliancy undergoes a temporary and very appreciable variation which may reach 10 per cent and which diminishes gradually until the dimensions of the crater are so altered as to restore the surface of emission



* "The Electrician," 1893, Vol. 32, Pp. 117, 145, 169.



to the value it ought to have for the new current. He considered that the heating of the crater only took place at the surface, and that the temperature of volatilization was only reached by a very thin superficial film.

The following article deals with the subject which will be of interest not only to the technical man, but gives many practical operation conditions to the operator in the moving picture projection room.

In making the tests described in this article, the carbons were burned in a Standard moving picture lamp house. The condensers were omitted allowing the light to go from the positive crater unobstructed to the test plate whose center coincided with a horizontal line extending to the center of the positive crater.

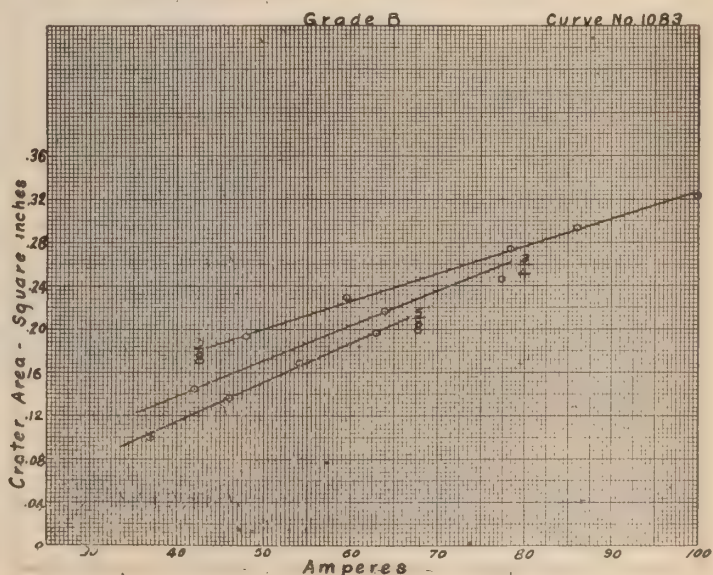
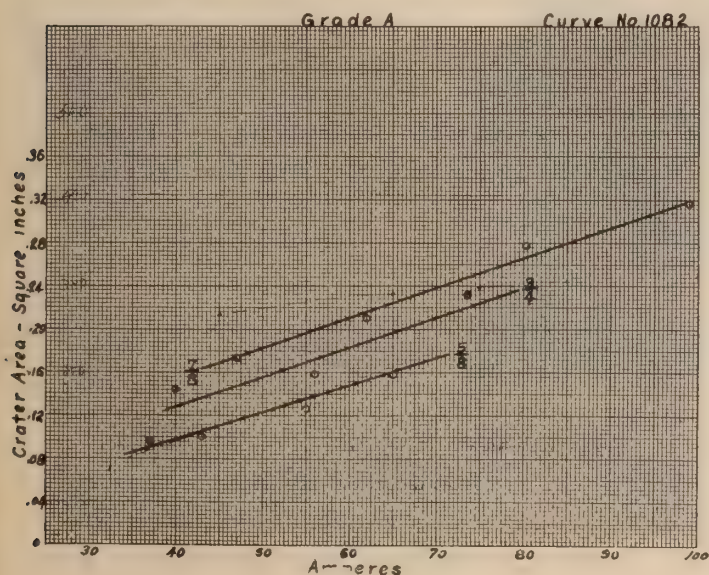
Figure 1 shows the exact set-up. The angle of the positive crater and the separation of the carbons were maintained in the same relative position, by noting the coincidence of the image of the carbons through a pin hole in the side door on a screen with established marks. About two inches from the pin hole, a condenser was mounted and this served to sharpen the picture of the arc and the crater on the screen. The candlepower of the arc taken from the test plate as shown in Figure 1 was measured by a MacBeth illuminometer. To transform the alternating current supply to direct current for the D. C. arc, a Martin 140-ampere rotary converter was used. This machine delivered a constant D. C. potential of eighty volts, and series resistance was used to keep the arc steady. Very steady operating conditions were thus obtained, which were very necessary to get uniformity in results.

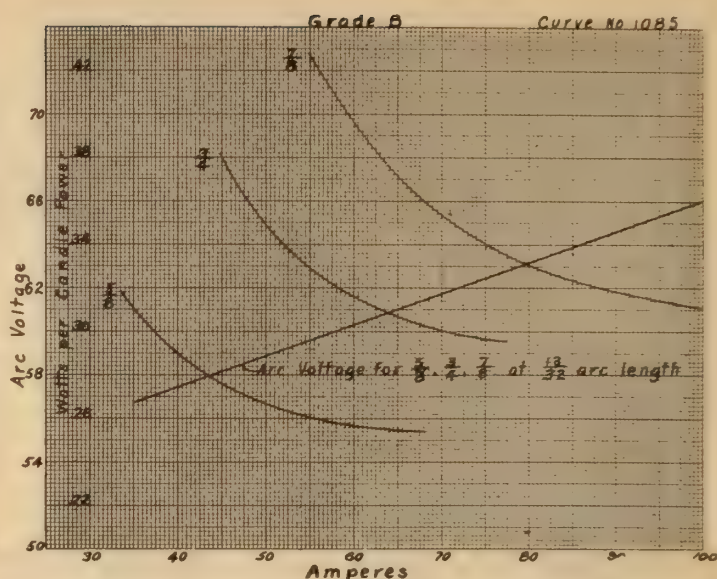
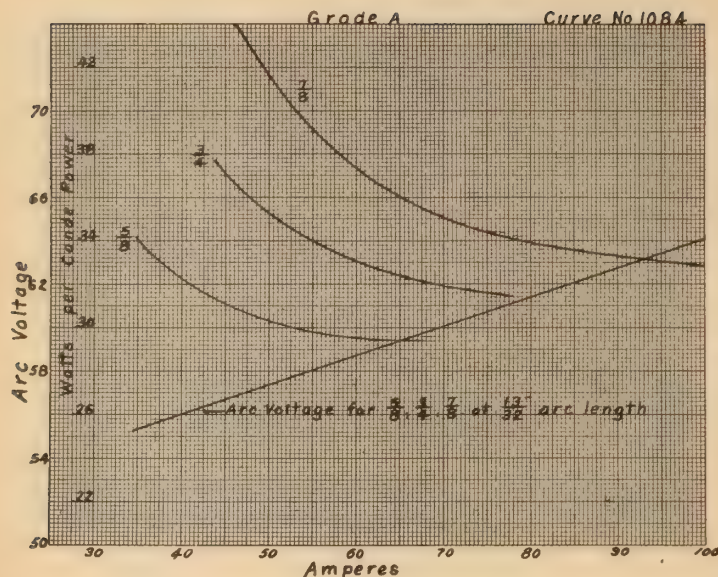
Two standard grades of projector carbons, A and B, which

have been used by thousands of operators throughout the country, were tested and in all cases, Hold-Arks were used for the negative carbons. For the $\frac{5}{8}$ and $\frac{3}{4}$ size of positive carbons, size 7/16 Hold-Ark was used, while for the $\frac{7}{8}$ size positive carbon a $\frac{1}{2}$ Hold-Ark was used.

Curves No. 1080 and 1081 show the relation between candlepower and amperes. It is to be noted that the candlepower of the $\frac{5}{8}$ carbon is greater than the $\frac{3}{4}$ and that the $\frac{3}{4}$ is greater than the $\frac{7}{8}$ at the same current. A reason why the smaller carbon might have a higher candlepower is, that the radiating surface and the cross sectional area of the larger carbon is greater; consequently, more heat is conducted and radiated away from the crater. The crater area for the same current increases with increasing size of carbons as is seen in curves 1082 and 1083; therefore, the amount of light per unit crater area decreases with increasing size of the carbon, assuming that the mean hemispherical candlepower is proportional to the candlepower in the one direction taken, and the test plate utilizing only a portion of the light from the crater will have a higher intensity projected upon it, the smaller the size of the source. Let it be understood, however, that the amount of light or the intrinsic brilliancy per unit crater area of the different sized carbons should be very nearly the same when the craters are well saturated.

To prove in another manner that the smaller sized carbon has a higher candlepower at the same current, two arcs were burned simultaneously, so that the light from either arc could be thrown upon the test plate. When the light from a $\frac{5}{8}$, $\frac{3}{4}$ or $\frac{7}{8}$ positive, burning at the same current, was compared with the light from





the standard lamp in the illuminometer, a very decided difference was noted. The light from a $\frac{5}{8}$ carbon was even brighter than a $\frac{3}{4}$ though burning at a somewhat lower current.

The interesting part for the projectionist is shown in the curves 1080 and 1081 that the most efficient illumination is obtained when the carbon is burned just below its penciling point. By penciling point is meant that current which will heat the carbon to redness its full length from the crater to the holder, so as to cause it to oxidize or burn to a smaller diameter than the original carbon. See figure 2.

For the two grades of carbons A and B which were tested, the penciling points were found to be sixty-five amperes for $\frac{5}{8}$, eighty for $\frac{3}{4}$ and 100 for $\frac{7}{8}$. Figure 2-A shows a carbon just

starting to pencil while figure 2-B shows the carbon fully penciled.

Noticing curve 1081 again it will be seen that burning a $\frac{5}{8}$ carbon at sixty amperes will produce the same illumination as a $\frac{3}{4}$ -inch carbon at sixty-nine amperes, therefore, it would be unwise to produce poor economy by using a $\frac{3}{4}$ -inch at sixty-nine amperes, but the transverter should be made to give sixty amperes for $\frac{5}{8}$ -inch carbons of the same grade. Not only does the $\frac{5}{8}$ -inch carbon produce the same light at sixty amperes as the $\frac{3}{4}$ at sixty-nine but the lens system will utilize more of the light from the $\frac{5}{8}$ -inch carbon due to the fact that the smaller the source of light the greater the efficiency of the lens system. Curve 1083 shows that the crater area of a $\frac{3}{4}$ carbon at sixty-

The Essential Requirements
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SPEER Hold-Ark Combinations
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EASTMAN KODAK COMPANY,
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nine amperes is greater than the $\frac{5}{8}$ carbon at sixty amperes.

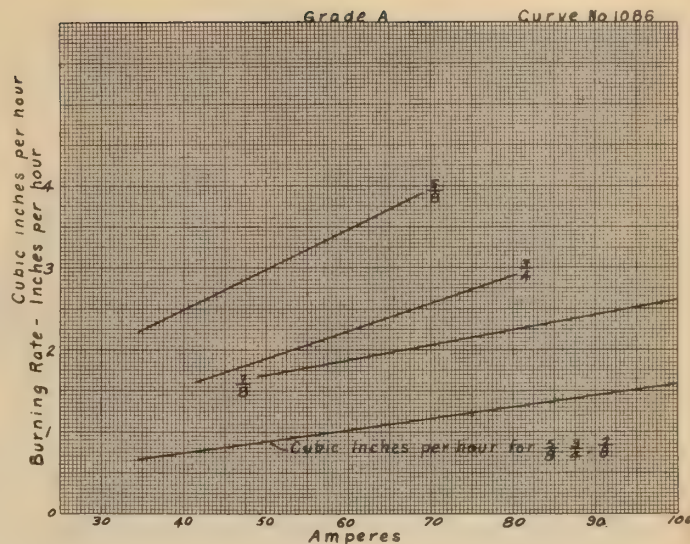
To give grade A and B carbons a rating as to current would be as follows: Fifty-five to sixty amperes use a $\frac{5}{8}$ carbon, seventy-five to eighty use a $\frac{3}{4}$ and ninety to ninety-five use a $\frac{7}{8}$. For instance, suppose a machine gave a current of seventy amperes, what carbon should be used? A $\frac{5}{8}$ carbon should be used, stepping the machine down by suitable series resistance or voltage control to sixty amperes. In other words, to get efficiency the carbon should be burned between the limits given. For the projectionist to find the correct current to burn his carbon, he should by increasing the current on a particular size of carbon find its penciling point, and then use a current of five less. Another statement can be made like this. Burn a carbon at the maximum current it will stand without penciling.

No definite rule can be given as to the current ratings of the different makes of projector carbons, for every grade will have a different penciling point, depending on the specific resistance and the composition of the carbon. A carbon whose specific resistance is high will have a low penciling point, while if specific resistance is low the opposite is true.

The relation of crater area to amperes as shown by curves 1082 and 1083 is very interesting. The crater area increases with current and at the same current and voltage the larger carbon has the larger crater area. When the penciling current is exceeded, it causes the crater to overlap the end of the carbon and a condition of unsteadiness will occur. Figures 3 and 4 show the effect of current on the size of the crater area.

The arc voltages are 13/32 arc length varying with current as on curves 1084 and 1085 shows that it increases with current, which is an unusual condition. Generally the D. C. arc, especially the D. C. street-lighting arc has an arc voltage curve which decreases with current. Many points were taken to determine arc voltage for the different currents and also for the different sized carbons. It would seem that different arc voltages for the different sizes at the same current should have been obtained, but with the large variation it was impossible to plot an individual curve for each size.

The efficiency curves also on curves 1084 and 1085 give an idea as to the tendency of the efficiency of the arc. The watts per



candlepower are very low and do not represent the true value due to the fact that the candlepower was taken in one direction only, and is not the mean hemispherical candlepower. However, assuming that the mean hemispherical candlepower is proportional to the candlepower taken, these curves again verify the statement previously made, that the maximum efficiency is obtained from a given sized carbon when it is burned just below its penciling point. The $\frac{3}{4}$ carbon curve on No. 1085 curve plate shows that burning it at sixty-nine amperes would be very poor economy.

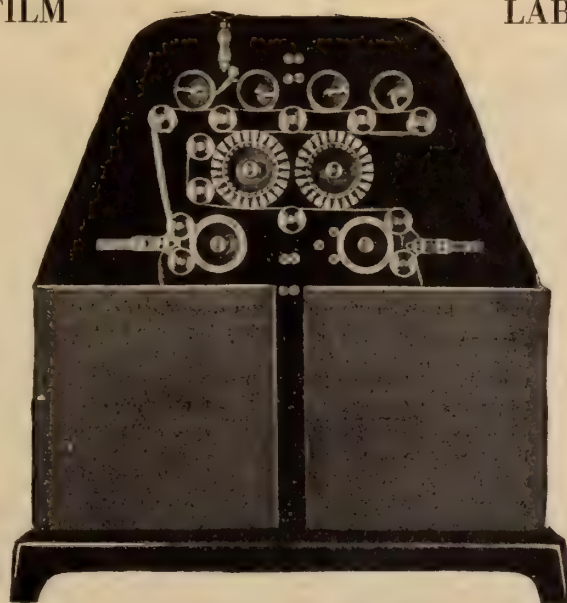
Curves 1086 and 1087 show the relative burning or consumption rates of the different sizes. The curve marked cubic inches per hour for $\frac{5}{8}$, $\frac{3}{4}$ and $\frac{7}{8}$ gives the consumption rates on a volume basis. The values have been calculated from the individual burning rates of the $\frac{5}{8}$, $\frac{3}{4}$ and $\frac{7}{8}$ and the amount consumed for each current was practically the same for each sized carbon. A single

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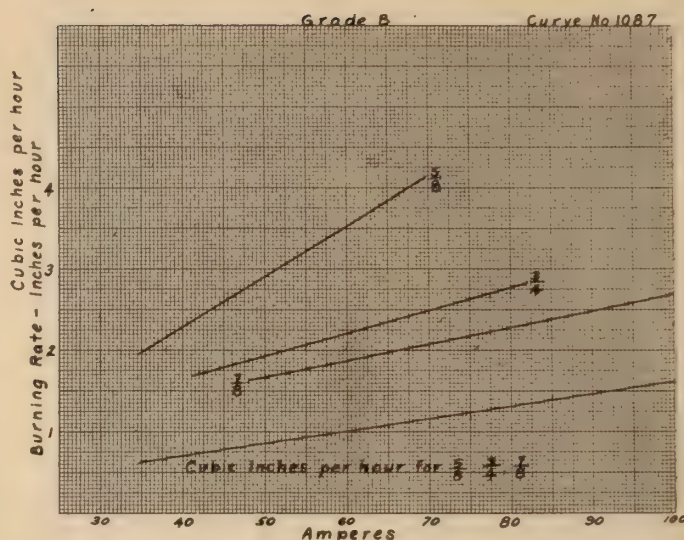
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curve was therefore drawn to represent the volume of carbon consumed for each current.

The burning rate of the $\frac{5}{8}$ grade B carbon in cubic inches per hour at sixty amperes is less than that of a $\frac{3}{4}$ at sixty-nine, still the same horizontal candlepower is produced from carbon at the respective currents given. Another economy is then added in favor of the $\frac{5}{8}$ at sixty amperes, besides the power input, namely the amount of carbon consumed is less.

The points brought out in the discussion of the curves can be summarized as follows:

1. Candlepower is directly proportional to the current within the limits of operating range.
2. Within the working range candlepower decreases with increasing size of carbon, at a given current.
3. The maximum efficiency is obtained, when a carbon is burned just below its penciling point.
4. Crater area is directly proportional to the current for a given size carbon and increase with the size of the carbon at the same current.
5. The arc voltage increases directly with the current.
6. The volumetric burning rate of carbons varies directly with the current and is independent of the size of the carbon at a given current.

Bernard Schneider Dies at Age of Fifty-one

ONE of the real pioneers of the motion picture industry departed from our midst on January 24, at the age of 51 years, after an extremely active life, that produced remarkable results in the art. Owing to the wonderful inventive ability of Eberhard Schneider the cinematographic business has been greatly benefited by his many inventions, which numbered 50 and on which 38 patents have already been issued and the balance are now pending.

Mr. Schneider was born in Breslau, Germany, March 15, 1868, and came to this country in the latter part of 1895. He became a citizen of the United States in 1905 and as such was a firm supporter of the United States Government in word and deed.

Mr. Schneider's career was a remarkable one and he was experienced in all lines of the business, having connected himself with the Wonderscope Company in April, 1896, then with the Eden Musee in December of the same year, where he operated the Joly Cinematograph, the first machine in use at the Eden Musee. He also developed and perfected his first projecting machine during the Eden Musee engagement and used it there until the end of 1898. The press of those days quite frequently mentioned the results produced on the screen at the Eden Musee by Schneider's first projector.

He then became a general exhibitor in the various theatre circuits throughout the East, meanwhile giving close study to the problems in the art and producing many devices of great benefit to the motion picture industry. Tiring of the exhibiting business, he decided to devote his entire time and energy to developing and benefiting the business and started a laboratory and workshop at 175 East 96th Street, New York City, in 1904. This was a very small place and in five years his business increased so that he

(Continued on page 1215)

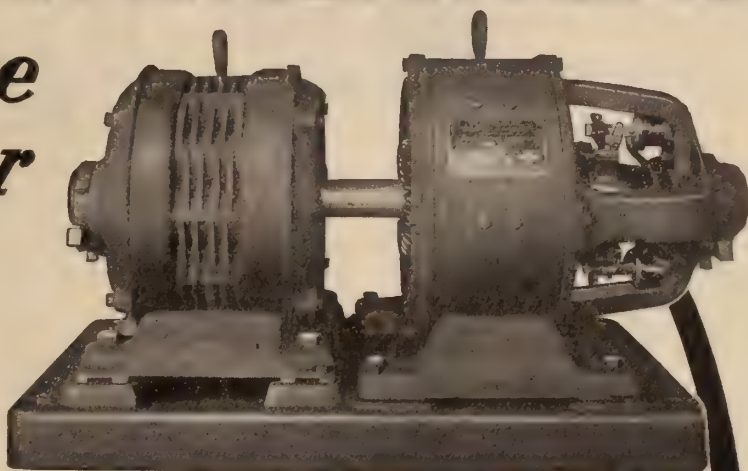
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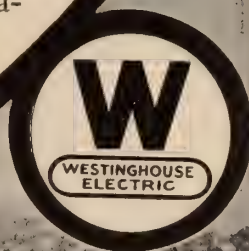


Perfect Illumination

is secured with this arrangement, and the directors and "movie stars" work with the encouraging knowledge that the lighting effects are the best—while the camera man is assured that no flicker will interfere with the distinctness of his photography.

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*Birdseye View of
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Studio Technique

Chemical Fog

By J. I. Crabtree

(Continued from last week)

ATHIRD cause of fog is mixing the developer too hot. Heat accelerates the rate of oxidation of the developing agent especially after the carbonate is added, and if the concentration of carbonate is high, even if the developer is mixed in the right order, it will give fog if mixed warm. In the case of developers containing no bromide used for testing the quality of plates and for developing under-exposed negatives, it is absolutely necessary to mix the developer with cold water if a minimum of fog is desired.

Oxidation products are usually formed in the developer on keeping, though most developers will keep for a long time if kept thoroughly stoppered in a full bottle free from air.

A developer should at all times be as colorless as possible. In the case of an elon-hydroquinone developer, the fog produced usually varies in proportion to the color.

C. Impurities in the Chemicals Used.

Fogging agents may be present as impurities in the chemicals used as follows:

(1) *Oxidized products of the developer formed during manufacture.* If the elon, hydroquinone, or pyro used is strongly colored the presence of fogging agents may be suspected, though some colored samples do not give any more fog than colorless ones. The way to test a developer for fogging tendency is to mix two developers according to the same formula, one with the sample, the other with a pure sample and to develop unexposed strips of motion picture positive film, noticing the time required for fog to just appear at 70° F. The fogging power of the developers is then in the inverse ratio of the times required to produce fog.

(2) Impurities in the developer.

Many metallic compounds such as salts of copper and tin, metallic sulphides, etc., exert a powerful fogging action even when present in very minute quantities. Less than .01% of copper sulphate when added to an elon hydroquinone developer will cause fog on most positive emulsions. The precise action of such a minute trace of copper is not thoroughly understood, presumably it acts as a catalytic agent in accelerating the rate of oxidation.

Red rubber tubing when used for conveying developing solutions is a common cause of fog owing to the solvent action of the carbonate in the developer on the antimony sulphide present as a filler in the rubber.

Stale sulphite which contains sodium sulphate will cause fog indirectly, since the deficiency of sulphite will allow oxidation to proceed more easily.

Dissolved salts present in the water used for mixing the developer, unless of the above nature, seldom produce fog.

IV. Effect of Exposure and Time and Temperature of Development.

(a) When silver bromide is developed to metallic silver with a hydroquinone carbonate developer, sodium bromide is formed in proportion to the amount of silver developed.

In cases of full exposure, therefore, an appreciable amount of bromide accumulates in the developer and this restrains the formation of chemical fog. This can be shown experimentally by developing an unexposed and a fully exposed plate side by side in separate trays, for, say, 10 mins., when the unexposed plate will be seen to be fogged more than the unexposed portions of the negative. The extent of the restraining action of the bromide thus formed depends on the volume of the developer used, so that in order to reduce its effect to a minimum, a generous supply of developer should always be used and the developer well agitated.

(b) Fog appears after a certain definite time interval after

development commences, depending on the nature of the developer, the emulsion and the temperature, and then continues to increase proportionally with the time of development. If the volume of the developer is small the bromide formed as a product of development will of course retard the production of fog as explained above.

As a general rule the temperature of the developer should not exceed 70° F. nor should development be unnecessarily forced in case of underexposure, because after the maximum contrast has been secured, that is when the latent image is fully developed, fog still continues to form. An ideal developer is therefore one which gives the maximum contrast before the emulsion begins to fog, and such a developer can only be found by trial with the particular emulsion used. As mentioned above, paraminophenol (Kodolon) most nearly approaches this ideal condition with negative emulsions, even at temperatures above 70° F.

Methods of Compensating for Chemical Fog.

(a) The amount of fog produced by a developer may be reduced by adding a soluble bromide or iodide to the developer before use. The precise action of a salt like potassium bromide is not thoroughly understood though it may be explained from physico-chemical considerations, the added bromide diminishing the solubility product of the silver bromide which is about to be developed. Potassium iodide probably converts a portion of the silver bromide grains to silver-iodide, which develops with difficulty.

(b) If the emulsion tends to give fog this may be compensated for by adding bromide or iodide to the developer as above, though in the case of photographic paper the color of the developed image is affected.

It is also possible to treat gaslight paper in a bath consisting of a mixture of potassium bichromate and sodium chloride, afterwards washing and drying, thereby converting any fogged silver grains to the unfogged condition, through the process diminishing the general light sensitiveness of the emulsion.

Dichroic Fog.

This is a particular kind of fog which occurs only on negative plates, films and lantern slides as a more or less uniform veil over the gelatine coating. When examined by reflected light the deposit appears yellowish green, while by transmitted light it appears reddish pink, hence the name "dichroic fog," which means "two-colored fog."

When examined under the ultra microscope the fog is seen to consist of ultra microscopic particles, which by chemical analysis have been shown to consist of metallic silver. The size of the particles determines their color by transmitted light, a fog which is red in color consisting of very small particles.

Dichroic fog may be formed either in the developer or in the fixing bath. In order that the deposition of the fog may take place in the developer some solvent of silver bromide, such as hypo, ammonia or an excess of sulphite or carbonate must be present, when under certain conditions the dissolved silver is reduced to metallic silver in a very fine state of division, particularly in the shadow portions of the negative, where no bromide is liberated during development.

Fine-grained emulsions in which the grains of silver halide are very small and therefore more readily soluble are most susceptible to this form of fog, especially if the development is forced, but the fog may be prevented by the addition of a little potassium iodide to the developer.

The difference between the cause of sulphite fog and dichroic fog appears to be merely a question of the time interval between solution and reduction of the silver.

The formation of the fog most generally occurs during fixing, especially if the fixing bath does not contain acid or if it is old and exhausted, when it contains an excess of dissolved silver and spent developer. It is possible to obtain dichroic fog with a fresh

solution of plain hypo, in which case the silver salt dissolved by the hypo is reduced to metallic silver by the developer carried over by the plate to the fixing bath. This is especially true if the gelatine coating of the plate is abnormally thick and if the developing and fixing solutions are warm. In such a case the developer does not have time to diffuse out of the gelatine film before the hypo begins to dissolve away the silver bromide. A fixing bath containing ammonium chloride (which is added to accelerate the rate of fixing) will give dichroic fog unless the bath is kept acid, in view of the ammonia liberated by the action of the alkali in the developer carried over by the plate.

Dichroic fog never occurs in the fixing bath if a fresh acid bath is used and if the plate is rinsed before fixing. If dichroic fog still persists when using an acid fixing bath at a temperature not above 70 deg. F. the trouble lies in the developer.

Bernard Schneider Dies

(Continued from page 1212)

was compelled to enlarge his quarters and moved to 109 East 12th Street, where he occupied two floors and basement until August, 1910. He was then compelled to look for larger quarters and purchased the five-story building at 219 Second Avenue, which he outfitted as one of the most complete plants for the producing of cinematographic machinery and in connection had a film laboratory seldom equaled. This establishment was most ideal and to his liking, giving him every opportunity to place before the public the creations of his fertile brain and from this place came some of the wonderful results of his invention, namely, the camera which enabled you to take 500 pictures per second, and also the single lamp dissolving machine.

To have met Mr. Schneider you would at once realize that he was a thorough gentleman, a genius and a scholar, who was able to speak on the merits of the industry in which he was so deeply interested, from any viewpoint you desired to question or discuss.

The business created by Eberhard Schneider will be continued by Mrs. Schneider, who has been closely interested in her husband's inventions and also by his son, Eberhard Schneider, Jr., who was associated with his father in later years and who also has shown marked ability in the electrical and mechanical field connected with the industry and bids fair to sustain the reputation made by his father.



Bernard Schneider, who died recently



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IS the word "music" if employed as an accompaniment to the motion picture an "infant" or has it reached the stage of "perfection?" "Yes," and "No." It all depends where you are and what elements are influencing your decision.

Ninety per cent of our American picture houses will force a decision of condemning the word "music" into the stages of infancy. The balance of ten per cent, especially such houses as the Rivoli, Rialto and Strand of New York City, will beyond any doubt establish the fact that "music" as an accompaniment to pictures has reached its highest degree of perfection.

Most of the musical directors and exhibitors who are taking active part in the lay-out of their musical programmes are to my knowledge, or in the greater majority of instances, using facial value or the dominating action of the picture as a guide to determine the character and selection of music. It is most natural that during a chase, a galop must be played, or during the portrayal of a common Western barroom scene, a rag or one-step is found appropriate.

This is the "ninety per cent way"; the system which creates an atmosphere of the piano and drum days, when the drum was the spoken word of the silent drama. It is the method that was employed in the old school of "nickel showmanship."

S. L. Rothapfel, the wizard of constructive and refined photographic presentation, is the man who is, if not solely, at least more than partly responsible for the fact that music in the motion picture theatre cannot be condemned into the stages of infancy. He is the man who has created this system of selecting a musical accompaniment solely guided by the thoughts, feelings and sentiments of his audience. S. L. has resigned from the post of guiding the destinies of two of the greatest motion picture theatres, the pride of New York's Broadway (Rialto and Rivoli), but the good work is being continued by Hugo Riesenfeld.

The editor of these columns who has had the pleasure of attending last week's performance at the Rivoli was fully convinced that Riesenfeld's system is worth prevailing, although Rothapfel has left. The musical accompaniment to "BREED OF MEN" was a masterpiece and the acme of perfection. It represented in every detail the feelings and thoughts of the vast audience. It was a typical William S. Hart production. It was all "he and his horse." I particularly remember one Arizona gambling scene where Hart has lost all his money and the other member of the card game persuaded him to stake his horse. The musical accompaniment which was of a sinister character during the gambling scene immediately changed to a pathetic and sentimental melody, although the gambling was still in process. Everybody knew how painful it would be for Billy to part from his horse, and the audience surely thought of that. At least, I did. Hart's mournful and facial expressions during the tense moments of decision, and the thoughts of the audience who fully sympathized and understood him, were the factors which influenced the musical selection, and not the facial value or dominating action (gambling scene) of the picture itself. The pathetic musical accompaniment was therefore most appropriate.

In another scene where Hart found out that the girl he loves was forced out of her home, an act in which he registers determination (as only Hart can do) to bring the man responsible for this action to justice, the orchestra played a hurry. Again the music represented the thoughts of the audience, because everybody knew that he (Hart) was out for trouble, and everyone was aware of the fact that Billy does not adjust matters in a way to require music for a death scene. These are but two instances which distinctively establish the fact that the Rivoli was nothing but a Fata Morgana of the people's thoughts and feelings.

Not only for the feature, but also on the scenic and the rest of the programme, the musical accompaniment interpreted the

sentiments of the audience. During the tank scene in the News Weekly, the orchestra played "Ragging the Scale," a composition belonging to the class of overnight hits; one of those numbers which would prompt the majority of any audience to condemn those who performed it to the stone age, and although "Ragging the Scale" belongs to the popular class of musical literature which creates a riotous hit on Monday and dies on Wednesday, it was nevertheless the most clever selection of music during the entire show. The musical construction of this number is known to everybody, and I don't believe it is necessary to talk about it. During the crawling ups and downs of the giant tanks, the trombone played the ups and downs of the chromatic scales which predominate that composition, going up and down with the rising or falling tanks, and adjusting its tempo in perfect unison with the movement of the tanks.

How many leaders would dare to accompany a scenic with such compositions as "La Cinquantaine," by Gabriel-Marie, or "Ave Maria," by Schubert, numbers of bygone days, condemned by those who are striving to appear musically educated by discussing the modern Russian Korsakow or the up-to-date Victor Herbert. It is this old stuff which mothers have sung alongside of cradles that makes an audience forget the shattered world and creates an atmosphere of unpremeditated happiness. It is the music that the people know, and no exhibitor will ever reach the acme of success, unless he is able to parallel his mind, his sentiments, thoughts and feelings with those of his audience.

I earnestly suggest to every exhibitor who is in doubt as to the above statement that he visit such houses as the Rivoli, and convince himself that there is really no other way of reaching the height of perfect film presentation.—THE EDITOR.

Review of Latest Musical Compositions

- 1—"Razz-Berries-Jazz." One Step. The boys say "There has never been anything like it since 'Too Much Mustard,' by Frank Banta, Jr. (Richmond, 149 W. 45th street, New York).
- 2—"Rainy Day Blues Jazz." Fox Trot. You've had all kinds of blues but this is the one with real "Pep." By Frank Warshauer. (Richmond.)
- 3—"Bone Dry Fox Trot," by Van Campen Heilner. This number by the composer of the famous "Get Off My Foot" fox trot, is already making its mark with the New York dance orchestras. Its style is an absolute contrast to "No Conversation" fox trot. Although modest, we are in justice compelled to say it's a smashing hit. (Chappel & Co., 185 Madison avenue, New York.)
- 4—"Madelon, I'll Be True to the Whole Regiment." English version of the celebrated French soldiers' song, "Quand Madelon," One Step. The song the boys sang in the trenches and the song they will sing upon their return home. (Jerome H. Remick & Co.)
- 5—"Valse Boston," by R. Drigo. You hear it everywhere. The slow waltz sensation of the season. Based on the world famous "Drigo Serenade." Don't fail to program it. (Carl Fischer, Cooper square, New York.)
- 6—"Pahjamah"—Oh, Mr. Leader, don't waste a minute. Rush your order for this Oriental, musical, novelty (fox trot, one step, intermezzo). Those who have heard it exclaim, "A bigger hit than 'Indianola.'" (J. W. Stern & Co., 102½ W. 38th street, New York.)
- 7—"Fireflies," by Chas. K. Harris. The new "1919" waltz. The composer speaks for this number. (Chas. K. Harris, Columbia theatre bldg., New York.)
- 8—"My Cairo Love"—An Egyptian Serenade by the writers of "Jealous Moon" and "My Paradise." It has that

genuine Oriental flavor combined with an irresistible haunting melody that makes it wonderful for concert or dance. The best Oriental number of the year. (Sam Fox, Cleveland, Ohio.)

9—"When the Boys Come Home," by Oley Speaks. America's heart song at the war's end. Every band and orchestra in the United States ought to play it. A rousing march. (G. Schirmer, 3 E. 43d street, New York.)

10—"Dear Old Pal of Mine." The song by Lieutenant Gitz Rice, made famous by John McCormack, arranged as a waltz. (G. Ricordi & Co., 14 E. 43d street, New York.)

11—"Kisses." Valse D'Amour. The waltz with the melody that no one can forget. It is haunting, lingering, dreamy. A craze from coast to coast. The waltz that everybody is humming; you hear it everywhere. Go where you will, play what you like, but give them "Kisses" Waltz every day. (Sam Fox.)

12—"You Can't Beat Us If It Takes Ten Million More." The doughboys' answer to the kaiser, by Ernest R. Ball—great one step, introducing "For Dixie and Uncle Sam." (Carl Fischer-Witmark, Orchestra and Band Department.)

Another Inquiry About the American Society of Authors, Composers and Publishers

Musical Editor,
Motion Picture News.

Dear Sir:

A couple of days since, a man dropped into my place of business, claiming to represent the "American Society of Composers, Authors and Publishers, located at 7 South Dearborn Street, Chicago." He intimated that there should be license paid by me on account of the music played at my theatre, his point being that this music was deriving benefit for me; was copyrighted, and that I was liable to be sued for damages.

I employ two musicians, ladies, one pianist and one violinist, and these young ladies buy their own music, selecting same to suit themselves. Nothing of that kind has ever been brought to my attention, although this man says there is a law protecting the above named association since 1909.

Have you any information on this matter, and if so will you please send same to me at the earliest possible moment. If not, can you advise me where I can get reliable information regarding this matter.

Yours very truly,

W. M. Fay.

In reply to our correspondent's inquiry, we again reprint a complete list of all those publishers who are not members of the American Society and whose music for that reason can be performed free of the tax now being collected by the American Society of Authors, Composers and Publishers. We shall also repeat the necessary information regarding this said society, although we have explained it in detail various times.

Belwin, Inc., 701 Seventh Avenue, New York City.

S. M. Berg, 47th Street and Broadway, New York City.

Carrie Jacobs Bond, Chicago, Ill.

Boston Music Co., 26 West Street, Boston, Mass.

Boosey & Co., 9 East 17th Street, New York City.

Cinema Music Co., Columbia Theatre Building, New York City.

Craig & Co., 145 N. Clark Street, Chicago, Ill.

Church, Paxson & Co., 1369 Broadway, New York City.

Oliver Ditson, 150 Tremont Street, Boston, Mass.

Carl Fischer, Cooper Square, New York City.

Sam Fox Publishing Co., The Arcade, Cleveland, Ohio.

Bernard Granville, 145 West 45th Street, New York City.

Inter-City Music Co., 663 Coney Island Avenue, Brooklyn, N. Y.

Walter Jacobs, 8 Bosworth Street, Boston, Mass.

Ross Jungnickel, 171 West 78th Street, New York City.

Kendis & Brockman, 145 West 45th Street, New York City.

Joseph Morris, 145 West 45th Street, New York City.

McCarty & Fischer, 140 West 45th Street, New York City.

McKinley Music Co., 145 West 45th Street, New York City.

Al. Piantadosi, 1531 Broadway, New York City.

Penn Music Co., 145 West 45th Street, New York City.

J. K. Remick, 219 West 46th Street, New York City.

(Continued on page 1218)



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LATEST MUSIC CUES**"COURAGE FOR TWO"**

(Blackwell-Greeley-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Borch

1—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—At Screening.

2—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 15 seconds), until—T: "Sheeley's dance hall."

3—"Furioso" (Half Reel Hurry), by Levy (3 minutes and 30 seconds), until—S: When shot is fired (shots).

4—Theme (45 seconds), until—S: When Cal and Marion reach home.

5—"A La Mode" (Popular One-Step), by Rosey (1 minute), until—T: "How I hate it all down."

6—Theme (1 minute), until—S: As scene fades to Marion and Cal.

7—"Dramatic Narrative," by Pement (1 minute and 30 seconds), until—T: "When I was a kid, Marion."

8—"Adieu" (Moderato Melodie), by Karganoff (2 minutes and 45 seconds), until—T: "My father died shortly after."

9—"Coquette," (Valse Rubato), by Mathews, (3 minutes), until—T: "Midnight."

10—Theme (3 minutes), until—T: "I signed what I thought were."

11—"Moon Glow" (Moderato Intermezzo), by Barth (3 minutes), until—T: "Well, if you're afraid."

12—"Think, Love, of Me" (Moderato Ballad), by Grey (3 minutes and 30 seconds), until—T: "Something terrible must have" (telephone-bell).

13—"Serenade" (Allegretto Moderato), by Kautzenbach (4 minutes), until—T: "If Nichols calls up" (telephone-bell).

14—"Petite Serenade" (Allegretto Serenade), by Horton (3 minutes and 30 seconds), until—T: "Honest Olive, you are looking."

15—Theme (2 minutes and 45 seconds), until—T: "Why Cal, where did you?"

(Continued on next page)

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"COURAGE FOR TWO"

(Continued from preceding page)

- 16—"Babillage" (Allegretto Moderato), by Castillo (3 minutes and 45 seconds), until—T: "So you see, Nichols has."
 17—Theme (2 minutes and 30 seconds), until—T: "The Claws of the panther."
 18—"Dramatic Tension," by Levy (3 minutes), until—T: "In plain words Nichols."
 19—Theme (4 minutes), until—S: When Olive answers 'phone.
 20—"Woodland Dreams" (Andante Cantabile), by Vargas (2 minutes and 15 seconds), until—S: When Tony leaves Marion (telephone-bell).
 21—"Furioso No. 60," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to Tony.
 22—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—S: When scene fades to Cal.
 23—"Agitato No. 37," by Andino (2 minutes), until—T: "All right, Buck."
 24—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—S: When scene fades to Cal.
 25—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "I don't know whether they'll."
 26—Theme (3 minutes and 15 seconds), until—: "We are even now, Nichols"—until * * * * * END.

"GOOD BYE BILL"

Specially Selected and Compiled by M. Winkler.

Theme: "Slimy Viper" (Mysterious Tone Picture), by Gaston Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—Theme (1 minute and 30 seconds), at Screening.
 T: "The authors of the following."
 2—Continue to action (2 minutes and 30 seconds), until—T: "Our narrative begins."
 T: "How is it I should."
 3—"Trombone Sneeze" (Comic Trombone Characteristic), by Sorensen (1 minute and 30 seconds), until—T: "Count von Born Effry."
 4—"Hunkatin" (Half Tone Characteristic), by Levy (3 minutes and 10 seconds), until—T: "Two weeks later."
 T: "Behold the marvel."
 5—"Intermezzo" (Allegretto), by Pierne (1 minute and 5 seconds), until—T: "Elsie's life-long friend."
 6—Continue to action (45 seconds), until—T: "After a conference."
 7—"We'll Knock Hell Out of Heliogoland" (popular song) (4 minutes and 25 seconds), until—T: "Over in Berlin."
 T: "If Herr Dresser's invention."
 8—"Continue pp (20 seconds), until—T: "I confer on you."
 9—"Babillage" (Light Intermezzo), by Castillo (1 minute and 50 seconds), until—T: "Meanwhile, over in West Hoboken."
 T: "This boy could never."
 10—Theme (3 minutes and 10 seconds), until—T: "With characteristic German."
 T: "Majesty, you told."
 11—"May Dreams" (Moderato Serenade), by Borch (1 minute and 20 seconds), until—T: "By this time Teddy's."
 12—"We're All Going Calling on the Kaiser" (Popular Song) (3 minutes and 45 seconds), until—T: "The All Highest begins."
 T: "Majestic the Crown Prince."
 T: The Zeppelin raids on England.
 13—"Sinister Theme," by Vely (1 minute and 45 seconds), until—S: Girl reading letter.
 T: "If you Germans are wise."
 14—"Keep Your Head Down, Fritz Boy" (Popular Song) (55 seconds), until—T: "I am off for Berlin."
 15—Theme (2 minutes and 5 seconds), until—T: "At last our old friend."
 T: "In due time the muse."
 16—"Sliding Jim" (Trombone Characteristic), by Losey (2 minutes and 35 seconds), until—T: "Majesty the Crown Prince has returned."
 T: "Our U-Boat campaign."
 17—"Over the Top, Boys" (American March), by Berg (1 minute and 55 seconds), until—T: "In spite of the Kaiser's."
 T: "Come back here."
 18—"Comedy Allegro" (Characteristic), by Berg (2 minutes and 10 seconds), until—T: "And Berlin three hundred."
 Note: Watch shot.
 19—Continue pp (25 seconds), until—T: "Hey, wake up."
 20—"Wash Rag," by Losey (2 minutes and 55 seconds), until—T: "And then came the Spring."
 T: "Put that in the newspapers."
 21—"Turbulence" (Allegro Agitato), by Borch (1 minute and 55 seconds), until—T: "Meanwhile look."
 22—Theme (2 minutes and 20 seconds), until—T: "The world's greatest."
 T: "Are you busy."
 23—"Me Ow" (Comic Popular Step) (2 minutes and 40 seconds), until—T: "That night at the factory."
 T: "So this is Berlin."
 24—"Cruesome Mysterioso No. 31," by Borch (3 minutes and 35 seconds), until—S: Teddy sees Elsie.
 T: "We blow him to pieces."

(Continued in next column)

(Continued from preceding column)

- 25—"Erl King" (Mysterious Agitato), by Schuber (1 minute and 50 seconds), until—T: "My father must not see me."
 T: "Save that bomb."
 26—"Hurry" (Half Reel Hurry), by Levy (1 minute and 45 seconds), until—S: Teddy lights the bomb fuse.
 Note: Watch explosion..
 27—Theme (1 minute and 30 seconds), until—T: "And then came the smash."
 28—"Military Hurry" (Half Reel Hurry), by Levy (2 minutes and 25 seconds), until—T: "A bunch of General."
 29—Continue pp (30 seconds), until—T: "The world's greatest fizzle"—until * * * * * END.

"THE MAN WHO WOULDN'T TELL"

(Earle Williams-Vitagraph)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Specially Selected and Compiled by M. Winkler

Theme: "The Golden Youth" (Characteristic Valse Moderato), by Rosey

- 1—"Battle Agitato No. 48" (Characteristic), by Shepherd (1 minute and 45 seconds), at Screening. (Battle effects and explosions).
 2—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "Some months later before."
 3—Theme (2 minutes and 15 seconds), until—S: When Hawtrey talks to Elinor.
 4—"Hunkatin" (Half-Tone One Step), by Levy (2 minutes and 30 seconds), until—T: "The dance at the country."
 5—"Dramatic Agitato No. 38," by Minot (1 minute and 30 seconds), until—T: "Dudley, what has happened."
 6—"Dramatic Andante No. 5," by Ascher (3 minutes), until—S: When Hawtrey enters club.
 7—"Dramatic Andante No. 24," by Borch (3 minutes and 15 seconds), until—T: "It's not true."
 8—"Heavy Dramatic No. 110," by Lutz (2 minutes and 30 seconds), until—T: "That is a noble sentiment."
 9—"Allegro Agitato No. 8," by Andino (45 seconds), until—T: "As I came up in the elevator."
 10—"Andante Moderato No. 40," by Becker (1 minute and 45 seconds), until—S: As scene fades back to court.
 11—"Dramatic Agitato No. 53," by Luscomb (2 minutes and 45 seconds), until—T: "Werner is trying to direct." (Shot.)
 12—"Andante Appassionato," by Castillo (3 minutes and 30 seconds), until—T: "Take finger prints of everyone."
 13—"Appassionato No. 40," by Borch (2 minutes and 15 seconds), until—T: "At midnight the third."
 14—"Moods" (Valse Sentimentale), by Holly (2 minutes and 15 seconds), until—T: "It seems that the bullet."
 15—Theme (45 seconds), until—T: "Everything will come out all." (Telephone-bell).
 16—"Au Fait" (Allegretto), by Ewing (2 minutes), until—S: When newsboys call extra.
 17—"Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes and 30 seconds), until—T: "Heinrich Wohler."
 18—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "She's docked they're—"
 19—"Petals" (Intermezzo Moderato), by Raymond (4 minutes and 30 seconds), until—T: "With usual Hun effrontery."
 20—Theme (1 minute and 15 seconds), until—S: When Hawtrey joins Elinor.
 21—"Hurry" (Half-Reel Hurry), Levy (2 minutes and 45 seconds), until—S: When spies enter automobile. (Auto and wireless effects).
 22—"Furioso" (Half-Reel Agitato), by Levy (3 minutes), until—T: "We've made a master stroke." (Shots, wireless effects).
 23—"Joy of Youth" (Moderato Intermezzo), by Raymond (3 minutes and 45 seconds), until—T: "And the next evening the—"
 24—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes), until—T: "I couldn't even order the arrest." (Shot.)
 25—"Fighting Tommies" (Patriotic English March), by Boulton (2 minutes and 15 seconds), until—T: "The reception to the British."
 26—Theme (3 minutes), until—T: "My dear, I want to present"—until * * * * * END.

"MANDARIN'S GOLD"

(Montague Love-World)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: Weird Oriental Theme (Characteristic Heavy Oriental Dramatic), by Levy

Theme B: "My Paradise" (Moderato Ballad), by Zamecnik

- 1—Theme A (2 minutes and thirty seconds), until—T: At Screening.
 2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and thirty seconds), until—T: "In our story of today."
 3—"Chinese Wedding Processional," by Hosmer (1 minute), until—T: "Chinatown, a touch of mystery."
 4—Theme B (2 minutes), until—T: "Seeking funds to continue her."

(Continued on next page)

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(Continued from preceding page)

- 5—"In a Pagoda" (Japanese Intermezzo), by Bratton (3 minutes and 30 seconds), until—T: In the shop of Ah Foo.
 - 6—"A Fanciful Vision" (Dramatic Adagio), by Rubinstein (2 minutes and 15 seconds), until—S: When scene fades to Cardon home.
 - 7—Theme B (1 minute and 15 seconds), until—S: When Betty returns home.
 - 8—"Vivien" (Allegretto Moderato Entr'acte), by Ramsdell (2 minutes and 30 seconds), until—T: Several days later.
 - 9—Theme A (4 minutes and 15 seconds), until—S: When Betty enters shop.
 - 10—"Farewell to the Flowers" (Andante Reverie), by Hildreth (2 minutes and 15 seconds), until—S: When Mandarin smokes pipe.
 - 11—Theme B (2 minutes), until—T: At Mrs. Stone's the next day.
 - 12—Theme A (2 minutes), until—S: At Mandarin's home.
 - 13—"Dramatic Narrative," by Pement (2 minutes and 30 seconds), until—S: When scene fades to bridge table.
 - 14—"Mysterioso Dramatico," by Smith (1 minute and 30 seconds), until—T: As the wedding hour draws near.
 - 15—Theme B (1 minute and 45 seconds), until—S: When scene fades to Betty (telephone bell).
 - 16—Theme A (45 seconds), until—S: When scene fades to Chinese girl (gong strokes).
 - 17—"American March" (piano only) (30 seconds), until—S: As scene fades to mission.
 - 18—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—S: When Tai Mun enters.
 - 19—Theme A (2 minutes and 30 seconds), until—T: Some hours later.
 - 20—"Heavy Mysterioso," by Levy (3 minutes and 30 seconds), until—T: Morning (telephone bell).
 - 21—"Dramatic Tension," by Andino (3 minutes), until—S: When Kitty answers telephone.
 - 22—"In the Glade" (Allegretto Scherzando), by Gruenwald (3 minutes and 45 seconds), until—T: "And I think you put the horrid."
 - 23—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—T: "A woman like Betty Cardon."
 - 24—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "The hours bring swift remorse."
 - 25—Theme A (2 minutes and 15 seconds), until—T: "Mandarin, he got Tai Mun" gong strokes).
 - 26—"Dramatic Agitato No. 38," by Minot (1 minute and 45 seconds), until—S: When Betty enters Mandarin's house.
 - 27—"Furioso," by Levy (3 minutes and 45 seconds), until—S: When police rap sidewalk.
 - 28—Theme B (3 minutes), until T: "When the person desired has."
- until * * * * * END.

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Pictures Reviewed in Advance

[In-addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Happy Though Married," with Enid Bennett (Paramount-Ince.—Directed by Fred Niblo)

IF your patrons don't get up from their seats and roar laughing then nothing you can show will please them. You can search the market right and left, but you can hardly find a more cleverly constructed, or more skillfully handled farce comedy. Besides making a spectator laugh to his heart's content, it keeps him in high suspense.

The complications in the plot are caused by the fact that the wife of the hero's brother, a Spanish beauty, cannot speak English. The two brothers are in Mexico prospecting and they strike it rich. One of the brothers, the younger and hero of the story, comes to the state to try and sell the mine. He gets married to his young sweetheart, heroine of the story. The heroine gets hold of a book on how to hold the affections of a husband and puts the teachings into practice. She pretends she is going to visit her aunt, but jumps from the other side of the train and returns home. In the meantime the other brother returns from Mexico married, having eloped with a Spanish beauty. The hero meets the train. On the way the oldest brother drops off at a clothing store to get a new suit of clothes. The hero goes home with his wife. Seeing the husband coming with the woman whose photograph she had once discovered in his coat pocket, the heroine hides in another room. The hero leaves the sister-in-law in the house for a few minutes and goes out in search of his belated brother; the latter has lost the address and could not find the place. In rage over her husband's supposed unfaithfulness the heroine determines to leave him. While preparing to leave the house, however, the sister-in-law apprehends her and, unable to understand English, takes her for a burglar. First she attempts to stab her with a stiletto; the two women struggle, eventually the sister-in-law succeeding to lock the heroine up in the closet. Of course, in the end, everything is explained satisfactorily, but not till they have made everybody in the audience die laughing. Released February 2. Length, five reels.—P. S. Harrison.

"False Faces," with Henry B. Walthal (Arctcraft-Ince Special.—Directed by Irvin V. Willat)

THERE are several reasons why this offering should please picturegoers, especially those who enjoy the kind that are strong and virile. To begin with, it is full of high speed action; again, due to the logical development of the story, it keeps one in continual suspense; further, it contains no gruesome or repulsive situations; and as it appeals to the sympathetic feelings, it should have a wide appeal.

"False Faces" is based on the stage play of the same name by Louis Joseph Vance. It is not a war subject, but a spy melodrama

which takes place in the war days. The hero of the story is supposed to be the same as that of "The Lone Wolf," a crook play by the same author, but as having reformed.

In order to avenge the atrocities committed by the German against civilians, the hero assumes a fictitious name and joins the German secret service. During a battle he crawls into the Allied lines and gives the commander some valuable information about the German movements. He is now inducted into the Allied Intelligence department and is sent to America to watch the machinations of the German spies.

While on the boat, he becomes acquainted with a young lady of the Allied service, who, without disclosing her identity, entrusts him with a secret document. Several exciting episodes take place on the boat between himself and the German spies, who make an attempt to take the paper away from him. He is overpowered and thrown overboard, just as a submarine is torpedoing the ship. While floating, the submarine comes to the surface on that spot and he finds himself on the deck. After succeeding to convince the Germans that he is in the Emperor's service, he is taken inside and cared for. Later he manages to sink the submarine, hiding on the American coast, himself escaping.

The story is skillfully handled, and leaves a deep impression. Released February 16. Length, 7 reels.—P. S. Harrison.

"Made in America"

(W. W. Hodkinson.—Pathe.—Eight One-Reel Episodes)

HOW the American boy was trained and made into a soldier so formidable as to meet the German, born a soldier, in the field of battle and beat him, is interestingly depicted in these eight reels. The process is shown in detail. The first reel deals with the draft; the second with the questionnaire; the third shows the drafted civilian entering the army life, and so on down the line, each reel showing a particular stage of his training until the Rookie becomes a Veteran.

The picture is presented in a drama-like form, with its hero, a young man who is eager to serve his country; the soft villain, a man who kicks and howls, because he thinks he has been deprived of his rights as a free citizen by the draft; and the heroine, the sister of the hero whom the villain loves. In the end the villain becomes a hero and marries the girl.

Outside of the patriotic element the picture contains plenty of humor that will draw hearty laughs. On the whole, it is interesting and entertaining; and as it is to be released one reel at a time, complete in itself, it can easily fit into a program. The first reel to be released February 17.—P. S. Harrison.

AUTHORS

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"THE LOVE AUCTION"—FOX

Pearson Picture Charged with High-Power Emotionalism

"**T**HE LOVE AUCTION," Virginia Pearson's latest production for Fox, offers her what is probably the most lachrymose role in her long line of emotional dramas. It is the story of the wife who discovers too late that her husband is a drunkard. Her love has been the possession of another man all the while, and at length she accepts his. Need it be said that things come to a grand climax when the husband discovers he is not the proud father he thought he was? He dies midst his bottles, while wife and lover are free.

This has been produced with evident care to drive home the fact that it is an emotional drama. Often the players' acting borders on ranting, but this apparently constitutes a form of entertainment that a certain portion of the public lean to. Certainly Miss Pearson and Hugh Thompson, Edwin Stanley and Thurlow Bergen register the deepest sincerity in their various heavy scenes, while the plot itself consists of elements and situations dear to the gallery. In this class of audience the subject will find its most enthusiastic reception.—Length, 5 reels.—Released Feb. 9.—*Peter Milne.*

THE CAST

Lea Montrose, later Mrs. Vanderveer,
Virginia Pearson
Mrs. Sebastian.....Elizabeth Garrison
Jean Dale.....Gladys MacClure
Dorian Vanderveer.....Hugh Thompson
Jack Harley.....Edwin Stanley
Dr. Charters.....Thurlow Bergen
Mr. Sebastian.....Charles Mason
Story by May Edginton.
Scenario by Raymond L. Shrock.
Direction by Edmund Lawrence.

ADVERTISING AIDS

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ADVERTISING CUTS:—Four two-column; three one-column. Dressed in usual Fox style, these cuts contain striking catchlines and good arguments. The sensational angles of the picture invariably are accentuated.

SLIDE AND MUSIC CUT SHEET.

AD TALK

Virginia Pearson will be the star to be seen at the ——— theatre on ——— of ——— week, the photoplay in which she appears being entitled "The Love Auction." It is her latest production to bear the William Fox trade-mark. In "The Love Auction" this well known emotional actress has the role of a young woman who is courted by two men. On the one hand is love, on the other money. Lea, the woman in question, believes herself justified in choosing the latter and enters into a marriage with the wealthy Dorian Vanderveer. For a time she is happy. Dorian gives her everything she desires and shows her all attention due from a loving husband. But one day, Lea makes the terrible discovery that her husband is addicted to drinking. She is roused from her slumbers early in the morning by the sound of him stumbling about downstairs. She descends to see him in a state of utter intoxication.

He proves, moreover, to be an habitual drunkard and before long his conduct becomes unbearable to Lea. Then the other suitor of the days gone by appears, now a wealthy engineer. The old love between the wife and this man revives, and is even fostered by an apparently disinterested fourth party and the husband himself. Matters become greatly involved and the picture leads to a stirring climax, the details of which will not be revealed here. Miss Pearson appears resplendent in the leading role, giving her whole self to the part and acting with a fine show of emotionalism. She is ably supported by Hugh Thompson in the role of the husband, Edwin Stanley as the other man and Thurlow Bergen as the fourth party.

CATCH LINES

A play in which mother love, born of misery, paves ways to a final happiness.

In which a poor girl marries for money and achieves instead a heartache.

How a society millionaire drove his wife from the path of virtue through his terrible desire for drink.

An emotional drama in which the road to content lies through a double tragedy.

In which a drunken husband's remorse releases his wife from misery.

He was infuriated with drink and struck his wife down before a number of guests—see her answer to his brutal attack in the absorbing Fox photoplay, "The Love Auction."

Do you believe in heredity? The man in "The Love Auction" did not, but his blood finally told.

She sold herself to the man who bid the highest sum in money instead of the man who offered the greatest love.

THE STORY

Lea Montrose, guided more by impulse than good judgment, marries Dorian Vanderveer, a very rich member of society, but after her marriage she discovers she has become the wife of a drunkard. In response to her tearful protests, Vanderveer promises to reform, and does make an effort to curb his appetite for drink. But again and again he falls from grace, until Lea has lost all hope for happiness.

Heart-broken and discouraged, she is easily persuaded by a woman friend to take part in the rites of a new cult which society has taken up. The head of this cult is Dr. Studholm Charters.

In the midst of Lea's unhappiness a former suitor, Jack Harley, whom Lea had rejected because of his poverty, returns to New York, having made a great success in the West. Lea finds his companionship the one bright spot in her life.

Later Lea becomes a mother, and the birth of the child inspires Vanderveer to take the drink cure.

Dr. Charters, suspecting the child is Harley's, demands that Lea give herself to him as the price of his silence.

Vanderveer soon learns of Charters' demand on Lea. He resumes drinking, seeks out Charters and kills him. Then, after exonerating Lea of all wrongdoing, Vanderveer completes the chapter by ending his own life.

SUGGESTIONS

The greatest possibilities of this production are concentrated in its various sensational angles. It is a picture that immediately lends itself to such type of exploitation. Witness the various characters: The wife who gives herself to another man; the husband who kills himself in a drunken orgy; the bogus philosopher who brings

on the catastrophe, and who covets the wife himself. Any one of these three characters can be played up in the advertising and with results that will surely fill the bill when it comes to sensationalism. Word your advertisements accordingly then.

If you operate in a vicinity where the prohibition forces have the upper hand, you can get some good advertising out of a co-operative campaign with any local prohibition organization. If you follow this course, the central character in your advertising should be the inebriate husband and the foremost argument the sorrow and tragedy that his habits brought on his wife.

In Virginia Pearson you have a star known for her emotional ability, while in Hugh Thompson, Edwin Stanley and Thurlow Bergen you have a supporting trio that is generally well known.



VIRGINIA PEARSON
DIRECTION WILLIAM FOX

Fox exchanges have on hand a variety of one- and two-column scene and star cuts with which to exploit this production

"THE LION AND THE MOUSE"—VITAGRAPH SPECIAL

A Special of the Full Blooded Variety

DON'T make the mistake of handling "The Lion and the Mouse" the same way you handle a regular program attraction, just because it has been placed on the regular program release list; it is a full blooded special of the 100% variety, and it deserves to be treated accordingly.

From point of interest, human appeal, action, and suspense, it is without exaggeration the best Vitagraph released in a long time; and if you handle it with the right atmosphere around it, such as music, stage and other effects, there is no reason in the world why you should not pack them in and please every one who sets foot into your theatre.

Almost all of you know the story, which has been presented as a roadshow attraction and in stock; it has also been put in a six reel picture in 1913 by Lubin; it drew large crowds and gave excellent satisfaction. But don't let this fact prevent you from booking it because, in the first place, those who saw it, have already forgotten about it—De Mille's "The Squaw Man" is an example; in the second, the generation that has grown up since then comprises the largest number of today's show going public; and, thirdly, because the production end of this one is far superior, due to the natural advancement of the Art. The continuity, handled by Mr. Edward Montagne, is flawless; the interior settings are the last word in beauty; the direction, of the best; and, in fact, everything needed to make a picture that would appeal to everybody is there.

Play this picture longer if you can, thus helping shut out some of the junk that is flooding the market.—Released Feb. 24.—Length, 6 reels.—P. S. Harrison.

THE CAST

Shirley Rossmore.....Alice Joyce
Jefferson Ryder.....Conrad Nagel
John Burkett Ryder.....Anders Randolph
Judge Rossmore.....Henry Hallam
Senator Roberts.....T. W. Carlton
Kate Roberts.....Mona Kingsley
Mrs. Ryder.....Jane Jennings
Judge Stott.....W. H. Burton
Fitzroy Bagley.....Templer Saxe
Eudoxia.....Mary Carr

Adapted from Charles Klein's stage play of the same title.

Directed by Tom Terriss.

Produced under the personal supervision of Albert E. Smith.

AD TALK

Charles Klein's big stage success, "The Lion and the Mouse," with one of the screen's most talented and fascinating stars, Alice Joyce, in the role of Shirley Rossmore, the featured role in the production, will be seen as a special attraction at the _____ theatre on _____ of _____ week. Most of you have seen this example of all that is best in the modern stage play, enacted on the speaking stage. Those of you who have will be the more anxious to see the screen version with Miss Joyce in the principal role.

The theme is fascinating and impelling, and the picture filled with dramatic situations and swift in action. It is the story of the master financial mind and power of the universe brought to his knees by a girl—not by a frail girl, but by a pretty, clever and determined American girl, who knew a wrong had been done not alone to her own kin but to the world, and who set about not only to undo the wrong, but to undo it in a manner that would make such wrongs impossible in the future to others.

"The Lion and the Mouse" with Alice Joyce in the featured role supported by Conrad Nagel, as leading man and other artists of the silent drama, is all that speaks for entertaining via the screen. The author, the star and the play are all examples of the best in dramatic interpretation. It will be at the _____ theatre on _____ of _____ week.

THE STORY

The story opens at a meeting in New York of directors of a great railway system called to consider a "ruinous" injunction issued by Judge Rossmore. John Burkett Ryder, reputed the richest man in the world and, correspondingly, powerful and unscrupulous, presides, and assures his railway colleagues that within a year Judge Rossmore will be off the bench—impeached. And Judge Rossmore is a man of fine attainments, moderate fortune and irreproachable character.

At the same time, in Paris, Shirley Rossmore, his beautiful daughter, is making a reputation

writing stories and happy in the love of Ryder's only son, Jefferson, when newspapers tell of the impeachment of her father and summoning her home. Jefferson, ignorant of the genesis of the charges, pledges his father's aid in vindicating his sweetheart's father. Ryder marshaled his minions and his millions. Shirley had only her wits and Love—love of a sweetheart and of a father being crushed to disgrace and death by this Octopus. And Right triumphed over Might, and the Mouse brought the Lion to his knees.

CATCH LINES

How a financial lion was brought to his knees by a girl mouse who defied his wealth and power.
The sudden halting of a senate impeachment trial brought to light a love story of an amazing sort—see it told in all its dramatic force in "The Lion and the Mouse."

How a girl's fight for the right triumphed over the might of a man's millions.

In which a girl saves her father and the man she loves in a fierce struggle against financial plotting.



ALICE JOYCE
VITAGRAPH

A Vitagraph special feature in which Alice Joyce is starred. You know the high quality of Vitagraph pictures and when we say a Vitagraph "special" we mean something unusually good—as this adaptation of Charles Klein's famous play will reveal to you at the _____ theatre.

SUGGESTIONS

This is a production on which you can use your advertising brain. The measure of your success with this run will depend in a large measure on the manner in which you place its advent at your theatre before your patrons. They have all heard of the stage play of the same name and they have all heard of the reputation of Charles Klein, the playwright who wrote the original stage play. And your patrons all know Alice Joyce, the star. Play all three of these up strong. They are all worth all the good things you can say about

(Continued on page 1224)



ALICE JOYCE
Vitagraph Star, in
"THE LION AND THE MOUSE"

Star cuts furnished for exploitation of this production

"THE MIDNIGHT PATROL"—SELECT

Production of High Quality; Strong Action Story

THOSE of you who cater to patrons that like the strong, full of life sort of photoplays could not make a mistake in booking this picture. The production end of it is of the highest quality; so is the entertaining. It appeals to the better sort of emotions.

Although it deals with opium and white slave traffic, as carried on in a Chinatown, the picture is in no wise offensive. It could be shown to a discriminating family audience without fear of a kick.

The offering was reviewed extensively in last week's issue, on page 1061. In that review it was said that the best way to handle this picture and get the best of results would be to secure the co-operation of your local police. This does not mean that the picture cannot stand on its own merits, but that by having their co-operation you could draw still larger crowds.—Length, 5 reels.—P. S. Harrison.

THE CAST

Patrolman Terrance Shannon....Thurston Hall
Patsy O'Connell.....Rosemary Theby
Wu Fang.....Kino
Jim Murdock.....Charles French
Minnie.....Marjorie Bennett
Officer Michael O'Shea.....Harold Holland
"Chink" Ross.....William Musgrave
Sing Bok.....Yamamoto
Sergt. Joe Duncan.....Harold Johnston
Story by Julien Josephson and Denison Clift.
Directed by Irvin V. Willat.
Supervised by Thomas H. Ince.
Photographed by Dwight Warren.

THE STORY

Wu Fang, a notorious Chinese, is plotting with Jim Murdock, a corrupt politician, to keep the police from interfering on a night when a big shipment of opium is expected. The only man they fear is Terrence Shannon, sergeant of the Chinese vice squad. In order to keep Shannon from conducting a raid, Murdock issues orders to have Patsy O'Connell held captive. Patsy is a young woman who has charge of the Chinese mission house. Murdock notifies Shannon that Patsy is being held captive and that she will be harmed unless Shannon keeps away.

Terrence decides to conduct a raid, however, and notifies Police O'Shea to come with the reserves if he is not back at a stated hour. With "Chink" Ross, a ne'er-do-well white man, Shannon finds the secret entrance to Wu Fang's den. When they enter the den Wu Fang and his assistants jump on Shannon and overpower him.

Just as the Chinese are about to throw Terrence into the pit O'Shea arrives with the reserves. In the fight that follows Wu Fang is killed and Murdock is taken prisoner. As soon as his bonds are cut Shannon hurries to release Patsy, and the next day when he is notified that he has been made chief of police for conducting the successful raid, Patsy promises to be his wife.

AD TALK

What would you do if you were told to obtain two hundred large black rats at short notice? That is what happened to Irvin V. Willat, who directed "The Midnight Patrol," which Select Pictures announces for the theatre on

One scene in this vivid story of police and Chinese life shows a rat pit in which two hundred large black rats are swarming. The Chinese were about to throw a young policeman into this pit when the reserves broke into the underground den and saved his life. To make this scene as realistic as possible, Director Willat searched Los Angeles, where the picture was made, for several weeks before he obtained the quantity and quality of rats he required. The result is a number of very vivid scenes, which were admirably photographed under Mr. Ince's personal supervision. "The Midnight Patrol" was produced by Thomas H. Ince.

An all-star cast is to be seen in the big special attraction, "The Midnight Patrol," which is announced by Select Pictures for the theatre on —. Thurston Hall has one of the leading roles. Mr. Hall will be remembered for his excellent work in a number of very recent film successes, while Rosemary Theby, who became a star overnight with Vitagraph, is cast for another important part. Marjorie Bennett, little sister of Enid Bennett, a Paramount star, is also seen in this picture, while others who appear in important parts are Charles French, Harold Holland, William Musgrave, Kino, Yamamoto and Harold Johnston.

SUGGESTIONS

First and foremost place the name of Thomas H. Ince as the producer of this picture, well in the front lines of our advertising.

Call your patrons' attention to the fact that the police department figures prominently in "The Midnight Patrol" and that the policeman in the cast of the production are policemen in real life.

The co-operation of your police department in putting over this offering could be gotten by letting it share in the net profits.

A special performance for the benefit of the department might be suggested.

Call attention to the fact that "The Midnight Patrol" is a special production and that it abounds in thrilling night raids by the police department.

ADVERTISING AIDS

POSTERS:—Two one-sheets, scenes of production; two three-sheets, scenes of production; one six-sheet, scene of production; one twenty-four-sheet, scene of production.

CUTS:—Two one-column electros (production); two two-column electros (production); one three-column electro (production).

LOBBY DISPLAY PHOTOGRAPHS:—Nine 8x10 black and white scenes and title card; seven 11x14 colored scenes and title card; two 22x28 horizontal "flats" colored scenes.

LANTERN SLIDES:—A striking lantern slide of "The Midnight Patrol" has been prepared. It is obtainable at your Select exchange.

"THE LION AND THE MOUSE"

(Continued from page 1223)

them. Let the whole town know that this play is coming to your theatre and let them know that it is an adaptation from the stage play of the same title. Bring out the fact that the production is in six reels and that it portrays faithfully the intentions of the author when he wrote and produced this big success.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY (SPECIAL):—Eight 11x14 hand-colored photographs; one 11x14 title card; two 22x28 hand-colored star portraits.

One set of 8x10 scene photographs in black and white are also furnished for publicity use.

ADVERTISING ELECTROS:—One four-column (ten inches deep); one three-column (seven inches deep); one two-column (seven inches deep); one one-column (eight inches deep).

SCENE CUTS:—Two two-column; one one-column.

STAR CUTS:—Electro of special portrait sketch of star by Edwin Marcus furnished in one and two-column size. Half-tone cuts of star furnished in one and two-column size.

Other accessories procurable at Vitagraph exchanges include special two-color herald, music cue sheet and slide.



Two-column scene cut

"SUE OF THE SOUTH"—BLUEBIRD

Don't Say Any More About This One Than You Have to

WHILE playing this picture, I would suggest you say as little about it as possible; it possesses no particular merits that would impress or even interest many of the present day picture goers; the whole plot is a collection of old situations rehased and regrouped to form a story.

It is the same old stuff about the young heroine who becomes an orphan. Before her death, the mother writes a letter to the man she first loved but did not marry, owing to the objection of the parents, to take care of her daughter. Of course, for the convenience of the story, this man always happens to be hard-hearted, in order that the heroine may be given the opportunity of softening him. So it happens in this instance.

In view of the several splendid Bluebird offerings released recently, the weakness of "Sue of the South" stands out more prominently; but since it is a clean picture and contains no gruesome or repulsive situations, perhaps it would do you no harm to run it on one of your weak days.—Released Feb. 3.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Sue Gordon.....Edith Roberts
"Granny" Gordon.....Ruby Lafayette
Shad Peters.....George Hackathorne
Dr. L. M. Somers.....L. M. Wells
John Peyton.....James Farley
Donald Peyton.....P. S. Pembroke
Margaret Peyton.....Marie Van Tassel
Story suggested by Maude Reeves White.
Written by C. J. Wilson, Jr.
Directed by Eugene Moore.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—A variety of stills from the production and star, photographs, all in the various standard sizes, are furnished on this production as on all Bluebirds. These may also be used for the making of special production or advertising cuts. Title and synopsis cards are provided with each set to complete the display.

CUTS AND MATS:—Stock one- and two-column cuts of Edith Roberts are available at all Bluebird exchanges. One- and two-column scene cuts for this production are also procurable, while in mat form a two-column advertisement may be secured.

SLIDE AND MUSIC CUE SHEET among accessories at hand at all Bluebird exchanges.

CATCH LINES

The story of a Southern aristocrat who loves the "pore white trash" better than social position.

Edith Roberts, star of many a Bluebird picture, in a charming story of life in the Southland, in which she proves that barriers reared by feuds and money are nothing when it comes to love.

How the influence of an impetuous mountain girl changed the lives of three men who thought they were impetuous.

All pigs aren't dirty. The one in "Sue of the South" is pink and clean and the moral effect he has on certain characters whose brains are rather dirty is delightfully shown in this current Bluebird photoplay.

AD TALK

The announcement of an Edith Roberts Bluebird is always a pleasant task. It is the good fortune of the theatre to play the next

one, "Sue of the South," on ——. Edith Roberts, who has already starred in "Set Free," "The Love Swindle," "Beans" and other popular dramas.

How the destinies of Shad Peters, Henry Peyton and Donald Peyton were all turned in different channels by the hand of vibrant, clever, entrancing little Sue of the South is the big heart throb of this story. Can you imagine anything more romantic than the love of Tennessee Sue for her mountain playmate—a lad of fire and steel in his devotion to the honor of his feud-fostering ancestors and to Sue? Can you imagine a more brilliant climax of action than little Sue quelling a big factory labor riot? Can you picture a more whirlwind experience for a girl who has grown up in the big, simple, silent places of the Cumberland mountains than to be whisked to the millionaire mansion of her uncle and his dashing young son? And can you see how Sue could make a wiser choice in her selection of a husband than—but we mustn't tell you. See "Sue of the South," directed by Eugene Moore, written by C. J. Wilson, Jr., from a story suggested by Maude Reeves White.

In the cast are George Hackathorne, James Farley, P. S. Pembroke, Ruby Lafayette and Marie Van Tassel.

(Continued on page 1226)



EDITH ROBERTS in
"SUE OF THE SOUTH"

One-column scene cut



Edith Roberts in
"SUE OF THE SOUTH"

Two-column scene cut

"LIFE'S A FUNNY PROPOSITION"—ROBERTSON-COLE

Clean Comedy Situations Make This a Likely Winner

YOUR patrons should derive healthy enjoyment out of this picture. It belongs to the farce class, in which clean comedy situations are well distributed throughout. Mr. Desmond's first appearance in this new program, therefore, may well be considered as being stamped by success.

The star impersonates convincingly the young student who takes life rather easy. The plot uses a baby as the basis to bring about complications. In order to play a joke on the hero, his friend, secretary of a children's welfare league, sends him a baby, attaching a note on it as if coming from a despondent mother. While the baby is in the house and crying, the hero's sweetheart, in company of her mother, calls. Many comical situations arise from the butler's as well as his own efforts to hide the baby. On top of this, the uncle, who supplies the money for his education, comes to town and brings along with him a fat girl as a bride for his beloved nephew. In the end, everything works out satisfactorily, the hero marrying his own sweetheart.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jimmie Pendleton.....William Desmond
Herbert Austin.....Jay Belasco
Mrs. Austin.....Vera Doria
Mary Austin.....Louise Lovely
Tobias.....John Stepping
Hezbibah.....Lillie Sylvester
Jiggs.....B. Du Vaul
Horace Pendleton.....Joseph Franz
Jeremiah Pendleton.....John McGregor

ADVERTISING AIDS

PAPER:—One-sheet poster (two styles), 10 cents each; three-sheet poster, 30 cents each; six-sheet, 60 cents each; twenty-four-sheet stand, \$2.40 each.

LOBBY DISPLAY:—Photo gelatine lobby photos, 11x14, set of eight subjects, including title card; rental price, 25 cents. Set of eight photos, as above, 22x28; rental price, 40 cents.

CUTS:—One-column and thumbnail cuts, rental price, 10 cents; program cover cut, 4x4 inches, rental price, 25 cents; two-column cut, rental price, 25 cents.

MATS:—Three-column mat, price 20 cents; two-column mat, price 10 cents; one-column mat, price 10 cents.

Announcement slides, music cue and press book.

CATCH LINES

A bashful bachelor and a baby have a great time in "Life's a Funny Proposition," a comedy drama that will tickle your funny bone.

A bawling baby and a confirmed bachelor can afford some pretty good comedy if they will. William Desmond wills it that way in "Life's a Funny Proposition," his latest comedy drama.

Louise Lovely, the pretty little Australian actress, assists William Desmond in putting over the comedy in the star's latest picture.

The way of a helpless bachelor with a baby.

AD TALK

One of the funniest true-to-life stories ever told on the screen will be related in pantomime to the patrons of the ——— theatre on ——— of ——— week, when "Life's a Funny Proposition," William Desmond's starring vehicle under the Exhibitors' Mutual program, is shown. It's a comedy drama of the highest type and one that is guaranteed to leave you in a happy frame of mind and drive away the blues. Jimmie Pendleton, the character portrayed by Mr. Desmond, whom you all will remember for his work in some of the screen's biggest successes, is a bachelor, bashful in the company with women and care-free and as congenial a fellow as you would want to meet. The girl comes into his life, however, and Jimmie "falls" hard, but not before a number of humorous episodes are enacted as the result of a practical joke played by one of Jimmie's best pals. In support of Mr. Desmond that little Australian actress, Louise Lovely, a star in her own right, appears as the pretty little lass who makes a contented husband of a confirmed bachelor.

THE STORY

A young bachelor, Jimmie Pendleton, fights shy of the women folk until he meets the "one" girl and then he falls hard. Mary Austin is the girl and her blonde beauty sure did hit Jimmie "between the eyes." But long before Jimmie and Mary decide to live in a cottage for two, a series of events come into the life of Jimmie that prove that "Life's a Funny Proposition." It all comes about after a friend of Jimmie's, who is secretary and treasurer of the Belgian Babies' War Relief, leaves one of his charges on Jimmie's door-step and Jimmie is obliged to care for the youngster, because his friend, after carrying out the joke, meets with an automobile accident and is confined to a hospital for several days. Jimmie is so embarrassed that he is afraid to tell of the new member in his household. Jimmie's uncle, who had gathered together nearly all the money that "grew" in Kansas, has selected a country girl for Jimmie's "partner for life," but—well—it wouldn't do to tell how this funny proposition is solved, but we will say that Jimmie and Mary are united to live happily forever after.

SUGGESTIONS

Play up the star of this production, William Desmond—the fact that he is one of the best comedians on the screen. Also mention the fact that "Life's a Funny Proposition" is a thorough comedy drama. In connection with the cast, make mention of the names of Louise Lovely and Jay Belasco, both of whom are known favorably. Miss Lovely having been starred in several productions and Mr. Belasco having attained popularity in short comedy subjects. The direction was done by Thomas N. Heffron, who is credited with some of the screen's biggest productions.

"SUE OF THE SOUTH"

(Continued from page 1225)

THE STORY

Sue Gordon was an aristocrat. Born to all the purple that Crawford, Tennessee, ever laid claim to. Still her pet was a piggie and her playmate was Shad Peters—poor white trash. Now, the Peters and the Peytons only spoke through the barrels of their rifles and that from behind ambuscades and cabin walls. For Shad's "Pop" had been killed by a Peyton, and the mountain code would not allow Shad to have any other ambition in life than to be revenged on his father's slayer. So it had been in the mountains for generations.

Shad would have dearly loved to go to Nashville to get an "edication," but he durst not. The rest of the Peters would think him a coward. Then fate took a hand. Sue went to the city to live with Uncle John Peyton, as hard a man as ever lived. Even his own son was against him in his relations with his men.

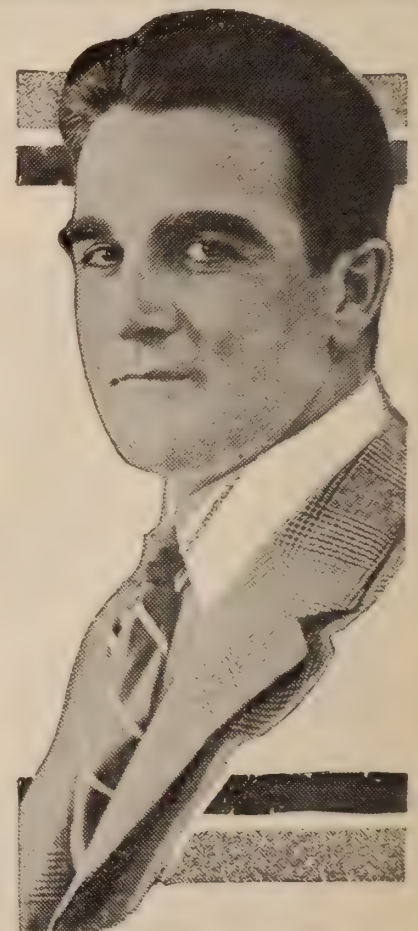
Sue brought her piggie along to town and she also brought the first ray of real joy into this frosty household. But when she was called to account for her interest in Shad, who was "just one of those Peters, with whom no Peyton could have any kind of relations at all," Sue fled to her beloved hills and to Shad's cabin. Only then did John Peyton realize that his one enjoyment in life was slipping away from him. So the old man and his son pursued. When they came to the Peters shack, flames were spitting from a rifle and, upon establishing a truce, the old man found that the undaunted defender was none

other than little Sue, while Shad lay, white but determined, at her feet with a bullet in his shoulder. It took a lot of oratory to straighten things out in the feud-cursed county, but it all came out right in the end.

ABOUT the ADVERTISING AIDS listed on the pages of the Plan Book.

Watch them carefully.

You may think you know all the accessories that your exchange carries. But very often the manufacturer comes along with something new.



One-column star cut among accessories furnished through Exhibitors Mutual Exchanges

"AS THE SUN WENT DOWN"—METRO

Edith Storey in Screen Version of Baker's Play

"AS THE SUN WENT DOWN" is an adaptation of one of George D. Baker's own plays. It is a Western and contains a story of heroism and villainy worked out against a background provided by several quaint characterizations. That these characterizations are not sustained throughout the production is the picture's main fault. We have bits of humor here and bits of villainy there, none of the bits being very securely tied to the story proper. The author, in truth, has assembled a number of characters typical of Bret Harte and moved them about in a story that contains about as much continuity as a work of this famous author.

However, despite its lack of unity, "As the Sun Went Down" offers entertainment of an average order. The spectator must be hard of head and heart, indeed, who cannot find something to enjoy in the various moves of Colonel Billy, Faro Bill, Pizen Ike and Gin Mill Jack.

Miss Storey appears to advantage when her role gives her the prominence due a star, while the supporting cast acquits itself most creditably.—Length, 5 reels.—Released Feb. 10.—*Peter Milne.*

THE CAST

"Colonel Billy" Edith Storey
Faro Bill Lewis J. Cody
Arbuthnot, known as "The Tarantula" Harry S. Northrup
Albert Atherton, the "sky pilot" William Brunton
Gerald Morton E. A. Turner
Mabel Morton, his wife Frances Burnham
Sal Sue Za Su Pitts
Gin Mill Jack F. E. Spooner
Pizen Ike Alfred Hollingsworth
Ike's wife Vera Lewis
Piety Pete George W. Berrell
Adapted by George D. Baker from his stage drama of the same name.
Directed by E. Mason Hopper.
Photographed by William Thompson.

CATCH LINES

"As the Sun Went Down" is a story that might have appeared in a volume of Bret Harte. It is full of homely, human interest, real touches of adventure, romance and villainy abound in it. To miss it is to miss one of the real treats of the season.

Edith Storey in her latest and best Metro picture.

A wonderful mixture of homely comedy and western drama in this adaptation of George D. Baker's play. It puts the usual western into a colorless shade when matched beside it.

AD TALK

Edith Storey will be seen on the screen of the theatre on _____ week in her latest Metro picture, entitled "As the Sun Went Down." This is an adaptation of one of George D. Baker's plays. Mr. Baker, now Metro's director-in-chief, is the author of a number of successes for the speaking stage, some of which have already made their way to the screen. "As the Sun Went Down" he adapted himself for screen use and has acquitted himself creditably of the task of carrying out his original work in its new form.

"As the Sun Went Down" is filled with those unique and homely western characters that are always reminiscent of Bret Harte, that author who wrote of the West as no other. In the persons of "Colonel Billy," Faro Bill, The Sky Pilot, The Tarantula, Sal Sue, Pizen Ike and Piety Pete we find an array of homely, real human nature. Their experiences in the drama presented here form a series of events that add still further lustre to their names and which keep the spectator in a constant state of pleasure.

Miss Storey appears as the "Colonel Billy" above mentioned. An ex-dance-hall girl who has reformed and who lives alone on the edge of Rattlesnake Gulch until such time as the man she loves gains enough gold from his mine to claim her as his wife. The drama in which she is more or less catapulted into the midst of, is one of swift action, swift real old western action of the kind that appears all too infrequently on the screen these days. It is presented with due regard to atmosphere, proper effect and the highlights are many and well handled. All in all, it is a picture that can well be called notable.

THE STORY

"Colonel Billy," a reformed dance hall girl, lives on the edge of the village of Rattlesnake Gulch. The reason for "Colonel Billy's" reformation lies in the person of Faro Bill, whom she loves and who has promised to marry her when he has accumulated sufficient funds. The girl is shunned by all the women of the town, but accorded a certain amount of respect by the men because she is known as a "dead shot." Three strangers come to the gulch, Atherton, a preacher in ill health; a stranded actor and his wife and child. The townsfolk as a joke send the minister to "Colonel Billy's" house to board.

The actor stakes out a claim and soon begins to strike "pay dirt." Arbuthnot, a gambler, possessed of letters that reflect unjust suspicion on the past of the actor's wife, arrives and plans with Pizen Ike, a good-for-nothing of the town, to put the actor out of the way and divide the claim between them. Pizen Ike insults the wife before her husband and is straightway challenged to a duel. "Colonel Billy" insists on taking the actor's place, as he is a tenderfoot and a poor shot. Bill, also arrayed on the side of virtue, is struck over the head by Ike and cast into a deserted mine. In digging his way out he strikes gold.

"Colonel Billy" wounds Ike in the duel. Bill's appearance on the scene upsets him and he retreats, receiving another shot in the shoulder just as he stumbled over the cliff to his death. Arbuthnot is driven from the town, Bill discovers his relationship with the minister, who proves to be his brother, and all ends happily, for Bill's mine pays enough to enable him to marry Colonel Billy at last.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.

LOBBY DISPLAY:—Photographs are provided in 8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and production scenes. Title and synopsis cards are also provided to complete this display.

CUTS AND MATS:—Star cuts of Miss Storey provided in one-half, one, and two-column sizes, the one-column will be found reproduced on this page. These cuts are designed so that they may be used either in press story or advertisement.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Bring out the homely western atmosphere of this production to the greatest extent possible. You might name over some of the unique characters of the cast in your advertising. The mere repetition of their names, together with the statement of the fact that the picture possesses an atmosphere akin to that of the works of Bret Harte, will arouse considerable interest in the production.

Miss Storey has not appeared on the screen for some time. Feature her heavily.

Special interest is attached to the picture in that George D. Baker, now Metro's production manager in chief, wrote it as a stage play. He himself produced it some years ago. This fact might be the basis of a story on "As the Sun Went Down." Mention that Baker was a well known stock director and that he himself made the adaptation of his play to the screen. It is a news item that will be of interest to all picturegoers.

Metro has furnished a good supporting cast. Lew Cody and Harry Northrup are well known on the screen. Mention their names in your advertising.



EDITH STOREY

Thumb-nail, one and two-column star cuts are available on this production

"CHILD OF M'SIEU"—TRIANGLE

Film Lacks Heart Interest, Action and Suspense

MOST of this picture's interest lies in the simple appearance of Baby Marie Osborn. Even her usual childish tricks, however, fail to create any laughs; while hardly any of the situations appeal to the emotions. The story lacks heart interest, action or suspense.

The plot is based on Browning's poem, "Pippa Passes." In this poem, the heroine, by singing a happy song, prevents people from doing wrong; in the picture, the little star is given a similar role. In addition to this, towards the end of the picture, she brings together two lovers.

Released Feb. 16.—Length, 5 reels.—P. S. Harrison.

THE CAST

Marie, Child of M'sieu.....Baby Marie Osborn
Philp, a man of Bohemian taste,
Philo McCullough
Absinthe, lovable, though a derelict,
Harrish Ingraham
Claire, a plaything of fate.....Claire Alexander
The Lace Lady, a flirt.....Katherine MacLaren
M'sieu.....The Tavern Keeper
Adapted from Browning's "Pippa Passes."
Directed by Harrish Ingraham.
Photographed by W. W. Nobles.

SUGGESTIONS

If you have offered Miss Osborn's pictures in the past, be sure to mention her former successes, such as the Pathe productions—"Winning Grandma" and "Milady of the Beanstalk."

Baby Osborn's pictures always make an appeal to the children. A "kiddies" day might appeal on this. In exploiting to the youngsters, concentrate on the episodes in this picture which display the pranks of children.

However, this show will particularly appeal to women folks and the "grown up" who like kid pictures. There are hosts of these. Emphasize that the story of this was suggested by Browning's "Pippa Passes." There's publicity value in the fact that this poem is well liked and well known.

Triangle provides attractive colored one, three and six-sheet paper on this. Certainly it can be used to your advantage.

The following verse clipped from the Triangle press sheet may be of use in advertising the feature.

Big folks and little folks,
Here's a picture made for you,
Of the thoughts of children
And the things they do.

Baby Marie Osborn
Sings a song that brings good cheer.
That you'll enjoy this picture
There's not the least to fear.

AD TALK

It is difficult to describe the charm of "Child of M'sieu," Baby Marie Osborn's latest starring vehicle, which is being presented at the _____ theatre on _____ nights of _____ week. For its allurements is undoubtedly due to its very simplicity. It is a pleasing little picture, clean cut and humorous.

A bit of pathos, a bit of childish glee—a bit of sentiment and human interest characters naturally harmonized with the colorful background of life in an Italian tavern, are all elements which feature largely in the pleasurable presentation of the "Child of M'sieu."

It is a rare treat to see the delightful little Baby Marie in an unpretentious role, a role which gives full scope to her unusual talents and offers her every opportunity to be her sweet childish self. This does not mean that Miss Osborn cannot act. Indeed, she interprets her character with rare ability that emphasizes clearly the value of a vivid childish imagination. Her acting is very realistic and appealing and attracts a great deal of sympathy.

Perhaps the story of the "Child of M'sieu" will interest you. Perhaps you'll find most entertaining her childish pranks. Grown-up children, large and small, mothers and fathers, and the hosts who have enjoyed Miss Marie's past performances, are sure to enjoy this unusual presentation of the fairy-like little star.

THE STORY

The story of the "Child of M'sieu," stirs the most prosaic imagination with visions of romance and adventure that will be realized to all who view the most admirable of child actresses, Baby Marie Osborn, in this her latest production. In fact, this photoplay is based on that poem of Browning's "Pippa Passes," which has fascinated a host of readers who delight in the sentiments so artfully expressed by this poet.

In the friendly atmosphere of an old Italian tavern, sheltered from the trials of throbbing temperamental life about her by the inn keeper, whose life is inspired by the verse quoted above, Baby Marie is introduced as the little ward of M'sieu. She is the little sweetheart of all who gather around the oak tables to drink to the sorrows or joys of their daily lives, or who visit there to continue their happy courtships away from the prying eyes of intimate relatives.

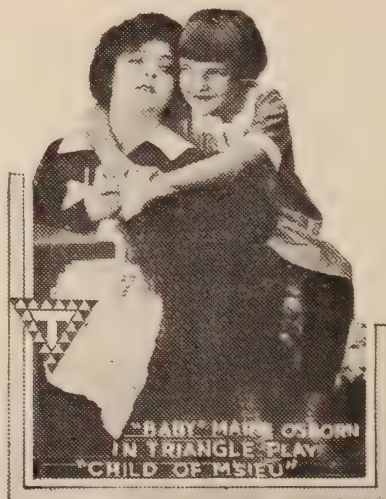
"Absinthe," the musician of the inn, whose artistic touch and expression have aroused the emotions and brought to a climax many love affairs in M'sieu's tavern, is Marie's constant companion. To while away the idle hours he relates many stories to delight her childish heart. And she endeavors to put into practice what she has heard and finally to imitate "Pippa," the little Italian singer whose songs drove away thoughts of evil and turned to good account all wicked designs.

It is then that the singing of the song of "Pippa Passes" by Marie, in a pathetic climax, calls back Philp to the straight and narrow path. Through her childish influence the lovers are reunited. And it was the song that her dear "Absinthe" had taught her that reveals to him the identity of Celeste as the little girl so long lost to him when drink had caused his degradation.

CATCH LINES

The cleverest little child actress on the screen will be seen in adaptation of Browning's "Pippa Passes."

Baby Marie is taught the song of "Pippa Passes" and then sets out to be a modern singer.



Two lovers who quarrel are reunited by the song of Baby Marie.

Do you recall Browning's poem, "Pippa Passes"? Visit the _____ theatre during the run of "Child of M'sieu" and see Baby Marie Osborn in her screen version of this classic.

Baby Marie Osborn in a child picture for both big folks and little folks.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

CUTS AND MATS:—Three scene cuts are provided on this production, a two-column on star. These are all suitable for the text pages of newspapers and may also be used to dress advertisements. For this use the one-columns are better suited than the two.

LOBBY DISPLAY:—Photographs in sepia are provided in 11x14 and 22x28 sizes. The same pictures can be secured in attractive tints at a price slightly in advance of the others.

SLIDE AND MUSIC CUE SHEET.



These one-column cuts together with a two-column constitute the advertising accessories for newspaper use provided on this production.

"THE LONG LANE'S TURNING"—ROBERTSON-COLE

Story Is Improbable, But Should Please Great Number of Fans

THIS picture will satisfy a large number of picture goers in spite of the story's improbability.

That it will entertain is due to the sensible acting of Mr. Walthall as well as to that of the supporting cast; to the intelligent treatment; to the splendid artistic effects, and also to the clever twists the story takes. They arouse the interest and create suspense.

The theme is a love affair, in which the hero is presented as a reputable lawyer, while the heroine is the daughter of a judge. To save her father, who is accused falsely, she tells the hero she cannot marry him; she then offers to marry the man who brought the charges against her father. After many interesting twists the story takes, during the development of which the hero is made to go to the penitentiary for twenty years for burglary and attempt for murder—acts he did not commit—he is elected governor. In the end he is happily united to the heroine.

It is a clean attraction.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Harry Sevier.....Henry B. Walthall
Paddy, the Brick.....Harry O'Connor
Cameron Craig.....Jack Richardson
Beverly Allen.....Joe Dowling
Governor Eveland.....Ralph Lewis
Echo Allen.....Mary Charleson
Charlotte Allen.....Vera Lewis
The Judge.....Melbourne MacDowell
Jubilee.....William De Vault
Written by Hallie Erminie Rives.
Scenarioized by E. Magnus Ingleton.
Directed by Louis William Chaudet.

THE STORY

Harry Sevier, a young lawyer, seeks a short cut to fame by the false stimulations of whiskey. His success is marked. He loses many a case until he seeks to defend Paddy the Brick, innocent of the crime of which he is accused, but who nevertheless is sentenced to a jail term because Sevier, lacking the spirit that whiskey always gives him, is unable to cope with the prosecution. Cameron Craig, a politician of an adjoining State, who loves Echo Allen, daughter of Justice Beverly Allen, is delighted by Sevier's defeat.

Meanwhile an important suit involving the immense distilling interests of Craig comes before Judge Allen, and Craig, feeling that the decision is going against his organization, seeks to get something on the judge which he might use as a club. He threatens to expose the judge unless he renders a verdict favorable to the distilling interests. The judge decides to meet the issue, but not before his daughter becomes aware of the facts. Paddy the Brick, released from jail, turns against society, and becomes a crook. Circumstances have it that he seeks the same night that Echo and Sevier arrive at Craig's home to rob the house. Echo doesn't recognize Sevier, nor does the latter recognize Paddy the Brick.

As Craig enters the room where Paddy and his pal are working on the safe a shot is fired, hitting Craig. In the confusion Sevier obtains the letters Craig stole from Judge Allen, and hands them to Echo, telling her to make her escape.

Governor Eveland, of the State in which they are jailed, takes his friend, Judge Allen, through the prison on an inspection tour. Judge Allen is attacked by a criminal whom he had sentenced, but is saved from injury through the intervention of Sevier, who, shorn of his whiskers, is not recognized by the judge. Harry escapes from jail and is later acquitted of the charge.

SUGGESTIONS

Henry Walthall's name should be played up big in connection with the advertising on this production. He is one of the screen's biggest stars and should come above all else in the public's mind. But in playing up the star do not forget the story—it has merit and is a typical Walthall vehicle, offering him a character role that brings forth all his capable acting along these lines. The supporting cast should come in for mention because it contains the names of some well known leading men and character actors. Call attention also to the mystery element that is played up strong in the development of the plot.

CATCH LINES

Henry Walthall, who made the biggest single hit of the silent drama in Griffith's "The Birth of a Nation," in the role of a brilliant young lawyer who nearly falls victim to drink.

The story of man's fight to overcome drink.

Mystery and brilliant acting by the screen's most popular male star, Henry Walthall, seen in "The Long Lane's Turning."

—theatre's program for — headed by strong drama, with Henry Walthall playing the leading role.

A victim of drink, a convict for years—yet Harry Sevier "comes back."

ADVERTISING AIDS

PAPER:—One, three, six and twenty-four-sheet posters, showing scenes from production and star, in striking colors.

LOBBY DISPLAY:—Photos, 11x14 and 22x28 sizes, are available. These show the star and scenes from production. A wide variety of these are obtainable at the nearest exchange. Some striking photos of Walthall are among this list of display photos.

CUTS AND MATS:—Three, two and one-column cuts and mats are available for newspaper advertising, including pictures of the star in characteristic poses.

PRESS BOOK AND MUSIC CUE are prepared. The press book gives some valuable information and hints at exploitation of this feature. Announcement Slides are furnished at regular rate.

AD TALK

Henry B. Walthall is a sufficient incentive for patrons of the — theatre to pay it a visit on the — of — week. The star male character of "The Birth of a Nation" is coming to the — theatre on — of — week in "The Long Lane's Turning," and the management of the — theatre urges every one who can possibly attend the performance to be there. This is one of Mr. Walthall's greatest works and admirers of the star will agree with this assertion of the management of the — theatre. In the role of a brilliant young lawyer who is given to the excessive use of liquor, Mr. Walthall is given the opportunity to give vent to his wonderful ability as a character actor and in the interpretation of the role of the young lawyer, he justifies the praise so often accorded him as being the greatest exponent of character acting on the screen.

In Mr. Walthall's supporting cast there appears some of the screen's best known and most popular actresses and actors. Among them are included Jack Richardson, Joseph Dowling, Ralph Lewis, Mary Charleson, Vera Lewis, Melbourne MacDowell and William De Vault.

A SHORT synopsis is often required for the theatre program.

Not previous to the run of the feature but during its run.

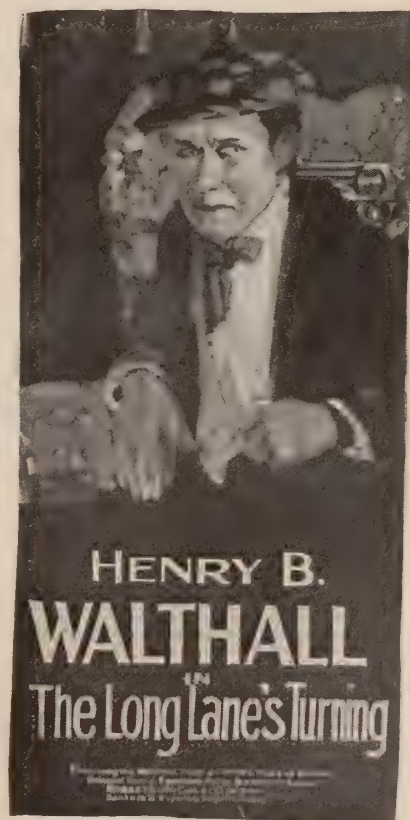
Late comers will refer to it to become acquainted with that portion of the story that has passed.

Clip the synopses in the Plan Book.

They are written specially for this purpose.

They are compact; thoroughly informative.

And they are the right thing for newspaper use, too.



Three-sheet poster

"THE MORAL DEADLINE"—WORLD

Familiar Yet Appealing Plot Is Basis of June Elvidge Vehicle

"THE MORAL DEADLINE" presents that story in which the rich father does his level best to ruin the marriage of his son, said son having contracted the marriage without his own social pale. June Elvidge is seen as the wife and, as usual, her performance contains a ring of sincerity and a high degree of emotionalism that manage to put the role fairly and squarely over. Miss Elvidge when handling the most artificial part is always sure of herself and by her very certainty has lifted many an artificial character to a truly interesting plane.

The plot of "The Moral Deadline" is patterned along popular lines and despite a number of licenses which the author has taken with the actions of human beings, it is so filled with incident and scenes of the "heart interest" variety that it seldom fails to direct a very strong appeal toward those whose emotions are easily touched.

Aside from this the picture is possessed of a realistic atmosphere and a varied background. Low dives, high dinners and waterfront saloons are not the least of the various interesting corners into which the author takes his audience. All the scenes have been photographed commendably.

Frank Mayo appears in the role opposite the star's and, as usual, gives a performance complete and effective in every detail.—Length, 5 reels.—Released Feb. 24.—Peter Milne.

THE CAST

Evelyn Merrill.....June Elvidge
Hal Oaker.....Frank Mayo
John Oaker.....Ned Burton
Helen Oaker.....Grace Stevens
Mlle. Aimee.....Alice Weeks
Anna Tyson.....Gertrude Webber
Henry Strickland.....Louis Grizel
Kate.....Louise Du Pre
Joe Ellis.....Joseph Smiley
Mrs. Van Vliets.....Jane Sterling
Barbara Van Vliets.....Muriel Ostriche
Story by Earle Mitchell.
Scenaritized by Lucien Hubbard.
Directed by Travers Vale.
Photographed by Philip Hatkin.

AD TALK

June Elvidge comes to the theatre week in her latest starring vehicle on the World program, "The Moral Deadline." When we tell you that the scene of action of this drama is laid in New York with the world's most beautiful public park, Central Park, you will be able to draw your own conclusions as to the picture's scenic beauty. Frank Mayo is Miss Elvidge's leading man. This popular leading man has appeared in support of the World star in several productions and always gives a commendable performance. He will not disappoint his admirers in "The Moral Deadline."

"The Moral Deadline" has the sparkle and pep of all that is entertaining in the silent drama. Woven into the happier moments of the story are the human touches, the incidents that make some of our most popular works of fiction so entertaining. It is a story of love, of constancy and of joy. The management of the theatre recommends this picture to each and every one of its patrons. It will please all. In Miss Elvidge's support will be seen Ned Burton, Grace Stevens, Gertrude Webber and Muriel Ostriche, the clever little actress who has won fame on both stage and screen.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22x28 colored photographs; eight 11x14 colored; eight 8x10 black and white.

CUTS AND MATS:—There are the usual one and two-column ad cuts, one of which is reproduced on this page. World exchanges also have on hand two three-column and one double-column scene cuts illustrative of the story to a good degree.

THE STORY

Two shop girls, Evelyn Merrill and her chum, Anna, while walking in Central Park, lose their

hats, which fall into one of the many streams of this preserve. Harold Oaker, son of wealthy parents, comes to the rescue of the girls and an acquaintance is made. Young Oaker conceals the fact that his father is the most wealthy man in New York. He gives Evelyn a card which is mistaken for his own. It bears the name of the man who had wrecked his car a few hours before. Later Oaker calls on Evelyn and their romance ends in marriage. Oaker's father learns of his son's marriage and persuades his son to leave his wife. Oaker, Jr., agrees to go West for a year. He agrees not to bid his wife good-bye. After he has gone Evelyn attempts to find him and learns that there is no such person as Harold Carson, the same under which Oaker had married her. She returns to her position in the shops. Later a baby is born. Oaker in the mean time tries to forget.

Later he returns and finds that his wife has become a dancer. He has taken a position as reporter on a newspaper and during a raid of a disreputable place he finds his wife, and they are reunited.

CATCH LINES

When she danced at a stag dinner the Moral Uplifter was immensely pleased. When he found her performing similarly in an east side cafe he wanted her arrested to protect public morals!

Just what is the moral dead line? How far should a mother go to save the life of her child? See the answer in "The Moral Deadline," now on view at the theatre.

Her husband had professed the greatest love, but it was not long before she discovered that he had married her under an assumed name. Was he, after all, a scoundrel? See the answer in "The Moral Deadline."

Another June Elvidge picture, in which this actress has one of the most appealing characters of her career before the camera. And the always dependable Frank Mayo is in the opposite role.

Why should the morals of the wealthy and the poor differ? The Moral Uplifter in "The Moral Deadline" tolerated, even enjoyed, a dance in his own set when he condemned it in a public cafe. He is shocked by his senses in one of the most stirring climaxes the screen has revealed.

SUGGESTIONS

Undoubtedly the greatest asset of this production is its title. "The Moral Dead Line" is a corker. Displayed in large type in newspaper advertisements or in incandescents over the entrance of a theatre it will attract patronage in greater degree than the title of the ordinary feature. It also lends itself well to the illustrative style of advertising. Its very name suggests an allegorical picture of a woman (June Elvidge)

hesitating on one side of "The Moral Dead Line." With appropriate catch lines beneath this should attract attention. This method of advertising the feature could be used in either newspaper ads or in special drawings before the theatre.

Another big angle to play up on this picture is its wide variance of scene. Showmen who follow the course of the New York plays will easily recollect Brady's "The Man Who Came Back" which is still touring the country. A good bit of the attraction of this play rested in its variety of scenes. It took the spectator all over the world, in fact. Scenes illustrating the various phases of the picture were stood in front of the theatre and they brought crowds. With the case of "The Moral Deadline" you also have a great number of scenes that could be played up if you plan to run the picture for any appreciable length of time. The old saying that "variety is the spice of life" would seem to apply in the matter of advertising.

June Elvidge is known for the emotional photoplays in which she appears. Stress this fact and mention some of her former successes. Nor do not forget Frank Mayo in the advertising. He is becoming better known with each release.



One-column ad cut

"MAGGIE PEPPER"—PARAMOUNT

Reviewer Thinks It Will Cause Walls to Bulge

WERE the entertaining values of each picture that is placed upon the market to weigh as much as those of "Maggie Pepper," you would surely think the millennium has come. With such attractions to back you up, you would not be wasting your time worrying how to attract even your regular crowds, as you do now, but you would be using your ingenuity in devising means and ways of caring for the overflow.

Miss Clayton has hardly ever appeared in as good a story. It is a crook comedy drama, so sound and substantial that the impression it creates clings long to the memory. The picture arouses strong interest and keeps one in continual suspense, and as the spirit of the story appeals to the good emotions, it leaves in the spectator a feeling of perfect satisfaction and happiness.

There are situations at the beginning of the picture that will make you mix the laughs and the tears at the same time. The heroine is given a human role, so your sympathy follows her throughout the picture.

The acting of Miss Clayton impresses one with sincerity. The supporting cast is composed of artists; the direction, photography and almost everything that helps to make the picture is of the highest standard, but whoever wrote the sub-titles should be warmly congratulated. They are little gems.—Released Feb. 23.—Length, 5 reels.—P. S. Harrison.

THE CAST

Maggie Pepper.....Ethel Clayton
Joe Holbrook.....Elliott Dexter
Ada Darkin.....Winifred Greenwood
Sam Darkin.....Tully Marshall
Claire Darkin.....Edna Mae Wilson
Jake Rothchild.....Raymond Hatton
Alice Keane.....Marcia Manon
John Hargen.....Clyde Benson
Dud Corey.....Billy Elmer
Delivery Boy.....Bud Duncan
Detective.....C. H. Geldart
Mrs. Thatcher.....Fay Holderness
By Charles Klein.
Adapted by Gardner Hunting.
Directed by Chester Withey.

AD TALK

What O. Henry, Edna Ferber and other story writers have done for department store workers in literary form, Charles Klein did for the stage in "Maggie Pepper," and now Paramount has pictured the play as a screen attraction with beautiful Ethel Clayton as the star. The picture will be shown at the _____ theatre next _____.

"Maggie Pepper" was prepared for the screen by Gardner Hunting and directed by Chester Withey.

It would be difficult to select a more perfect cast than that chosen to support Miss Clayton in this photoplay. Elliott Dexter plays the leading role opposite the star. It is hardly necessary to call attention to his record for splendid work. He was leading man for Miss Clayton in "Women's Weapons" and has been seen in leading roles in many of Cecil B. DeMille's celebrated Artcraft specials.

Tully Marshall, a famous character actor, is cast for a heavy part and Raymond Hatton is an inimitable Hebrew drummer. His work is artistic to the last degree. Winifred Greenwood is excellent as the wife of the crook and the mother of little Claire. Edna Mae Wilson is seen as Claire, the child—a fine role. Marcia Manon, a skillful actress, has a good character part; Clyde Benson is the hated manager; Billy Elmer is a crook; Bud Duncan is a messenger; C. H. Geldart and Fay Holderness are detectives.

With such a cast, "Maggie Pepper" should prove delightful as a screen attraction.

THE STORY

Maggie Pepper is a department store employee with much ability. She has been caring for Claire, her dead brother's child, because the mother is more or less worthless. The latter marries again and demands Claire. Her husband is a crook and they plan to raise the girl as a "dip" or pickpocket. Maggie reluctantly lets Claire go and settles down to hard work. John Hargen, manager of the store, is anxious that his ward shall marry Joe Holbrook, the owner. Hargen dislikes Maggie because he knows that she realizes how inferior are his methods. Holbrook returns from Europe and meets Maggie.

He is impressed and when the manager discharges her hires her again. His fiancée gives back his ring in anger. Meantime Claire's mother is arrested for shop lifting and sent to jail. When she is released she tells Maggie her husband has planned to steal the child. That night Joe comes to plead with Maggie to return to his employ, she having resigned because she believed she was the cause of the breaking of Holbrook's engagement. He insists but she refuses. Then the kidnapping attempt is made. In the melee Joe is slightly wounded. He pretends it is serious and stays in the house over night. Next day he demands not only that Maggie shall come back to store, but marry him as well—and she finally capitulates. The miscreants are captured and all ends happily.

CATCH LINES

The story of a girl of the world who knew how to take care of herself and others besides. One of the realest dramas ever seen on the screen.

Ethel Clayton's latest Paramount picture—an adaptation of one of Charles Klein's plays—directed by Chester Withey, the man who made "The Hun Within" and "The Pursuit of Polly."

Ethel Clayton in a Lasky picture of the highest order—her support embraces some of the best known members of the Lasky stock company—members each with hosts of admirers.

A story of a sales girl in a big department store—a real insight into life "behind the counter"—more than that which you see when just making a purchase of a tie or a collar or a bit of lace.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; rotogravure one-sheet. One three and one six show good dramatic scenes, other three is love scene.

LOBBY DISPLAY:—Eight 8x10 black and white photographs; eight 11x14 sepia; one 22x28 sepia.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Dramatic scenes and interesting poses of star give good insight into interesting character of the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—One three-column; one two-column; one one-column.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Mention Ethel Clayton's previous Paramount pictures in connection with the exploitation of

this production, as her other productions have generally been favorably received. "Maggie Pepper" was one of the late Charles Klein's notable stage successes. Use his name in connection with all advertising, as the majority of people are familiar with it, particularly when his dramatic death on the "Lusitania" is considered.

All those connected with the production of this picture are worthy of consideration. In the first place the supporting cast contains many names well known among the members of the Lasky stock company. There are Elliott Dexter, Tully Marshall, Raymond Hatton and others whose many appearances in Paramount and Artcraft pictures have created for them positions approaching stellar calibre. Chester Withey is also widely and favorably known as a director.

In all advertising get into your copy that it is a dramatic story of city life, with many of the scenes transpiring in a large department store. Surely this is a novel locality and you might fashion the pictorial portion of your advertisement accordingly.

THE exhibitor who is a keen booker will avail himself of the "Exhibitors' Box Office Reports and Index to the Complete Plan Book."

This important department appears every issue and usually occupies four or more pages. In this issue it can be found on Pages 1236 to 1239, inclusive.

Every feature reviewed and released during the past three months is listed alphabetically, with comments that are proving very valuable to the readers of MOTION PICTURE NEWS.

The worth of the production as a picture and also its drawing value from the box office standpoint is carefully compiled.

In the index also appears the date of issue in which the original plan book was published, covering the subject in a thorough manner.

"THE WICKED DARLING"—UNIVERSAL SPECIAL

Strong Picture That Keeps Interest Alive All Through

YOU can bank on this picture pleasing your patrons: human appeal, action, thrills, suspense, and almost everything that helps make a picture interesting and entertaining will be found in this attraction.

The story introduces the heroine as a clever crook, but the love of a man causes her better nature to awake.

The picture is strong and keeps the interest alive from start to finish; and as it appeals to the pleasurable emotions, it leaves the spectator in happy frame of mind. It belongs to the class that makes a deep impression.

A longer review of this picture was published in issue of Feb. 8, on page 915.—Released Feb. 24.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Mary Stevens Priscilla Dean
Kent Mortimer Wellington Playter
Stoop Conners Lon Chaney
Fadern Spottiswoode Aitken
Adele Hoyt Gertrude Astor
Written by Evelyn Campbell.
Directed by Tod Browning.

SUGGESTIONS

First give your patrons to understand that Priscilla Dean, the star of "The Wild Cat of Paris" and other big Universal specials, is the featured player in this production. Bring out the fact strongly, that the story deals with the underworld and with the adventures of the society crook. Be sure and mention the names of Miss Dean's supporting cast. Call attention to the wide range which is covered by the story's plot—that it takes you into the underworld, into the homes of the rich and through the Bohemian section of any large city. Mention the fact that there is a realistic fist fight between two of the prominent members in support of the star. Bring out the adventurous spirit of the play as a whole and—play up the name of the star.

AD TALK

Priscilla Dean, the fastest rising star in the photoplay firmament, is coming to — in another of her Universal Special attractions. This one is called "The Wicked Darling," and will play the — theatre on —. Anyone who has not enjoyed this star's vivid and versatile personality has not seen her. And anyone who has not seen her is to be pitied. But it is not too late. See "The Wicked Darling" and join the circle of Priscilla admirers. You will be the two million and oneth. The succession of "Kiss or Kill" and "The Wild Cat of Paris" will be made into a wonderful trio by the addition of "The Wicked Darling." And there are more just as good to follow.

"The Wicked Darling" is the story of a girl who tried to beat back to the straight and narrow path because she, all of a sudden, had learned to love a man who trod that path unswervingly. He did not know she had been a thief, and above all, he did not know she had the pearl necklace she had stolen from his fiancée still in her possession. She was afraid to give it back, lest he find out about her. And then an old associate in crime told the man after all.

Well, that's all of the story you ought to know until you see it. Evelyn Campbell wrote the story and Tod Browning directed it. And see this; Lon Chaney, Spottiswoode Aitken and Wellington Playter are all in the cast.

THE STORY

Kent Mortimer attends a ball with his fiancée. He tells her he is ruined and that he must sell even his household effects to keep his head above the financial waters. She coolly tells Mortimer their engagement is at an end, returning all his gifts, except a string of pearls, which she loses on entering her cab.

Mary Stevens, "The Wicked Darling," whose habitat is the underworld, snatches the gems from the limousine step and flees. She finds refuge in

a home. Mortimer has returned to pay his cabby, and the girl enters without being questioned. There Mortimer finds her. She learns the story of the broken engagement. He thinks her a thief at first, but later allows her to go. She sneaks back later to steal the ring. She goes to work in a cheap restaurant as a waitress, living at a boarding-house not far away. One day Mortimer chances in the restaurant and their acquaintance is renewed. She takes two of the pearls to old Fadern and gives the money to Mortimer's landlady. Fadern and the gunman shadow Mary and ransack her room.

Not finding the rest of the pearls, the gunman jumps to the conclusion that Mary has them. In the struggle between the two men, Mary's real past is revealed and when she calls Mortimer sorrowfully casts her out of his life. As a last resort, Mary returns the pearls to Mortimer's former fiancée, who returns them, with a letter, to Mortimer, who then starts out in search of Mary. In their attempt to force Mary to reveal the hiding-place of the pearls, Fadern and the gunman nearly choked the girl to death. But Mortimer's arm is now well, and after a terrific fight, he rescues Mary and they go west with the prospect of happiness.

ADVERTISING AIDS

A wide variety of advertising accessories are available at your nearest Universal exchange on this Universal Special.

PAPER:—Striking colored sheets have been gotten out. There are one, three, six and twenty-four-sheet showing pictures of star and scenes from production. The twenty-four-sheet shows a head and shoulders view of the star and at the right of the sheet appears her name in extra large letters, with the title of the picture underneath.

LOBBY DISPLAY:—This feature of the accessories is complete in every detail. Photos of star and scenes of play are obtainable and suggested lay-outs for display are made.

CUTS AND MATS:—The material furnished along this line is strikingly arranged and presents every conceivable manner of advantageous newspaper advertising. Single, two-column and three-column cuts and mats are available at your Universal exchange. All of these give prominence to the star, Miss Dean.

A specially prepared music cue is arranged. A press book and slides are available. We would advise you to get the advertising suggestions furnished by Universal on this production.

CATCH LINES

Priscilla Dean, star of several of Universal's big specials, seen in story of the underworld.

The city's underworld, the pawnshops, the Bohemian section, the dual life as led by some of our wealthy class—all these will be shown in "The Wicked Darling."

A thief, but a thoroughbred; a rose from the gutter, a girl who proved her right to walk in the best society—this is the heroine you will see in "The Wicked Darling," a Universal Special.

Terrific fistic battle between two men of the underworld in their fight for the girl they love.

CATCH LINES for your newspaper advertising or for your theatre program.

No doubt, Mr. Exhibitor, you have been at a loss for a fitting one at some time or another when in the rush of the last minute you have lost all your advertising material supplied by the manufacturer.

Don't get discouraged on this account.

MOTION PICTURE NEWS Plan Book contains a variety of catch lines on each feature.

Among them you may, no doubt you will, find one just suiting your needs.



Star cut, special for this production

"BREEZY JIM"—TRIANGLE

Shows Its Age Plainly; Hot Stuff for Hero Worshipers

APPARENTLY this picture was made long ago, and if any one wishes to note the advancement of the motion picture art, "Breezy Jim" offers a good medium. In point of action, logic of story, photography, artistic affects and general handling, it falls below the standard of the present day offerings. Only people who like the hero stuff, irrespective of how such hero bests the villains, may like it; also some of the children.

The picture opens showing a convict escaping from jail. In the following scenes, in order to make the spectator think that the hero is the escaped convict, he is shown as dodging the guards. The hero reaches a mining town. An evangelist is shown there preaching against the demon rum. Towards the end, the fact is disclosed that the evangelist is none other than the convict; while the hero, a member of the secret service, sent there to apprehend the fugitive.—Released Feb. 23.—Length, 5 reels.—P. S. Harrison.

THE CAST

Breezy Jim Crane Wilbur
Patricia Wentworth Juanita Hansen
Story by J. Francis Dunbar.
Directed by Lorimer Johnson.
Photographed by Barney McGill.

THE STORY

Patricia goes west to search for a real man. On the stage to Cayenne she meets Jim, a mysterious stranger, who protects her from the advances of the intoxicated driver. Jim is accompanied by an "old-timer," whom he has befriended. Later, in Cayenne, Patricia is again indebted to Jim for protecting her from an uncouth evangelist who has forced Cayenne dry. Jim follows the old-timer on a mysterious tramp to the back country, to find him the victim of the evangelist. He rescue the old man, but upon arriving in town the evangelist has convinced the populace that Jim is the guilty man. A lynching is prevented by Patricia and Jim is locked in jail.

With all who suspect him out of the way, the evangelist attempts to abduct Pat. But meanwhile the old-timer, who has recovered, discovers the circumstances and aids Jim in escaping from the lock-up. Jim pursues the evangelist and Patricia, and is successful in rescuing her and capturing her abductor. Jim forces the evangelist to submit to a clean shave at the point of his gun. It is then revealed that he is the escaped convict who long ago had robbed the old-timer of his gold. This wealth is restored to its rightful owner, and Jim reveals himself to Pat as special agent of the Department of Justice. She has found her real man.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Photographs are provided in 11x14 sepia and 22x28 sepia. These are furnished in the same sizes in tints at a price slightly in advance of the others.

CUTS:—Two one-column; one two-column. These cuts are primarily designed for use in the text pages of the newspapers, but may be used for advertising copy also. The two-column is particularly adaptable for such use.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Crane Wilbur, an old favorite of the silent drama, is coming to the theatre on _____ of _____ week in a western picture that presents the region west of the Rocky Mountains as it was in the days of the "Fortyniners," when gold was first found in California district. It tells of the days of the stage coach and the chivalry of the real western man and the treachery of the beast.

"Breezy Jim" is characterized by its swiftly moving plot, events happening in such rapid succession and with such a true-to-life punch to their enactment by an able cast that the patrons of the _____ theatre will enjoy every inch of the five reels that show Crane Wilbur in "Breezy Jim."

The western atmosphere predominates throughout the enactment of this stirring drama of the days of the stage coach. It is thrilling to the last degree and presents Mr. Wilbur in one of the best character parts he has ever interpreted for the silent drama.

"Breezy Jim" will be the attraction at the _____ theatre on _____ of _____ week.

CATCH LINES

Crane Wilbur, old-time favorite of the silent drama, seen in a stirring western drama.

Five fast-moving reels of western action with Crane Wilbur and Juanita Hansen interpreting the leading roles.

A story of the days when the Fortyniners ruled the Golden West.

The real western man and the coward brought in striking contrast in a picture of the ideal West of days gone by.

SUGGESTIONS

Bring to the attention of your patrons the fact that this is a typical western drama acted in double-quick time by a well-known star of the silent drama.

Play up the name of Crane Wilbur and Juanita Hansen, his leading woman. Both are well known and Miss Hansen is noted for being one of the beauties of the screen play.

If you are a small-town exhibitor, hit hard on the announcement that "Breezy Jim" is a through and through western picture. Your patrons like the western pictures.

Play up the nature of the picture stronger than the star for support.

Use the lobby display sheets that show the thrilling moments of this production and place them well in the limelight.

EVERY showman knows best how to present his own show.

There are times, however, when some important angle may not assert itself to the exhibitor who sees picture after picture week after week.

In the SUGGESTIONS of the Complete Plan Book, the advertising possibilities of each picture are taken up from all angles.

In them you may find THE one that you have overlooked.

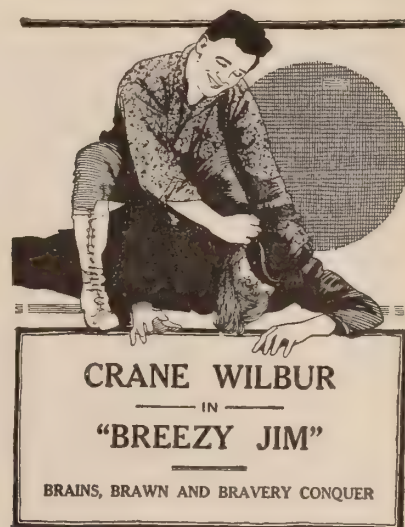
Perhaps its just the one that will answer your needs.

Look over the SUGGESTIONS in this issue.

And those in all issues—that follow.



CRANE WILBUR IN
"BREEZY JIM"



CRANE WILBUR
— IN —
"BREEZY JIM"

BRAINS, BRAWN AND BRAVERY CONQUER

One-column cuts furnished at Triangle exchanges

"HOOP-LA"—ROBERTSON-COLE

Another Boost for Billie Rhodes; Clean Comedy

WHOEVER first conceived the idea of taking Miss Billie Rhodes out of the single reels and putting her in features has made a wise move; she is fast becoming a favorite.

If "The Girl of My Dreams" has brought the crowds into your theatre, "Hoop-La" should bring them in larger numbers, because of the superior story; clean and wholesome comedy situations, as well as pathetic, are well distributed throughout the picture. Besides, it possesses many more good points, any one of which could furnish the foundation for your advertising campaign.

To those of you who cater to a large number of children, the picture gives an opportunity to draw them by advertising the circus scenes that almost exclusively form the first two reels. Adults will enjoy them equally as well.

The picture was reviewed extensively in last week's issue, on page 1061.—Length, 5 reels.—P. S. Harrison.

THE CAST

Hoop-La Charters.....Billie Rhodes
Tony Barrows.....Bertram Grassby
Old Toodles.....John Cooke
Joe McGee.....Val Paul
Produced by National Film Corp.
Released through Exhibitors-Mutual.

SUGGESTIONS

As this is a story of circus life you might evolve some original advertising by dressing up all your copy after the manner of the circus press agent's. Go back a little way in your memory to the time when the good old circus used to hit the town when you were a little fellow and revive some of those grand old phrases about the wonderful and amazing, "absolutely without equal" things that were advertised on the billboards of the big show. Yes, scatter superlatives as profusely as you want throughout your advertising, but make the imitation of the circus kind of exploitation exceed just beyond the limits of probability. Just to get a touch of humor into your copy—just to let the readers know that you aren't really serious with all your superlatives and promises. Just good natured, novel copy that's all.

As "The Girl of My Dreams," the first Robertson-Cole Billie Rhodes picture went so well you might mention it with reference to this, her second appearance and feature the star herself for she is an attractive little miss, and seems destined to have quite as successful a career in feature pictures as she did in those old one-reel comedies.

AD TALK

Billie Rhodes, the charming little star who appeared with such success at the ——— theatre only a few weeks ago in her first feature picture, "The Girl of My Dreams," will be seen here again on ——— of ——— week in another five-reel number entitled "Hoop-La," a picture which, it is hardly necessary to add, is a story of circus life. The diminutive star appears as Hoop-La Charters, a little lady who is practically the entire cast of a small circus. Outside of riding bareback, doing a trapeze act and doubling as a lady clown, her life is one of comparative ease. All the comedy and pathos of her existence is charmingly brought out in the five reels that constitute the picture, and, to employ a phrase worn by much usage but still quite useful, there is not a dull moment from first to last.

In a certain town Hoop-La volunteers as a pockey and wins a race for Joe McGee, a cheap horseman, who wants to marry her. When Hoop-La learns that she is really descended from a family of some social distinction she accepts McGee's proposal for the simple reason that society life appears to her none in the least. However she soon after regrets her decision, for she discovers the real stripe of her husband, and is very discontented. How a series of exciting incidents rids her of this pestilence who calls himself her husband, and how little Hoop-La eventually finds true happiness, are events which conclude the photoplay in exciting fashion.

THE STORY

"Hoop-La" is a beautiful young girl who is is an all-round star in a one-ring circus playing county fairs and small towns. She rides bareback, does thrilling trapeze acts and "doubles" as a lady clown. Her guardian and faithful friend is Old Toodles, a clown with the circus, who "brought her up" from a baby.

"Hoop-La" volunteers as a jockey and wins a race for Joe McGee, a cheap horseman who wants to marry her. Tony Barrows, scion of a wealthy family, sees "Hoop-La" perform and falls in love with the beautiful equestrienne. When "Hoop-La" learns that her father was of the Charters family, wealthy snobs, she marries McGee to save herself from having to live a dull society life. She repents, however, and induces McGee to leave her on promise of keeping him supplied with money.

McGee, in a drunken debauch, starts a fire in the circus-tent and is killed when the tent collapses. "Hoop-La" marries Tony and goes to live in her own home, her father's inheritance.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet. All paper serves to bring out the circus atmosphere that predominates in the picture.

LOBBY DISPLAY:—Six 11x14 photo gelatines and title card; six 22x28 photo gelatines and title card.

CUTS:—Cuts on this production include one, two and three-column offerings showing scenes from production and poses of star. The three-column are furnished to exhibitor in mat form only. A program cover cut and a thumb-nail head of star also available.

Other accessories include a sheet-stand, slides and music cue sheet altogether with press sheet.

CATCH LINES

Billie Rhodes in her second feature picture—a charming little story of a girl's life with a "one-horse" circus.

The freaks, the bearded lady, the bareback rider, the trapeze artist—all of them are in "Hoop-La," the greatest, most magnificent, unequaled and unparalleled, gorgeous and glittering, stupendous and stupefying story of circus life ever cast on the silver sheet! These adjectives aren't ours to be sure. They belong to Barnum's press agent, but all the same, "Hoop-La" is a picture that you don't want to miss. It can be described with all sorts of adjectives, but to say that it reaches the heart is to say the truth.

Billie Rhodes in "Hoop-La," the story is—well to tell the truth the story is around Billie Rhodes, and when this little star is the centre of attraction there isn't a whole lot else that attracts. Of course, she is seen to advantage—when has Billie Rhodes ever been seen to anything but advantage?

YOU need a short filler for your program.

Some little announcement regarding next week's feature.

Not a story exactly: that would be giving the show away.

Something just suggesting the character of the play, telling about the cast, the story in general, the director and the author.

A variety of advertising teaser.

The AD TALK incorporated in each of the plan books is just the thing.

Just the thing to awaken the reader's curiosity regarding next week's show.

Look over the AD TALK on your coming feature.

It may, the chances are 100 to 1, that it will fill the bill.



Three-sheet poster

DO YOU WANT A THEATRE?

Here's a Chance of a Lifetime

I have a new theatre of 1200 seats, beautifully decorated, gorgeously draped and carpeted and fully equipped for pictures—Halberg twin generator set, \$10,000. Hope-Jones organ, late style ticket selling machines, change makers, etc.—located in a city of 125,000 population, on the theatrical thoroughfare. 60,000 persons pass the doors daily. The theatre is open seven days a week, doing a business of from \$1,200 to \$1,800 each week. I will lease it for a term of ten years as it stands. Will stand the most rigid investigation.

Brokers will not be considered. Business must be done in person, first letter must give personal and financial reference that will bear investigation.

This is a man's proposition and only men of solid financial standing will be considered as several thousand dollars will be required.

My reasons for selling are legitimate, but too personal for publication.

Address all communications to Box 95
c/o Motion Picture News

"AND THE CHILDREN PAY"

By WINIFRED DUNN

Produced and

Directed by JACQUES TYROL

THE PICTURE THAT PLAYED TO CAPACITY
SIX WEEKS IN THE LOOP, CHICAGO.

—NOW CONTROLLED BY—

TYRAD PICTURES

Inc.

729 SEVENTH AVE. NEW YORK CITY

'PHONE 5426 BRYANT

RALPH MINDEN

is open to accept

ONE FIRST-CLASS AGENCY

for

HOLLAND and DUTCH INDIES

HIGHEST BUSINESS REFERENCES

441, Kerkstraat, Amsterdam

'Phone: 7106 N.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to December 1, 1918.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ADELE (UNITED)	KITTY GORDON	(JAN. 26)	FEB. 1	
<i>"Exhibitors who are 'larry' of war pictures at this time need have no hesitancy in booking this for the full run."</i> —M. P. News. Exhibitor Comment—"A good picture liked by all and well produced. Big to average business."				
ADVENTURE SHOP, THE (VITAGRAPH)	GRIFFITH	(JAN. 6)	JAN. 11	
<i>"Better than an average picture."</i> —M. P. News. Exhibitor Comment—"Fair picture." "Star not popular here. Picture not much." Consensus—"Satisfactory picture, average puller."				
AFTER THE WAR (ARGOSY)	CUNARD	(JAN. 26)	JAN. 11	
<i>"Timely subject possessing unusual advertising possibilities."</i> —M. P. News.				
ALL OF A SUDDEN NORMA (EXHIBITORS-MUTUAL)	BESSIE BARRISCALE	(DEC. 29)	DEC. 28	
<i>"Star plays 'Within the Law' Society drama."</i> —M. P. News. Exhibitor Comment—"Excellent. Very pleasing. New star for our house."				
ALL THE WORLD TO NOTHING (PATHE)	RUSSELL	(DEC. 1)	NOV. 30	
<i>"Far below the regular William Russell standard."</i> —M. P. News. Exhibitor Comment—"Only fair picture with average drawing powers." "Big business."				
Consensus—"Satisfactory picture with average drawing powers."				
AMAZING IMPOSTER, THE (AMERICAN)	MINTER	(FEB. 2)	FEB. 8	
<i>"Lots of ginger in this one. Star's features better."</i> —M. P. News.				
AND A STILL SMALL VOICE (RBSN-COLE)	WALTHALL	(DEC. 23)	DEC. 21	
<i>"Walthall satisfactory in drama built on old lines."</i> —M. P. News. Exhibitor Comment—"New star for our house. Picture and story excellent. Photography too dark in some parts."				
ARIZONA (ARTCRAFT)	FAIRBANKS	(DEC. 8)	DEC. 28	
<i>"Fairbanks slips a cog, but production should please."</i> —M. P. News. Exhibitor Comment—"Many who generally dislike Fairbanks enjoyed this immensely. Fairbanks fans said this was one of his real good ones. Settings fine. Photography fine. Brought out many strange faces. Made a big hit." "Second run first two days big, next two days average. Return date in three weeks." "Undoubtedly the poorest Fairbanks on the Paramount program." "Good; Fairbanks' best."				
Consensus—"Excellent production with big drawing possibilities."				
BELOVED IMPOSTER (VITAGRAPH)	LESLIE	(DEC. 16)	DEC. 21	
<i>"Light one with fine photography and good scenes."</i> —M. P. News. Exhibitor Comment—"Just fair and nothing startling."				
BEYOND THE LAW (EMMETT DALTON)	(SIX PARTS)	DEC. 22	DEC. 14	
<i>"Entertaining picturization of the Dalton Brothers' story."</i> —M. P. News.				
BLUFFER, THE (WORLD)	ELVIDGE	(JAN. 20)	JAN. 18	
<i>"An expose of society's seamy side that is entertaining."</i> —M. P. News. Exhibitor Comment—"Very pleasing program offering." "Average business."				
Consensus—"Pleasing picture, average puller."				
BONDS OF HONOR (EXHIBITORS-MUTUAL)	HAYAKAWA	(JAN. 19)	FEB. 8	
<i>"This picture should not fail to please wholly."</i> —M. P. News. Exhibitor Comment—"Splendid in every particular." "Very good. Pleased our patrons. Big business."				
Consensus—"Splendid picture, strong puller."				
BRANDING BROADWAY (ARTCRAFT)	HART	(DEC. 15)	DEC. 7	
<i>"Star keeps you guessing in subject which is bound to go."</i> —M. P. News. Exhibitor Comment—"The public didn't like this at all." "Made many new friends for Hart. Extra big two days." "Big business." "Good picture. Pleased everybody. Played to good business under adverse conditions." "Big business seven days."				
Consensus—"Excellent production with strong drawing powers."				
BREED OF MEN (ARTCRAFT)	W. S. HART	(FEB. 2)	FEB. 15	
<i>"Star registers strongly in one that should please everybody."</i> —M. P. News.				
BUCHANAN'S WIFE (FOX)	PEARSON	(DEC. 1)	DEC. 14	
<i>"Virginia Pearson in highly dramatic production."</i> —M. P. News. Exhibitor Comment—"Average business." "Wonderful dramatic picture." "Picture just fair." "Did not draw. Not a satisfactory picture." "Average business."				
Consensus—"Fine picture with very good drawing powers."				
CABARET GIRL, THE (BLUEBIRD)	CLIFFORD	(DEC. 30)	JAN. 4	
<i>"The title tells the whole story."</i> —M. P. News. Exhibitor Comment—"Average business."				
CALL OF THE SOUL, THE (FOX)	BROCKWELL	(JAN. 19)	JAN. 18	
<i>"'Wronged Girl' story with few moments that appeal."</i> —M. P. News. Exhibitor Comment—"Pleased. We had no complaints." "Well liked. Extra big business."				
Consensus—"Satisfactory picture, good puller."				
CANNIBALS OF THE SOUTH SEAS (EXHIBITORS MUTUAL)	MARTIN JOHNSON'S	DEC. 15		
Exhibitor Comment—"Big business. Now in its second week with me and playing capacity. Don't let imaginative ideas account of lack of clothes keep you from booking this winner." "Picture gave good satisfaction." "Held up the show to big business."				
Consensus—"Excellent picture with great drawing powers."				
CAPTAIN'S CAPTAIN, THE (VITAGRAPH)	JOYCE	(JAN. 6)	JAN. 4	
<i>"Popular Alice Joyce in an average story."</i> —M. P. News. Exhibitor Comment—"Not good. Poor business." "Joyce misplaced. Has no right in comedies. Picture not liked. Consequently business 'flop' after opening." "Fair. Poor vehicle for Alice Joyce." "Pleased all." "Not so good as 'Everybody's Girl.'" "Average business."				
Consensus—"Fair picture, average puller."				
CAUGHT IN THE ACT (FOX)	HYLAND	(DEC. 5)	DEC. 28	
<i>"Rather spare plot and not well treated."</i> —M. P. News. Exhibitor Comment—"Some good comedy. Kept them laughing." "Pleased very much. Extra big business." "Very good." "Splendid comedy. Star not popular." "Some comedy."				
Consensus—"Satisfactory picture, good puller."				
CHEATING CHEATERS (SELECT)	C. K. YOUNG	(JAN. 19)	FEB. 1	
<i>"Crook play that gives star chance to do excellent work."</i> —M. P. News.				
CODE OF THE YUKON (SELECT)	LEWIS	(DEC. 23)	DEC. 21	
<i>"Outdoor scenery loves this. Plot built on revenge."</i> —M. P. News. Exhibitor Comment—"Pleased average." "Santschi holds this up. A good drama, not scenic." "Fair picture, average business." "A satisfactory production. Ferris not known here, only through his work in 'The Barrier.' Poor drawing card."				
Consensus—"Satisfactory picture with average drawing powers."				
COME AGAIN SMITH (HODKINSON)	J. W. KERRIGAN	(FEB. 10)	FEB. 1	
<i>"Fits the star like proverbial glove; interest is plentiful."</i> —M. P. News.				
COMMON CAUSE, THE (BLACKTON-VITA)	(JAN. 5)	DEC. 7-14		
<i>"Contains all elements necessary to pleasing entertainment."</i> —M. P. News. Exhibitor Comment—"Best war picture we have run or seen yet. Drew big business and pleased all."				
COMMON CLAY (PATHE)	FANNIE WARD	(MARCH 2)	FEB. 8	
<i>"Audience will likely praise this Ward picture."</i> —M. P. News.				
COURAGE FOR TWO (WORLD)	CARLYLE BLACKWELL	(FEB. 17)	FEB. 15	
<i>"Star with Miss Greeley offer fine comedy drama."</i> —M. P. News.				
CRAVING, THE (BLUEBIRD)	FRANCIS FORD	(JAN. 13)	JAN. 18	
<i>"Holds suspense clear through. Staging well done."</i> —M. P. News.				
CROWN JEWELS (TRIANGLE)	ANDERSON	(DEC. 15)	JAN. 4	
<i>"Critics may find fault with direction of this."</i> —M. P. News. Exhibitor Comment—"Poor business."				
DANGER—GO SLOW (UNIV.-SPEC.)	MAE MURRAY	(DEC. 9)	DEC. 21	
<i>"Heart interest and suspense plentiful here."</i> —M. P. News. Exhibitor Comment—"Pleased big." "A very good picture." "Star not known; average business."				
Consensus—"Fine picture with good drawing powers."				
DANGER ZONE, THE (FOX)	TRAVERSE	(DEC. 29)	JAN. 18	
<i>"Melodrama sheds sensationalism, but little realism."</i> —M. P. News. Exhibitor Comment—"Pleased. Big business."				
DAWN OF UNDERSTANDING, THE (VITAGRAPH)	BESSIE LOVE	(DEC. 2)	DEC. 7	
<i>"Romantic story of the days of '49 with steady action in plot."</i> —M. P. News. Exhibitor Comment—"Poor business." "Average business."				
Consensus—"Satisfactory picture, average puller."				
DAY DREAMS (GOLDWYN)	MADGE KENNEDY	(JAN. 12)	JAN. 25	
<i>"One of the REAL artistic offerings; cast excellent."</i> —M. P. News. Exhibitor Comment—"Shame to make one like this after having two like 'Kingdom of Youth' and 'Perfect Lady.'" "Not a good feature. Story weak. No drawing power to this. All right if you are running double features but not strong enough to stand alone." "A				

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

most beautiful production bordering on a Fairy tale. It may get you money. "Started poor business; rain and 'Flu' scare. Played to extra big business second and third day." "Star is fine but the picture is too much like Marguerite Clark 'Fairy' stuff."
Consensus—"Fair picture, average puller."
DIVORCEE (METRO) ETHEL BARRYMORE (JAN. 20).....JAN. 25
"Star in a brilliant screen achievement."—M. P. News.
 Exhibitor Comment—"This is a real production. Go the limit in advertising and you will win out."
DON'T CHANGE YOUR HUSBAND (ARTCRAFT) DE MILLE'S (JAN. 26).....FEB. 8
"Points a moral to married folk, or those to be married."—M. P. News.
 Exhibitor Comment—"A very fine production. One of the best. Big business."
DUB, THE (PARAMOUNT) WALLACE REID (JAN. 19).....JAN. 25
"Well produced and entertaining farce of crook sort."—M. P. News.
 Exhibitor Comment—"Excellent picture." "Immense." "Good picture, average drawing power."
Consensus—"Excellent production, good puller."
ENCHANTED BARN, THE (VITAGRAPH) BESSIE LOVE (JAN. 27).....JAN. 25
"Has all good points necessary to interesting picture."—M. P. News.
 Exhibitor Comment—"Very good. Average business."
EYE FOR EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
"Ace high for artistry and star is good."—M. P. News.
 Exhibitor Comment—"Nazimova well liked here and coming strong. This picture gives her great action." "Great. Extra big business." "Getting better every release." "Ranks first with any picture ever shown in this theatre." "Went over big four days at advanced prices." "Extra big and big business all week." "Most wonderful drawing card. Well liked. Always a sure hit in the house."
Consensus—"Extraordinary picture, tremendous puller."
EVERY MOTHER'S SON (FOX) (DEC. 8).....JAN. 4
"Director strikes sincere human note even in war picture."—M. P. News.
FAIR ENOUGH (AMERICAN) FISHER (DEC. 29).....JAN. 4
"This should get over with non-critical audiences."—M. P. News.
 Exhibitor Comment—"Very good. Big business." "Good." "Dandy picture. Big business."
Consensus—"Good picture with good drawing powers."
FAITH (METRO) BERT LYTELL (FEB. 3).....FEB. 8
"Picture with deep appeal and excellent star."—M. P. News.
FIGHTING THROUGH (HODKINSON) E. K. LINCOLN (JAN. 27) (Six Parts).....FEB. 1
"An example of excellent production with patriotism uppermost."—M. P. News.
FOR FREEDOM (FOX) WILLIAM FARNUM (DEC. 29)....JAN. 11
"Picture looks like good stories were scarce."—M. P. News.
 Exhibitor Comment—"Went over great. Well liked." "Fine picture. Bad weather but big business." "Very fine picture. Big business two days."
Consensus—"Fine picture, strong puller."
FOR THE FREEDOM OF THE EAST (GOLDWYN) (JAN. 19) (Six Parts).....JAN. 25
"Has features to exploit that should put it over."—M. P. News.
FORTUNE'S CHILD (VITA.) GLADYS LESLIE (FEB. 10).....FEB. 8
"Heart appeal is there and photography and sets also good."—M. P. News.
FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
"A clean offering that should appeal to all."—M. P. News.
 Exhibitor Comment—"Average business." "Very mediocre to poor business." "Only fair." "Fair production. Got by, but can't brag about it." "Average picture. Star well liked. Held up fairly well." "Not bad nor very good."
Consensus—"Fair picture with fair drawing powers."
GAME IS UP, THE (BLUEBIRD) RAY-CLIFFORD (JAN. 20) JAN. 25
"Pictures in this class are rarity these days."—M. P. News.
GIRL OF MY DREAMS (ROB-COLE) RHODES (DEC. 15) DEC. 14
"Billie Rhodes registers to advantage."—M. P. News.
 Exhibitor Comment—"Great. Patrons pleased. Billie Rhodes scored big." "A corking good picture but don't get the money." "An extraordinary comedy. Get it quick before the other fellow." "A real success. Excellent picture. Extra big business seven days."
Consensus—"Excellent picture, big puller."
GIRL WITH NO REGRETS, THE (FOX) PEGGY HYLAND (JAN. 26).....FEB. 8
"Clean crook play that should give complete satisfaction."—M. P. News.
GOLD CURE, THE (METRO) DANA (JAN. 13).....JAN. 18
"Star's cleverness and much foolishness makes continued laugh."—M. P. News.
 Exhibitor Comment—"A fine little picture and Viola got the most out of her role and an inebriate without overdoing or disgusting patrons. Rain both days of showing. Good business." "Extra good. The best Dana production ever played. One continued laugh. Average business." "Well liked. Average business." "Big business."
Consensus—"Excellent picture, good puller."
GOOD-BYE BILL (PARAMOUNT) MASON-TRUEX (DEC. 15) DEC. 21
"Laugh at the Kaiser's expense; film padded some."—M. P. News.
 Exhibitor Comment—"Very 'poor' picture to poor business." "Worst ever. Patrons kicked about this one. Dodge it if you can." "Poorest Paramount picture we have seen." "About the worst yet." "Very good comedy drama."
Consensus—"Ordinary picture with fair drawing powers."
GO WEST, YOUNG MAN (GOLDWYN) T. MOORE (DEC. 29) FEB. 8
"Situations are unreal but it's a Tom Moore production anyway."—M. P. News.
 Exhibitor Comment—"Big business. Star has had better stories but did very well with the material he had." "Goldwyn pictures are the best. All of them are bingers and all going to the front. Big business." "An enjoyable picture but lacked the real Western punch. Star growing more popular every time he appears here." "Pleased. Tom Moore liked here." "Goldwyn is surely delivering the goods. Pleases our patrons fully, as well as anything we run." "Well liked. Extra big business." "Picture nothing but Moore, but Cannibal picture held up the show."
Consensus—"Fine picture, big puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

GREATEST THING IN LIFE (ARTCRAFT) L. GISH (DEC. 8) JAN. 8
"Griffith strikes human note again—characters all real."—M. P. News.
 Exhibitor Comment—"Griffith's name brought them in; the production did the rest. One war picture that scores today." "Splendid production and did a wonderful business. Exhibitors who are doubtful as to war plays now should book this. It is positively very much worth while." "Very fine production but people are tired of war stuff." "Big business." "Wonderful. Played to capacity at advanced prices. Everyone well pleased. A picture that any exhibitor can boost to the limit." "Splendid; typical Griffith." "Great picture and pleased."
Consensus—"Excellent production with tremendous drawing powers."
GREAT ROMANCE, THE (SCREEN CLASSICS) LOCKWOOD (JAN. 19).....JAN. 25
"Romance and adventure story laid in beautiful setting."—M. P. News.
GREAT VICTORY, THE (SCREEN CLASSICS) (JAN. 6).....JAN. 4
"Fact and fiction combined in a war history."—M. P. News.
 Exhibitor Comment—"Duck this one. Simply a rehash of old war stuff. Withdrew it third day. 'If you haven't an orchestra to help put this thing over the Lord help you.'"
Consensus—"Ordinary picture, satisfactory puller."
HARD BOILED (PARAMOUNT) DOROTHY DALTON (FEB. 2).....FEB. 15
"Light story but should please all your patrons."—M. P. News.
HEART OF GOLD (WORLD) HUFF (FEB. 10).....JAN. 25
"Romance with comedy touches and plenty of suspense."—M. P. News.
HEART OF HUMANITY, THE (JEWEL) PHILLIPS (JAN. 5) JAN. 25
"A war subject that should draw larger crowds each day."—M. P. News.
 Exhibitor Comment—"Great. Greater than 'Birth of a Nation' or 'Heart of the World.' Big to extra big business seven days. Will hold over at advanced prices."
HEART OF WETONA, THE (SELECT) N. TALMADGE (JAN. 5) JAN. 4
"The best Norma Talmadge yet."—M. P. News.
 Exhibitor Comment—"Extra big business." "Average business. 'Big business. Pleased.' 'A splendid picture well received.' 'Very good; one of her best.'"
Consensus—"Excellent production with strong drawing powers."
HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14
"Melodrama showing skillful treatment in every scene."—M. P. News.
 Exhibitor Comment—"Average business." "Great. Extra big business." "Dandy picture." "However patrons would have appreciated a different play it pleased a majority." "Not a good story for the star but did good business. With good stories, star will break records." "Photography and scenery fine but the story is junk. No action."
Consensus—"Fine picture with big drawing powers."
HERE COMES THE BRIDE (PARAMOUNT) J. BARRYMORE (JAN. 19).....FEB. 1
"John Barrymore and good cast make most of usual story."—M. P. News.
 Exhibitor Comment—"Comedy forced and mechanical. Average business." "An entertaining picture that amused and sent them out well pleased. Proved more satisfactory from a business standpoint than I had anticipated."
Consensus—"Satisfactory picture, good puller."
HER INSPIRATION (METRO) ALLISON (DEC. 30).....JAN. 18
"May Allison in average romantic drama."—M. P. News.
 Exhibitor Comment—"Big business." "Fair. A pleasing picture but not her best." "Above the average for program picture."
Consensus—"Satisfactory picture, good puller."
HIDDEN TRUTH, THE (SELECT) ANNA CASE (JAN. 20).....FEB. 1
"Combination of Western Mystery, Society and Melodrama."—M. P. News.
HIGHEST TRUMP, THE (VITAGRAPH) WILLIAMS (FEB. 3).....FEB. 1
"Entertaining spy and war drama with loads of action."—M. P. News.
 Exhibitor Comment—"Good picture, average business."
HIS PARISIAN WIFE (ARTCRAFT) FERGUSON (JAN. 19).....FEB. 8
"Elsie Ferguson has never appeared to better advantage."—M. P. News.
 Exhibitor Comment—"Star's personality and beautiful gowns put this picture over for us. On the whole would say that it is the most satisfactory Ferguson picture in some time." "Only fair. Star is pretty but not a drawing card. Average business."
Consensus—"Satisfactory picture, good puller."
HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9).....DEC. 21
"Comedy near the end saves this picture."—M. P. News.
 Exhibitor Comment—"Excellent picture. Pleased patrons." "We never showed a picture that pleased more. A wonderful picture." "A good picture, well liked. Good business. Star well liked in these parts."
Consensus—"Excellent picture with strong drawing powers."
HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2).....NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.
 Exhibitor Comment—"An average program picture."
HOPE CHEST, THE (PARAMOUNT) D. GISH (DEC. 29).....JAN. 4
"A human little story that will please."—M. P. News.
 Exhibitor Comment—"Pleasing feature. Story weak. Star carried it through." "Average to big business." "Dandy picture. Average business." "Very nice picture. In a class by herself and very well liked. Story very good."
Consensus—"Satisfactory picture, good puller."
I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements."—M. P. News.
 Exhibitor Comment—"Big business." "Cleaned up. Broke our house records." "Good. Sub-titles great. Big business." "Fair picture. Other attractions outdrew it. This star has lost ground." "Good picture. Average business."
Consensus—"Good picture with strong drawing powers."
INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
"Has good possibilities in Gaby's name."—M. P. News.
 Exhibitor Comment—"Very fine. Delightful." "Absolute clean-up. Gaby went over big."
Consensus—"Excellent picture, tremendous puller."

And Index to The Complete Plan Book

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
IN FOR THIRTY DAYS (METRO)	ALLISON	(JAN. 27)	JAN. 25	"An obvious comedy, but one which gets the laughs."—M. P. News.
IN THE HOLLOW OF HER HAND (SELECT)	BRADY	(DEC. 29)	JAN. 11	"All things unite to make this Brady triumph."—M. P. News. Exhibitor Comment—"Fine picture and drew well. It seems almost too good to be true that exhibitors can rely on Select not making a piece of cheese, and they don't call them 'specials' or 'superfeatures' either." "Drew well; only fair as to pleasing." Consensus—"Fine picture, good puller."
IRISH EYES (TRIANGLE)	STARKE	(DEC. 15)	DEC. 21	"Opinion may vary in regard to this as entertainment."—M. P. News. Exhibitor Comment—"Average business."
I WANT TO FORGET (FOX)	NESBIT	(DEC. 15)	JAN. 4	"Second Nesbit vehicle is ordinary spy melodrama."—M. P. News. Exhibitor Comment—"Well named. We all want to forget. Average business." "Fair program picture. Should not be classed as a standard." Consensus—"Fair picture, average puller."
JANE GOES A-WOOING (PARAMOUNT)	MARTIN	(JAN. 5)	JAN. 18	"Care given in producing it but story is not unusual."—M. P. News. Exhibitor Comment—"Average business." "Pleasing production. Story rather weak. Has been in better ones." Consensus—"Fair picture, average puller."
KEY TO POWER, THE (EDUCATIONAL)	(Six Parts)	(DEC. 22)	DEC. 14	"Human touches make this interesting."—M. P. News.
LADY'S NAME, A (SELECT)	C. TALMADGE	(DEC. 9)	DEC. 28	"Polite comedy of this popular star's type."—M. P. News. Exhibitor Comment—"Pleased big." "Second run. Big business." "Pleased everyone. Constance seems to enjoy her work so much that she gets as much fun out of a picture as her audience." "Stories like this are always welcome. Extra big business." Consensus—"Fine picture, strong puller."
LAW THAT DIVIDES, THE (HODKINSON)	KATHLEEN CLIFFORD	(JAN. 20)		Exhibitor Comment—"Big business. Good program picture. Many favorable comments. Good story."
LIFE'S A FUNNY PROPOSITION (EXHIBITORS' MUTUAL)	WILLIAM DESMOND	(JAN. 6)		Exhibitor Comment—"Star is now in our house. Average business. A clean picture, well liked."
LIGHT OF THE WESTERN STARS, THE (UNITED)	DUSTIN FARNUM	(JAN. 5)	OCT. 26	"Works up well in rugged outdoor atmosphere."—M. P. News. Exhibitor Comment—"Splendid. Well produced. Continuity good, and pleased all to extra big business." "Good Western drama. Popular star. Popular author." "Big business seven days." "Good picture." "Big business." "Very good picture. Big business three days." "Broke all records both days. Run continuous. Couldn't handle them." Consensus—"Excellent picture, big puller."
LIGHT, THE (FOX)	THEDA BARA	(JAN. 12)	JAN. 25	"Bara has best story in a good while; of vampire type."—M. P. News. Exhibitor Comment—"Flu" scare affecting business. Average to big."
LITTLE MISS HOOVER (PARAMOUNT)	CLARK	(DEC. 29)	JAN. 4	"Miss Clark's charm in a pleasing setting."—M. P. News. Exhibitor Comment—"Opened to extra big, then to average and closed big on seventh day." "Average business seven days." "Opened big business, closed average." "Story too much propaganda. Too convenient. Hats off to Marguerite Clark. She pulled them in and made 'em like it." "Of course the star drew them and while the story was very light it seemed to please." "Average picture. Her other pictures have hurt her as a drawing card and this one didn't get over real good." Consensus—"Fair picture with good drawing powers."
LITTLE ORPHANT ANNIE (PIONEER)	COLEEN MOORE	(DEC. 22)	DEC. 21	(Six Parts) "They don't make them more touching than this one."—M. P. News.
LITTLE WOMEN (W. A. BRADY-PARAMOUNT)	(Six Parts)	JAN. 5	NOV. 23	"This attraction will appeal chiefly to the literary element."—M. P. News. Exhibitor Comment—"Good production, but no 'Special.' Average business." "Great. Want more like it. Big business." "Very good picture. Artcraft sent out personal letters to our mailing list and they arrived one day after we showed the picture. That's co-operation without the Co." Consensus—"Fine picture, good puller."
LOVE IN A HURRY (WORLD)	BLACKWELL	(JAN. 13)	JAN. 11	"Nice romance against background of sane spy drama."—M. P. News. Exhibitor Comment—"Got by and that's all." "Big to average business." Consensus—"Pleasing picture, average puller."
LOVE NET, THE (WORLD)	MADGE EVANS	(DEC. 30)	DEC. 21	"Star in story of childhood and second childhood."—M. P. News.
LOVE'S PAY-DAY (Triangle)	MORRISON-THEY	(DEC. 1)	DEC. 7	"Characters fail to win sympathy but production work is good."—M. P. News.
LUCK AND PLUCK (FOX)	GEORGE WALSH	(FEB. 2)	FEB. 15	"Stunts and Speed Characterize star's latest."—M. P. News. Exhibitor Comment—"Walsh dandy. Played to big audience. Brought this star back to popularity. Extra big business two days."
MANDARIN'S GOLD (WORLD)	KITTY GORDON	(FEB. 10)	FEB. 8	"Well cast drama sustained by expert handling and unusual atmosphere."—M. P. News.
MAN OF BRONZE, THE (WORLD)	STONE	(DEC. 9)	DEC. 21	"Another Stone picture presenting appealing story."—M. P. News. Exhibitor Comment—"Average business." "Very good. Pleasing. Business hurt by 'flu.'" Consensus—"Good picture with average drawing powers."
MAN IN THE OPEN, A (UNITED)	DUSTIN FARNUM	(FEB. 23)	FEB. 15	(Six Parts) "Star's second 'United' big in every respect."—M. P. News.
MAN WHO WOULDN'T TELL (VITA)	WILLIAMS	(DEC. 9)	DEC. 14	"Here's a spy subject that should deliver goods."—M. P. News. Exhibitor Comment—"Pleasing picture." "Pleased immensely." "Extra big business." "People tired of war pictures." "Very good. Big business." "Poor business." "Pleasant picture to watch." Consensus—"Fine picture with good drawing powers."
MIDNIGHT STAGE, THE (PATHE)	KEENAN	(JAN. 12)	JAN. 11	"Powerful Western with Keenan in dual role."—M. P. News. Exhibitor Comment—"Attendance better than average considering our influenza scare. Production excellent. Star at his best. Photography, direction and scenes of the best. Action tense, gripping, and very realistic. Entire week." "Big business."
MILADY O' THE BEANSTALK (PATHE)	OSBORNE	(DEC. 1)	NOV. 23	"Diando's little star wanders through five reels of 'film.'"—M. P. News. Exhibitor Comment—"Subject very good for children."
MILLIONAIRE PIRATE, THE (BLUEBIRD)	MONROE SALIS-BURY	(FEB. 10)	FEB. 15	"Story of impossible kind, but good acting puts it over."—M. P. News.
MOLLY OF THE FOLLIES (AMERICAN)	MARGARITA FISHER	(FEB. 16)	FEB. 15	"Should prove entertaining to all; clean theme."—M. P. News.
MYSTERY GIRL, THE (PARAMOUNT)	CLAYTON	(DEC. 27)	DEC. 7	"One for the imagination with lots of real entertainment."—M. P. News. Exhibitor Comment—"Fair picture to average business." "Poor business." "Very good. Big business." "Hard to understand. Star good. Badly put together. O. K. after one and a half reels." Consensus—"Good picture with good drawing powers."
NARROW PATH, THE (PATHE)	FANNIE WARD	(DEC. 15)	DEC. 7	"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News. Exhibitor Comment—"Very good picture." "Big business." "Fine picture. Big puller."
NATURE GIRL, THE (BLUEBIRD)	MESERAU	(JAN. 6)	JAN. 4	"Above the average—exterior delight to the eye."—M. P. News. Exhibitor Comment—"Average business."
OH, JOHNNY (GOLDWYN)	BENNISON	(JAN. 19)	FEB. 1	"Comedy of contrasts marks Louis Bennison's screen debut."—M. P. News. Exhibitor Comment—"New star made impression." "Big business." "New star went nicely. They liked him." "Pleased all. Good drawing card. Big business two days." Consensus—"Fine picture, big puller."
OLD MAID'S BABY, THE (PATHE)	BABY MARIE OSBORNE	(FEB. 23)	FEB. 15	"Weak story that little star handles well; should please."—M. P. News.
ONCE TO EVERY MAN (FROHMAN)	SHERILL	(DEC. 29)	DEC. 21	(Six Parts) "Starts and ends in fight with many punches between."—M. P. News.
OUR TEDDY (FIRST NATIONAL)	ROOSEVELT FILM	(JAN. 19)	FEB. 1	(Six Parts) "Entertaining to unusual degree; thrills enough for anyone."—M. P. News. Exhibitor Comment—"Fair picture. Did not run it second day."
OUT OF THE FOG (METRO)	NAZIMOVA	(FEB. 17)	FEB. 15	(Seven Parts) "A triumph of the Pictorial Art."—M. P. News.
OUT OF THE SHADOW (PARAMOUNT)	FREDERICK	(JAN. 5)	JAN. 25	"Star strikes good one after several months."—M. P. News. Exhibitor Comment—"Very fair production. Better than the last two she has had." "Drew well. Fine picture." Consensus—"Satisfactory picture, good puller."
PERFECT LADY, A (GOLDWYN)	KENNEDY	(DEC. 8)	DEC. 14	"Star blends the tear and the smile delightfully."—M. P. News. Exhibitor Comment—"A good picture but not star's best." "Madge Kennedy's best." "Good. Pleased." "A genuine photoplay treat." "Fine picture." "A winner. Madge Kennedy very popular. Excellent. Booked for three days and held over one day." "Splendid picture that any place bothered with local censorship should see." "Everybody enjoyed it. Great business." Consensus—"Excellent picture with fine drawing powers."
POOR RICH MAN (METRO)	BUSHMAN-BAYNE	(DEC. 28)	JAN. 4	"Two stars in a rather sluggish comedy-drama."—M. P. News. Exhibitor Comment—"Pleased. Average business first day, extra big Saturday." "Average picture. Stars help to put it over. Extra big, average to big in three days." "The best made by these people for ages. Pleased everyone." Consensus—"Satisfactory picture, good puller."
PRODIGAL WIFE (SCREENCRAFT)	BOLAND	(DEC. 22)	DEC. 14	(Six Parts) "Sex play considered remarkable by interviewer."—M. P. News. Exhibitor Comment—"Fair. Good story but poorly directed and acted. Title has good drawing power."
QUICKSAND (PARAMOUNT)	DORO DALTON	(DEC. 22)	DEC. 28	"Reviewer thinks picture was wrecked at the start."—M. P. News. Exhibitor Comment—"Fair picture." "Fairly good dramatic story. Held its interest and apparently satisfied." "Average business." "Everyone pleased with it. Personally I didn't think trouble all through this picture would be liked, but I was wrong. Acting excellent. Photography also very good." "Everybody liked star and picture. Wonderful directing." "Pretty thin. Average business." Consensus—"Satisfactory picture, good puller."
RACING STRAIN, THE (GOLDWYN)	MAE MARSH	(DEC. 22)		Exhibitor Comment—"Got by but not as good as her usual features." "Good clean picture. Average business." "Fair picture. Poor business. Mae Marsh does not draw here." "Flue" scare, poor business." "Big business." "Extra good attraction. Star and Goldwyn's great. Extra big business." "Mae Marsh is drawing better here." "The best Mae Marsh picture Goldwyn has turned out yet. Everyone liked it here." "Picture pleased. Good conventional story." Consensus—"Fine picture, good puller."
RESTLESS SOULS (TRIANGLE)	ALMA RUBENS	(FEB. 2)	FEB. 8	(Six Parts) "Skillful handling makes delicate subject very good picture."—M. P. News.

Gives You All Data on the Pictures

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ROMANCE AND ARABELLA (SELECT) CONSTANCE TALMADGE (FEB. 3).....FEB. 15
"Good star saves weak story; romance is keynote."—M. P. News.

ROMANCE OF HAPPY VALLEY, A (ARTCRAFT) D. W. GRIF-FITH'S (JAN. 26).....FEB. 8
"New Griffith picture seems a sure-fire winner."—M. P. News.
 Exhibitor Comment—"An artistic production, but for some reason or other fell flat with our patrons. Did not begin to hold up with other Griffith pictures. I personally found it entertaining but the proof of the pudding is that the bottom dropped out of business after Monday."

ROPE (UNIVERSAL SPECIAL) CAREY (JAN. 18).....JAN. 4
 (Six Parts)
"Star should please everybody in this production."—M. P. News.

ROUGH NECK, THE (WORLD) LOVE (FEB. 3).....FEB. 1
"Latest Montagu Love picture shows excellent team work."—M. P. News.

SANDY BURKE OF THE U-BAR-U (GOLDWYN) LOUIS BENNISON (FEB. 23).....FEB. 15
"Western subject full of human appeal and action."—M. P. News.

SEA WAIF, THE (WORLD) LOUISE HUFF (DEC. 30).....DEC. 28
"Love story made sustaining by skillful handling."—M. P. News.
 Exhibitor Comment—"Big business." "Don't know why but World pictures are slipping fast. Both days we showed this picture it rained, but doubt if good weather would have improved business. Poor business."
 Consensus—"Fair picture, average puller."

SECRET GARDEN, THE (PARAMOUNT) LILA LEE (JAN. 12).....JAN. 25
"Plenty of action but not the happy type for star."—M. P. News.
 Exhibitor Comment—"Story punk. Awful." "Rotten picture. Poor business." "Lila Lee gaining. Fair story." "Weak. Direction fair. She will never be a star. Hasn't the goods."
 Consensus—"Ordinary picture, poor puller."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16).....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.
 Exhibitor Comment—"Average business." "Average." "Big business." "Rotten. Poor business."
 Consensus—"Fair picture with average drawing powers."

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
 (Six Parts)
"This story is not suited to Bara's style."—M. P. News.
 Exhibitor Comment—"Good picture. Average business. Big on Saturday." "Average business three days." "Very poor but Bara packed them for two days." "Poor offering. Drew well, but Sennett comedy saved the day." "Theda is slipping." "Just the type of picture this star's followers desire. Pleased all. Well produced and well acted." "An inconsistent story. All Bara, and not Bara as the people expect to see her or want to see her. It afforded some attractive close-ups of the star. After viewing the picture one could not feel that they had seen much. A crime to wish such a picture on an exhibitor who is playing up and paying for Fox Standards. Done fair business."
 Consensus—"Fair picture with good drawing powers."

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2).....NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1).....DEC. 14
"Roy Stewart returns and scores again."—M. P. News.
 Exhibitor Comment—"Average business."

SILENT STRENGTH (VITAGRAPH) HARRY T. MOREY (FEB. 17).....FEB. 15
"Dual role subject that looks good. Should please all."—M. P. News.

SILVER KING, THE (PARA-ARTCRAFT) FAVERSHAM (JAN. 12).....JAN. 18
"Melodrama that offers much chance for criticism."—M. P. News.
 Exhibitor Comment—"This is a very good picture but a very poor drawing card."

SPENDER, THE (METRO) BERT LYTELL (JAN. 6).....JAN. 4
"Excellent comedy backed by wholesome philosophy."—M. P. News.
 Exhibitor Comment—"Excellent; great; let's have more of them." "Bert Lytell at his best since 'The Lone Wolf.' Made a great hit with the people. Cannot say enough for 'The Spender.'" "Excellent picture, strong puller."
 Consensus—"Satisfactory picture with good drawing powers."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
 (Six Parts)
"This should please and also draw very well."—M. P. News.
 Exhibitor Comment—"Great. Extra big business." "Positively one of the best all-around pictures we have ever played." "Average business." "Big business, conditions considered." "Fine picture and pleased to big business." "Great production. Drew only fair. People thought they had seen it before." "This was so good simply had to repeat it. Don't fail to book this winner."
 Consensus—"Excellent production with strong drawing powers."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8).....OCT. 12
 (Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.
 Exhibitor Comment—"No pulling power, but best Brockwell picture for many months." "The best thing Brockwell has ever done. Big business." "Great. Packed them. Star is wonderful in this. Everybody liked it." "Big to average business." "Snow storm. Average business." "Just a fair story, although we are glad to see Brockwell dressed up." "Good show. Gladys Brockwell coming fast and if she continues to show pictures like this she will be a topnotcher." "Brockwell's best. Good picture. Pleased."
 Consensus—"Fine production with good drawing powers."

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.
 Exhibitor Comment—"Ray in just the sort of role that suits him. Certainly pleased." "Fair. Story light. Direction saved it." "Average business." "Fine Ray subject. Acting fine. Photography very good. Good weather would have brought big house. Played to remarkable business. Everyone pleased." "A very good picture. Star not yet popular here." "Typical Ray picture that pleased very well."
 Consensus—"Satisfactory picture with good drawing powers."

SYLVIA ON A SPREE (METRO) WEHLEN (DEC. 16).....DEC. 28
"She glimpses a fast life that is extravagant, anyway."—M. P. News.
 Exhibitor Comment—"Just an average picture. Pleased. Big business." "Like all Metros. Pleased." "Picture well liked but star doesn't draw."
 Consensus—"Fine picture with good drawing powers."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
"A well built typical movie."—M. P. News.

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Exhibitor Comment—"Best Allison has done." "Pleased. Big business." "A Y. M. C. A. advertisement without any help from the Y. M. C. A." "Average business seven days."
 Consensus—"Good picture with good drawing powers."

TODD OF THE TIMES (PATHE) KEENAN (FEB. 9).....FEB. 1
"Star's work is good and story has been treated well."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2).....NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.
 Exhibitor Comment—"Average business."
 Exhibitor Comment—"A very good picture but weather conditions bad. Business normal."

TOO FAT TO FIGHT (GOLDWYN) MCINTYRE (DEC. 15).....DEC. 14
 (Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.
 Exhibitor Comment—"Only fair." "McIntyre not as good as 'Traveling Salesman.' War stuff dead." "Picture pleased, but was disappointed on its drawing power." "Excellent production. Big business." "Poor business." "Very good but war pictures are dead."
 Consensus—"Good picture, good puller."

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8).....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
 Exhibitor Comment—"Average business." "Good picture. Average business." "Good." "Average business." "Opened extra big and closed extra big with big business during five intervening days." "A very clever picture. Star very good." "Fine picture and should have drawn big business on longer run." "A very good picture that drew well. Pleased everybody. Very novel ending. Slightly too much posing by Reid."
 Consensus—"Fair picture with average drawing powers."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).....DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.
 Exhibitor Comment—"Best she played. Is getting to be a favorite." "If anyone wants a surprise Western comedy drama, book this. Gave great satisfaction to exceptionally large audience."
 Consensus—"Excellent picture, strong puller."

UNDER THE TOP (ARTCRAFT) FRED STONE (JAN. 12).....JAN. 18
"Star's new Artcraft stands up better than his first."—M. P. News.
 Exhibitor Comment—"Fair picture. Average business." "Not good." "Poor business." "Pleased better than his first picture. A real good story, something he has not yet had, will put this star over." "Average to poor business." "Too mechanical. Star camera conscious."
 Consensus—"Fair picture with ordinary drawing powers."

VAGABOND OF FRANCE, A (PATHE) KRAUSS (JAN. 26).....JAN. 18
 (Four Parts)
"French-made picture shows padding. Titles need improving."—M. P. News.

VENUS IN THE EAST (PARAMOUNT) WASHBURN (JAN. 26).....JAN. 8
"If you get by with this picture you should be satisfied."—M. P. News.
 Exhibitor Comment—"Very good picture. Big business."

VIRTUOUS WIVES (FIRST NATIONAL) STEWART (JAN. 5).....JAN. 11
"Lavish production marks star's return to screen."—M. P. News.
 Exhibitor Comment—"First class in every respect. Wonderful cast. Highly complimented on this one." "Extra big to highly pleased audiences." "Extra big business."
 Consensus—"Excellent production with exceptional drawing powers."

WAY OF A MAN WITH A MAID, THE (PARA) WASHBURN (DEC. 29).....JAN. 11
"Good example of the 'better story' we hear about."—M. P. News.
 Exhibitor Comment—"Only fair." "Much better than Bryant Washburn's first Paramount picture from the standpoint of our clientele. Good story. Well acted. Good cast." "Highly entertaining. Clean and well done." "Big business." "Poor business." "Well liked. The kind they want." "Good heart interest story. Satisfied most everyone. Flagg comedy with it killed whole show. Terrible stuff."
 Consensus—"Fine picture with very good drawing powers."

WHAT LOVE FORGIVES (WORLD) CASTLETON (JAN. 6).....JAN. 4
"Interesting with good comedy titles but not well balanced."—M. P. News.
 Exhibitor Comment—"Just picture, no story or action." "Average business."
 Consensus—"Fair picture with average drawing powers."

WHEN A MAN RIDES ALONE (AMERICAN) RUSSELL (JAN. 19).....JAN. 11
"Rapid action Western is William Russell's latest."—M. P. News.
 Exhibitor Comment—"Very poor, no story, no excitement, very tiresome, clean melodrama, not one redeeming feature." "Fine picture, big business."
 Consensus—"Fair picture, average puller."

WHO CARES (SELECT) CONSTANCE TALMADGE (JAN. 19).....JAN. 25
"Story of light pleasing sort; should be enjoyed by all."—M. P. News.

WHO WILL MARRY ME? (BLUEBIRD) MYERS (JAN. 27).....FEB. 8
"Comedy and pathos blended in this Universal film."—M. P. News.

WHY GERMANY MUST PAY (SCREEN CLASSICS) (JAN. 19).....JAN. 25
"German atrocities again, with a good romantic interest."—M. P. News.

WIFE OR COUNTRY (TRIANGLE) MESTAYER (DEC. 29).....JAN. 11
"A good idea, but an ordinary picture."—M. P. News.
 Exhibitor Comment—"Average business."

WILDCAT OF PARIS (UNIV.) PRISCILLA DEAN (DEC. 30).....NOV. 30
"Picture is clean, strong, and should appeal universally."—M. P. News.
 Exhibitor Comment—"A very interesting picture. A little bit rough but enjoyed by all. Great box office attraction." "My patrons thought it a fine production. It went over especially big." "Strong picture for older people."
 Consensus—"Fine production, big puller."

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22).....DEC. 21
 (Six Parts)
"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15).....DEC. 14
"One of the star's best yet."—M. P. News.
 Exhibitor Comment—"Average business." "Fine business. Weather bod." "A fair picture only." "Big business." "Average business seven days." "Minter well liked. Big business."
 Consensus—"Fine picture with very good drawing powers."

WOMAN, WOMAN (FOX) EVELYN NESBIT (JAN. 26).....FEB. 8
"Deals boldly with sex question; morals of heroine lax."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

"Flashbacks" on Earlier Releases

Individual Opinions on Earlier Releases Received During the Past Week

"Bound in Morocco" (Artcraft)—"Rotten Fairbanks picture. Very poor business."
 "Savage Woman" (Select)—"Poorest this star has made."
 "Return of Mary" (Metro)—"Good program picture."
 "Out of the Night" (Parex)—"Good clean picture."
 "God's Man" (Metro)—"Drew good crowds here."
 "Les Miserables" (Fox)—"Packed my house three days. Very fine picture for those who like that kind of story."
 "Untamed" (Triangle)—"Very good picture. Roy Stewart well liked here."
 "Her Man" (Pathe)—"Very good story of the mountains. Clean picture. Well liked."
 "Nine-tenths of the Law" (State Rights)—"This picture went big."
 "Tiger Man" (Artcraft-Paramount)—"Big biz. Good."
 "More Trouble" (Pathe)—"Overdone."
 "Love Me" (Paramount)—"Sensational stuff."
 "Better Half" (Select)—"Brady always draws."
 "Tangled Loves" (Vitagraph)—"A tangled story also."
 "Old Loves for New" (Triangle)—"Old stuff worked over."
 "Station Content" (Triangle)—"Thrilling. Good."
 "Headin' South" (Art-Par)—"Too much blood."
 "Girl from Bohemia" (Pathe)—"Unreal."
 "Hungry Heart" (Art-Par)—"Big sensational stuff."
 "The Crisis" (Pathe)—"Patriotism put this over."
 "Painted Lily" (Triangle)—"Just fair."
 "The Tenderfoot" (Triangle)—"Big and good western."
 "Fly God" (Triangle)—"Poor offering."
 "Zongar" (Triangle)—"Drew fine business. Thrilling and a money getter."
 "Martha's Vindication" (Triangle)—"Poor."
 "When a Woman Sins" (Fox)—"Drew well."
 "Riders of the Purple Sage" (Fox)—"Drew big business. Fine picture. Book it."
 "The Spoilers" (Triangle)—"Went over the top three nights on third run."
 "Redemption" (Triangle)—"Fair picture with fair drawing power."
 "Grain of Dust" (Triangle)—"Fine picture. Drew fair houses."
 "Lone Wolf" (Select)—"Good but copy was dark."
 "Who Shall Take My Life?" (Triangle)—"Great play. Make more as good."
 "More Trouble" (Pathe-Keenan)—"Average business."
 "Kingdom of Youth" (Kennedy-Goldwyn)—"Good picture. Give us more like it."
 "The Goat" (Artcraft)—"Liked and disliked. Stone not a card for smaller cities. A lemon for the rental paid."
 "Diplomatic Mission" (Triangle)—"Good Saturday 'meller' for cheap theatres."
 "Johanna Enlists" (Artcraft)—"Same old crowd and they like her as much as ever."
 "Waifs" (Pathe)—"A very good picture but title killed it."
 "Toys of Fate" (Metro)—"Very good picture to big business."

"Square Deal Man" (Triangle)—"A reminder of when Hart was really good."
 "Unexpected Places" (Metro)—"Flu. Bad business, but picture liked."
 "Riders of the Purple Sage" (Fox)—"Best Farnum yet. Book it."
 "Out of a Clear Sky" (Paramount)—"Good. Clark better."
 "The Widow's Might" (Triangle)—"Eltinge's best to date."
 "The Struggle Everlasting" (Triangle)—"Good. Extra big business. Florence Reed a good drawing card."
 "Laughing Bill Hyde" (Goldwyn)—"Big business."
 "A Woman's Way" (Vitagraph)—"Pleased to average business."
 "Inn of the Blue Moon" (Sherry)—"Very pretty picture. Audience pleased."
 "Queen of the Sea" (Fox)—"This picture was a disappointment for drawing power."
 "Sirens of the Sea" (Triangle)—"Big business."
 "One Dollar Bid" (Paralta)—"Poor business."
 "The Gunfighter" (Triangle)—"Average business."
 "The Co-respondent" (Triangle)—"Big business."
 "When a Woman Sins" (Fox)—"Big business two days."
 "Her One Mistake" (Fox)—"Average."
 "Stolen Option" (Bluebird)—"Poor business."
 "Her Price" (Fox)—"Average."
 "The Source" (Paramount)—"Very good Reid."
 "Cruise of the Make-Believe" (Paramount)—"Just a fair picture."
 "Money Mad" (Goldwyn)—"Fair. Marsh is good."
 "Till I Come Back to You" (Triangle)—"Extra good. Fine."
 "Kultur" (Fox)—"Good. Brockwell's best."
 "Heart of the Wilds" (Artcraft)—"Good picture. In fact I think it's Ferguson's best."
 "On the Quiet" (Artcraft)—"Crackerjack comedy drama. Good business two days."
 "The Kaiser's Shadow" (First National)—"War picture on Germany. Poor business. Absolutely no good."
 "A Woman's Way" (Vitagraph)—"Pleased to average business."
 "A Daughter of Destiny" (First National)—"Petrova good to average business."
 "The Black Wolf" (Paramount)—"Average business."
 "The Whirlpool" (Select)—"Average business."
 "Desert Law" (Triangle)—"Big business two days."
 "Talk of the Town" (Jewel)—"Big business."
 "Eyes of Julia Deep" (Pathe)—"Average business."
 "Her Mistake" (Film Clearing House)—"This is a great surprise. Went Over big."
 "Mrs. Leffingwell's Boots" (Select)—"Average business."
 "King of Diamonds" (Vitagraph)—"Average business."
 "Woman" (Touneur)—"An unusual picture. Very artistic. By the aid of an elaborate advertising campaign in advance we managed to break the house record. Very high class picture and should be handled that way."
 "Passing of the Third Floor Back" (First National)—"Not appreciated. Too deep. Either 'bad' or 'good' depending on your patrons. Average business three days."



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109 BROAD ST.
NEW YORK CITY



CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue

CHICAGO REPRESENTATIVE, 220 So. State Street

Chicago Theatre Owners [and Operators] Get Together

BEFORE leaving for Bellaire, Fla., where he will spend the rest of the winter, Peter J. Schaefer, president of the Allied Amusement Association, came to an understanding with the motion picture machine operators, Local 110. The following agreement was entered into, the form of which Mr. Schaefer herewith submits:

"This agreement made and entered into this February 4, 1919, by and between Chicago Local 110, Moving Picture Machine Operators, of the I. A. T. S. E., and Peter Schaefer and Morris Choynoski as committee with full power to act for Allied Amusement Association, that the following is hereby agreed: That the members of the Allied Amusement Association will pay to operators of Local 110 employed by them all claims due said operators of Local 110 under the terms of individual contracts drawn up and signed by the various members of the A. A. A. upon or about January 11, 1919, and the following week. It is understood and agreed that the two weeks' back pay due the members of Local 110 from January 11, 1919, to January 23, 1919, shall be held in escrow pending the result of the findings of an arbitration board, three members to be appointed from both the Operators' Local 110 and the Allied Amusement Association and the seventh member to be appointed by the six aforesaid members herein before mentioned. For the Operators' Local 110—Thomas J. Reynolds, Dick Green, Thomas E. Maloy and Hal Johnstone. For the Allied Amusement Association—Peter J. Schaefer, Morris Choynoski."

The Allied Amusement Association, which comprises every branch of amusement industry in Chicago, has opened a beautiful suite of offices at 1320 Consumers' Building, where all business pertaining to the association will hereafter be transacted.

History Reveals That Randolph Theatre Was Built in 1842—Not 1918

THE busy, prolific statistician for Jones, Linick & Schaefer has been turning Chicago's stage history upside down in an effort to establish precedence for the names of Jones, Linick & Schaefer's theatres. Having proved that the Rialto was the second theatre built in the city of Chicago, having opened in May, 1838, he now comes forward with a statement that Chicago also boasted of a Randolph theatre as early as 1842. In thus raking up Chicago's theatrical history he is press agenting the brand new Randolph theatre, the picture house which

Jones, Linick & Schaefer opened during the holidays on Randolph Street, between State and Dearborn Streets.

On Tuesday, September 27, 1842, the Chapman Building, at the southeast corner of Randolph and Wells Streets, was opened as a theatre by William P. Hastings and given the name of The Randolph theatre, the opening attraction being "The Golden Farmer," and tickets sold at 25 cents. Its manager was Henry Fuller. The population of Chicago at that time was 4,179.

It was in the year 1844 that it was suggested by the Council that it was advisable to lay a wooden plank sidewalk along Lake Street, between Dearborn and State Streets. Considering the city's drawbacks, youth and isolation, it was a matter of wonder that the place could boast of such a good theatrical beginning.

In naming their new playhouse the Randolph theatre Messrs. Jones, Linick & Schaefer have merely been carrying out a bit of Chicago's stage history and bringing it up to date.

Cropper Tries "Different" Advertising for Picture

DID you ever advertise a picture without mentioning it? Ever hear of printing over eight million four hundred thousand ads, never mentioning the name of the picture? Imagine printing enough ads, if placed end to end, to reach from Chicago to Pittsburgh, and not one of them telling exactly what it was you were advertising. Sounds odd, does it not?

R. C. Cropper, of the Bee-Hive Exchange, Chicago, is doing just that bit of different advertising in Chicago, and he is not running a philanthropic institution for printers and engravers. What he has done, however, is to actually create the inquisitive interest of a few odd hundred thousand fans all anxious to see Francis Ford's latest and greatest serial, "The Silent Mystery."

Of course, there was meaning in the ads. They were very carefully thought out, arranged and written with an air of mystery and taking advantage of the human weakness of inquisitiveness. Each ad merely asked the reader to inquire. The result was like a snowball rolling downhill, gathering more and more force and quantity every day, until during the last few days of the campaign the managers have become so engulfed with inquiries that a few are even going so far as to put up notices: "Please DO NOT Ask Us. You Can Come and See It Here Next Week."

Mr. Cropper is booking the serial for Illinois, Indiana and Wisconsin, and will gladly furnish information and mats to any exhibitor who will write for it.

WISCONSIN

ILLINOIS

MICHIGAN

INDIANA

IOWA

THE CENTRAL STATES

February 22, 1919

With Dubuque Exhibitors

WEDNESDAY, January 29, marked the first appearance of Evelyn Nesbit in Dubuque. The picture was shown at the Princess theatre Wednesday and Thursday and was fairly well attended. Miss Nesbit proved to be an actress above the mediocre and her picture was well liked.

WALLACE REID and Kathlyn Williams were seen to advantage at the Family theatre Wednesday, January 29. Mr. Reid and Miss Williams are a good team and it is a pleasure to see them act. The picture drew good evening houses.

"THE MAN OF BRONZE," with Lewis S. Stone and Marguerite Clayton, opened a two-days' engagement at the Dreamland theatre, Wednesday, January 29, and played to good houses on both days.

AS a traveling show "The Boomerang" was put on at the Grand Thursday, January 30. There were no pictures shown. On Friday the second Success Series picture, "The Girl of the Golden West," was presented and it won the approval of nearly everyone who saw it. While there were no featured players Mabel Van Buren and House Peters were easily the stars of the play.

"THE FACE IN THE DARK," with Mae Marsh, and a Broncho Billy Western drama were the program at the Family theatre on Thursday, January 30. Miss Marsh essayed a new role in this picture and proved to be quite an attractive heroine of a detective story. Both pictures pleased the large audiences in attendance.

FRANCIS BUSHMAN and Beverly Bayne made quite a hit with patrons of the Dreamland theatre when they appeared there Friday and Saturday, January 31 and February 1, in "Rich Man, Poor Man." The picture was voted to be one of the cleverest films in which the stars had been seen for months.

A CHARLES RAY feature, "The Claws of the Hun," held the boards at the Princess theatre Friday and Saturday, January 31 and February 1. War pictures have a good drawing power in Dubuque, so Manager Billos has two days of the kind of business he likes.

THE Liberty's Thursday program was "Within the Law," with Harry Morey and Alice Joyce. Considering that it was a third run picture, the Liberty did good business.

THE Star theatre has contracted for Vitagraph, Triangle and Bluebird pictures.

ELSIE FERGUSON won more laurels when she played at the Family theatre Saturday, February 1, in "The Lie." The

combination of exceptional beauty and great talent make Miss Ferguson a screen actress of the highest order.

IRENE CASTLE starred at the Liberty theatre Saturday, February 1, in "The Mysterious Client." The picture was greeted by an audience large and appreciative.

"THE BUTCHER BOY," with Fatty Arbuckle, which played at the rand Saturday, February 1, was considered one of the comedian's best pictures—in fact, many fans ranked it with "The Cook."

JANE AND KATHERINE LEE were seen at the Liberty theatre Friday, January 31, in "Troublemakers." As usual, the theatre was not large enough to hold the people who flocked to see the little favorites.

"LUCK AND PLUCK," with George Walsh, was shown at the Dreamland theatre Sunday and Monday, February 2 and 3. Fans galore turned out to see their favorite and literally swamped the theatre. Many pronounced it Mr. Walsh's "best yet;" others said it did not come up to "I'll Say So," but everyone agreed that it was some picture.

WALLACE REID carried off more honors in "The Man From Funeral Range," the Sunday, February 1, bill at the Grand. Mr. Reid is at his best in portrayals of characters like Harry Webb. The supporting cast, headed by Ann Little, was of the best. The picture was, indeed, a first rate production and played to capacity houses afternoon and evening.

THE Family has commenced showing Select pictures on Sunday. The first one was "The Reason Why," with Clara Kimball Young, and was shown Sunday, February 1. The actress was greeted by hosts of her admirers.

"BUCHANAN'S WIFE," the picture which had a successful two-days' engagement at the Dreamland a short time ago, was shown at the Liberty theatre Sunday, February 1, to full houses. The star, Virginia Pearson, was well liked.

THE Star theatre is now equipped with a three-piece orchestra, a pianist, violinist and cornetist. The opening picture, "Within the Law," kept crowds waiting outside the theatre until 9 o'clock in the evening. Since that time Manager Bowlers has been having excellent houses. The Sunday, February 1, feature was "Three Mounted Men," with Harry Carey.

AN installment of "The Wolves of Kultur," "The Precipice of Death" and an episode of "The Brass Bullet" drew numbers of serial fans to the Family Monday evening, February 1. These serials take finely and are followed with interest every week by the patrons who made "Serial Day" possible.

IRVING CUMMINGS and Barbara Castleton were starred at the Liberty theatre Monday, February 3, in "The Heart of a Girl." Thrills, suspense and excitement combined made this an exceptionally interesting picture.

THE opera house at Platteville, Wis., has been rented to Kistler, Hackett & Tracy, who will conduct a moving picture show. A fireproof booth will be installed and all the necessary alterations made so that the performances may start as soon as possible. In making the contract for the year the city reserved the right to use the opera house for public gatherings, and no one is barred from using it for occasional show purposes.

ON Sunday, February 2, a Metro production, "Broadway Bill," with Harold Lockwood, was shown at the Blende theatre at Benton, Wis. The program on Wednesday was "The Gun Fighter," with William S. Hart, and the Friday bill was "Jules of the Strongheart," with George Beban.

PERHAPS the most notable production shown at the Dreamland theatre at Galena, Ill., this year was "The Great Love," the noted D. W. Griffith production, featuring Lillian Gish, George Fawcett, Henry Walthall and Robert Harron, which played there Saturday, February 1. Numbers of Dreamland

fans witnessed this picture and declared it to be one of the best pictures they had ever seen.

"THE BIGGEST SHOW ON EARTH," with Enid Bennett, and a two-reel comedy, "Love Loops the Loop," was the program at the Grand theatre at Anamosa, Ia., on Saturday, February 1. On Saturday there are evening performances only.

"PECK'S BAD GIRL," with Mabel Normand, was the attraction at the Star theatre at Decorah, Ia., Friday and Saturday, January 31 and February 1. A Big V comedy, "Misfits and Matrimony," was also shown.

NORMA TALMADGE in "The Heart of Wetona" played to capacity houses at the Palace theatre at Waverly, Ia., on Saturday, February 1. Norma is a great favorite and a capital drawing power at this theatre.

THE Thursday, January 30, feature at the Star theatre at Decorah, Ia., was the "Marionettes," with one of the screen's most accomplished and beautiful stars, Clara Kimball Young.

"SELFISH YATES," starring William S. Hart, played at the Palace theatre at Waverly, Ia., Sunday and Monday, February 2 and 3. On Tuesday and Wednesday Elsie Ferguson was presented in "The Doll's House." A comedy was also shown.

Gathered in Green Bay

MUSIC by a ten-piece orchestra augments the motion picture performances in the Grand theatre, owned by Henry Goldman, and the combination has been productive of increasing business at the house. Mr. Goldman arranges a program offering variety, including travel pictures, orchestra selections, the regular film and a comedy to complete the entertainment. This arrangement, with the comedy at the end, has worked satisfactorily and the crowds attending the theatre have been pleased.

JOHN BARRYMORE made his initial appearance in the Colonial theatre in the Paramount film, "On the Quiet," February 3-4.

CONSTANCE TALMADGE, of the Select Corporation, appeared in "Sauce for the Goose," one of the cleverest comedies that has been put on the screen, January 30-31, February 1-2, in the Grand theatre.

"WHEN A MAN RIDES ALONE," a Pathe release, was shown February 5-6 in the Royal theatre. William Russell was in the leading role.

MARY PICKFORD played in the Artcraft picture, "Sweethearts of Mine," at the Orpheum theatre February 6-7-8-9.

CLAIRE ANDERSON was seen in the Triangle film, "In the Mask," at the Royal theatre February 4-5.

MARGUERITE CLARK, of the Paramount studios, played at the Grand theatre February 3-4-5 in "Out of a Clear Sky."

A GOLDWYN film, "Day Dreams," with Madge Kennedy in the leading role, was presented January 29-30 at the Grand theatre.

"OUT OF THE SHADOWS," a Paramount film, was shown February 1-2 at the Colonial theatre. Pauline Fredricks was the star.

A PARAMOUNT-ARTCRAFT special, "Little Women," was the attraction at the Grand theatre January 27-28-29. The film is based on Louise Alcott's book.

"THE TEMPLE OF DUSK," featuring Hayakawa, the Jap, was shown in the Colonial theatre February 5-6.

ALICE BRADY played in "Her Great Chance," a Select picture, February 6-7-8-9.

EVERYBODY IS ASKING FOR

FRANCIS FORD

IN HIS GREATEST AND LATEST SERIAL

"THE SILENT MYSTERY"

TREMENDOUS BIG CAST INCLUDING

Mae Gaston and Rosemary Theby

FIFTEEN EPISODES OF PUNCH—ACTION—VIVID INTENSITY
—CREEPY SUSPENSE AND MYSTERY—EACH EPISODE HAS
A FORD WALLOP. BETTER BOOK IT TODAY.

Breaking All Booking Records

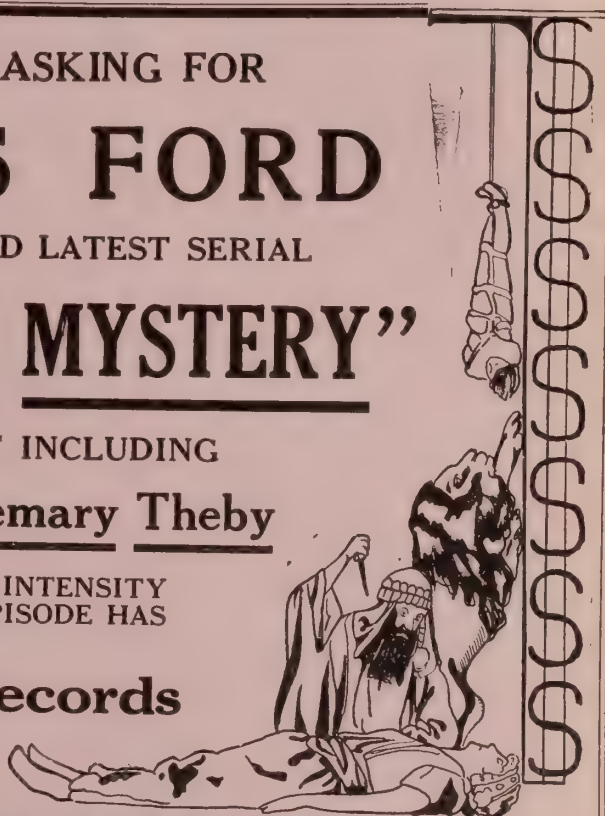
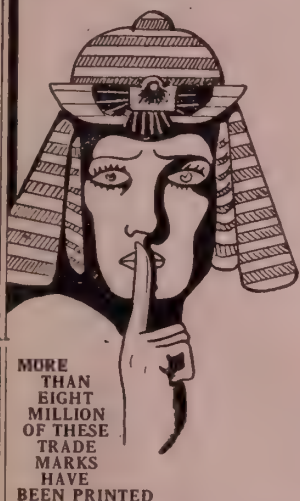
You May Be Out of Luck for
Your Date Unless You Hurry.

BEE HIVE EXCHANGE

Milwaukee

Chicago

Indianapolis



They Say in Chicago That—

THE opening, February 4, for a five-day run of "Mickey," featuring Mabel Normand, at the Pantheon theatre, was a knock-out. The house, which seats over 2,000 people, was continuously filled with the elite of the North Shore, and hold-outs filling the foyer and jamming the immense lobby out to the curb. When a picture can call forth applause from a conservative Wilson Avenue district audience, it is some picture. "Mickey" turned that trick to a "fare-you-well."

"THE ROMANCE OF THE AIR," featuring Lieut. Bert Hall and Edith Dayhas, had a week's run at the beautiful De Luxe theatre, of Chicago. Lieut. Hall appeared personally every afternoon and evening and related his experiences.

"THE HEART OF HUMANITY," the Universal super-production, featuring Dorothy Phillips, opened Sunday, February 9, at three of Chicago's foremost picture palaces—the Woodlawn, Twentieth Century and Pantheon.

THE Hearst News Weekly No. 6, issued by the International Film Service and released by the Universal Company, containing a very interesting number of pictures taken at the Peace Conference, has reached Chicago and is attracting a great deal of attention.

THE Unity Photoplay Exchange, Chicago, is doing a land office business with their picture, "And the Children Pay."

THE house-warming party given by the Atlas Educational Film Company at their new plant proved a great success and a credit to Mr. Chester Rehm, whose ingenuity as an entertaining host is well known to Chicago's club members.

HARRY WEISS, manager of the First National, of Chicago, leaves February 3 for two weeks in St. Louis, Mo., Jefferson Hotel, where he will hold an exhibitors' convention. Exhibitors attending are advised to bring their check books along.

MANDE M. SPARR is new manager of the Village theatre, of Wilmette, Ill.

R. C. CROPPER, of the Beehive Exchange, Chicago, Indianapolis and Milwaukee, is a busy man, putting over the big publicity campaign for Francis Ford's latest serial, "The Silent Mystery."

HILLIARD CAMPBELL has bought the Oak theatre, at Oak Park, Ill.

O. W. KOPPLEMAN, of the Chicago office of the Capitol Film Company, says that now that he has received his book-er's calendar from the NEWS he is in much better shape to do business.

NOT so long ago if anyone had said that a residential district theatre in Chicago could run a picture a week they would have been considered squirrel food, but that is all changed now. Balaban and Katz have knocked the spots out of the old time way of figuring and are doing things at their Riviera theatre, Chicago, that other exhibitors would do well to emulate. Go ask Joe Koppel, their house manager, about the success of their long runs and get the answer.

IRVING MACK, the genial up-to-date publicity man of the Universal office, is working overtime on the Hearts of Humanity campaign, the Universal superfeature, which will open soon at all of Chicago's leading photoplay houses. As Mack is chummy with the entire daily press of Chicago there will undoubtedly be something doing that will reap a benefit to the exhibitors.

BRUCE GOTTSCHALK, Ascher Brothers' migratorial manager, has jumped across town again and is back at their north side Calo theatre.

JAMES ARNETTE, of West Frankfort, Ill., is opening his new theatre, the Liberty, on February 15.

THE genial and effervescent Harry Weiss, of Central Film fame, is now hobnobbing with Indiana exhibitors, whom he will take into his confidence in the next two weeks.

MACK SENNETT'S production, "Mickey," featuring Mabel Normand, had its premier presentation at the Pantheon theatre, Chicago, from February 4 to 8, inclusive. Paul Biese's Novelty Orchestra is still drawing the lovers of snappy, up-to-date music.

HARRY ELSAS has sold the Garden theatre, of Henry, Ill., to Harry Hurby, who owns the American theatre at Harvey.

IT is rumored that S. S. Gregory, of the Illinois theatre, at Chicago Heights, will build a theatre in Hammond, Ind., soon.

B. A. LUCAS, of Metro's Screen Classics, reports that Nazimova played for three days recently at Galesburg, Ill., to 4,800 people, at 25, 35 and 50-cent prices.

RECENT visitors to Chicago are: Carl J. Mueller, Rock Island, Ill.; Peter Pinkelman, Quincy, Ill.; Olgo Heilstadt, La Salle, Ill.; S. G. Gregory, Chicago Heights, Ill., and J. C. Condon, DeKalb, Ill.

IKE SCHLANK, president of the Capitol Film Company, is spending a few days in Chicago.

STAR SALESMAN HUMPHREY, of the Vitagraph Chicago office, has returned to his stamping ground, Indiana, with big expectations.

THE FOX PRODUCTION OFFICE claims the bookings on their picture "Salome," featuring Theda Bara, is breaking all other records into little pieces.

HARRY BERMAN, General Manager of the Universal Film Company, has been in Chicago for a conference with a number of their exchange managers. Among those here to see Mr. Berman were Barney Rosenthal, district manager of the St. Louis territory; Carly Calvert, manager of the Omaha office; and M. H. Frisch, manager of the Des Moines office. While attending this conference Barney Rosenthal took unto himself a wife.

TARKINGTON BAKER, publicity director of the Universal organization, has been in Chicago, at which time he superintended the society showing of the Stage Women's Green Room Series.

JACK LURIN, well known in Chicago film circles, has been appointed publicity manager of the Capitol Film Company and will be located in Indianapolis.

ROY SEERY, the genial manager of the Central Film Company and First National Exhibitors, Chicago office, is rubbing his hands with glee. Answer: The acquisition of more stars.



**New and Old
Films
CLEANED
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A. TEITEL**

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**Central States
Edition Brings Re-
sults Promptly
and Plentifully**

What LaPorte Is Doing

IRREPROACHABLE weather continues to give La Porte houses exceptionally large audiences every night in the week. The Etropal, which came under F. R. Redington's management a few months ago, has been playing to over-capacity house every show. His business has been on the increase to such an extent that he is contemplating building a new and larger house within a year to accommodate his many patrons. The class of pictures here is considered the pick of the producers.

MANAGER GOLDBERG, of the Princess, has secured a contract for the issues of Keystone comedies, which are making their appearance again. These one and two-reelers are proving to be very popular here and are considered a big drawing card in addition to a feature of five or six reels.

A TYPICAL woman audience was out to see the "Prodigal Wife," played at the Phoenix this past week. A special advertising campaign put on by Manager Ranson especially for the women succeeded in bringing them into the light. The picture stars Mary Boland.

THE Phoenix is making a feature of "Broncho Billy's" return to the movies in the presentation of his first release, "Red Blood or Yellow." It is considered that he will make a good showing because of his former popularity.

SERIALS seem to be coming back into favor if the example of the Etropal can be considered a criterion. "House of Hate" and "Fight for Millions" have proved two drawing cards at this house that have overtaxed the seating capacity. In addition to the serials during the past week Manager Redington has played Bryant Washburn in "Kidder and Ko" and "By the World Forgot," one of the strongest plays presented in some weeks.

EXHIBITORS from La Porte saw the first projection of Frank Kennan's new comedy, "Todd of the Times," in Chicago. The entrance of this popular star into the comedy world has been heralded with great enthusiasm. During the coming week he will be starred in "More Trouble," while "The Bells" have been scheduled for a later date.

DOUGLAS FAIRBANKS in "Say, Young Fellow," and Norma Talmadge in "The Forbidden City," starred the week's program at the Princess. Norma Talmadge pleased the moviegoers in her dual role, which showed her wonderful acting ability to an advantage.

"TARZAN OF THE APES" and a return engagement of Charlie Chaplin in "Shoulder Arms" will feature the coming week at the Princess.

BESSIE BARRISCALE in "Those Who Pay" and Jewel Carmen in "The Girl of the Champagne Eyes" has the board at the Etropal during the coming week.

FILM salesmen making the city declare business in this territory to be above the average and that the much feared slump following the signing of the armistice has not been evidenced. Houses in all parts of the State of Indiana are booming and reporting capacity houses that have not been experienced for some time.

In Indianapolis and Indiana

PICTURE theatres in Indianapolis were required Saturday to adhere to the policy announced recently by Mayor Jewett in regard to Sunday amusements, discontinuing all vaudeville features of Sunday programs and not opening until 1:30 o'clock.

Mayor Jewett said that arrests would be made Sundays for violations of the policy laid down after a series of conferences with motion picture interests and with ministers of the city, and that "more drastic action" will be taken if it becomes necessary to make a second arrest in any case. Mayor Jewett said his order was made for people who desire to have Sunday amusements of this character and not in the interest of the motion picture business, and that he does not expect there will be any violations, either of the spirit or the letter of the order, he announced.

AS a special Sunday attraction, beginning February 2, "The Master Mystery," a screen serial featuring Houdini, the Handcuff King, was shown at B. F. Keith's theatre. Special photo-plays and high class musical features are the attraction at B. F. Keith's each Sunday, while the regular vaudeville program will be shown the balance of the week.

THE Dickson Amusement Company, of Wabash, filed final certificate of dissolution with the Secretary of State in Indianapolis last week.

EXTENSIVE remodeling and enlarging of the Rialto theatre, on Illinois Street, near Kentucky Avenue, was announced last night by George W. Bunting, architectural engineer for C. J. Wacker, general contractor, to whom the contract has been let. The plans call for enlarged seating capacity, rebuilding of an additional room for renting on Kentucky Avenue, office rooms on the second floor of the building and rest rooms for women patrons. The addition will be built of reinforced concrete. The architect is Charles H. Byfield and the cost of the improvements will be about \$45,000, Mr. Bunting said. The work will begin Monday and will be rushed. There will be no interference with the performances while the work is going on. The theatre is operated by the Lenwood Amusement Company.

Happenings in Madison

EVERY manager in Madison is wearing a broad smile of satisfaction. Every motion picture house in the city is drawing big crowds daily. There seems to be a general decision on the part of theatregoers to forget such sordid facts as the "flu" and the problems of war and to enjoy themselves at a movie.

PERHAPS the reason for the unusual crowds at the theatres is not entirely due to a general desire to "get out and go somewhere," but the result of the booking of some splendid productions.

A LONG line extending nearly a block has sought admission to see "Mickey" at the Fuller theatre. The receipts compared favorably with the rival productions, "Birth of a Nation" and "Civilization." The picture was offered at advanced prices. The Fuller has another big feature as a treat to the movie public of Madison. Next week the "Shepherd of the Hills" will be shown.

EVERY performance of Charlie Chaplin's "Shoulder Arms" was greeted so enthusiastically by the crowded house at the Grand theatre that even Manager McWilliams' eyes popped. The repeat show was given as rousing a welcome as the initial performance. "A Law Unto Herself" and "The Enchanted Barn" were two other attractions displayed. A leading coming attraction is Anita Stewart in "Virtuous Wives."

CARL ANDERSON, who was the leader of the Grand theatre orchestra for eight years, is conducting his own orchestra in Boston, Mass., since his discharge from the navy. He called on friends in Madison last week.

THE Majestic has been attracting unusually large crowds to the matinee shows. Some of the pictures this week included "Inn of the Blue Moon" and "Fame and Fortune." Dustin Farnum in "Light of the Western Stars" leads at the Majestic in the coming features.

News and Gossip of Springfield Theatres

GUS KERASOTES reports that business on "Cleopatra" was very good, considering that it was the third engagement in the city for the picture, it having previously enjoyed long runs at the Chatterton and Lyric.

HARRY LOPER, of the Lyric, and Mrs. Loper are visiting Harry's folks in Chicago. The elder Loper is owner of the Kimbark theatre, one of the prettiest houses on the south side of the big city. Herbert Walters is guiding the destinies of the Lyric very successfully in the absence of H. L.

W. D. CAVE announces that he has decided not to book "The Birth of a Race" and that all negotiations are at an end. The play is now at Decatur, after having shown in Bloomington and Peoria, our neighboring towns. Reports from both places are that business was very good.

THE Palace, newest of local family theatres, reports that business has been very good. The Palace is located in a section of the city where a great many foreigners live, and caters almost exclusively to them. It operates four nights a week, using Universal program almost entirely.

WARREN HARRISON, an ex-U. S. soldier, is back at his job as treasurer of the Majestic. Pretty soon George Riordan won't have anything to do but think of new ideas for result-getting advertisements. The Vitagraph serial, "A Fight for Millions," is now in its last chapters at the Majestic.

MANAGER LOPER, of the Lyric, says that he has contracted for Select pictures. This program has been out of the city for three months, and film fans have sadly missed the Talmadges, Alice Brady, Clara Kimball Young and the other stars.

GUS KERASOTES has booked William Farnum in "Les Miserables" for a run the latter part of February.

ELSIE FERGUSON went big for four days at the Gaiety in "His Parisian Wife," on January 26, 27, 28 and 29. The comedy was James Montgomery Flagg's "Perfectly Fiendish Flanagan," and it was liked and disliked, some of the fans not being able to get it at all. For the last half of the same week Manager Thornton had Madge Kennedy in "Day Dreams" and "Beware of Boarders."

THE Vaudette came near making a record with Dorothy Dalton in "Hard Boiled." Business was great for four days. It fell off a little the last half of the week, with Enid Bennett in "Happy Though Married."

THE Princess had a whale of a week January 26-February 1 with Mae Murray in "Danger, Go Slow," Billie Rhodes in "The Girl of My Dreams," and Herbert Rawlinson and Priscilla Dean in "Kiss or Kill." The advertising on all three pictures was especially good.

GLADYS BROCKWELL delighted the fans who attended the Lyric on January 26-27 with her fine work in "The Call of the Soul." On the 28th and 29th Manager Loper had Bert Lytell in "The Spender," one of the season's finest attractions and a picture that charmed everyone. For the 30th, 31st and February 1 Theda Bara held forth in "The Light" and did about her usual business.

MISS NELL KEMPER arrived in the city January 30 to visit with her grandmother and aunt. Miss Kemper was for the past eighteen months scenario editor for William S. Hart at Hollywood, Cal., but is now with the Hearst Syndicate.

THE Gaiety scored another ten-strike with "Sporting Life," Maurice Tourneur's Artcraft-Paramount special production. The opening day's business was extremely heavy, even at in-

creased admission prices. It looks as though the picture will have to be held longer than the original booking called for in order that everyone may see it who wishes. The Gaiety had it for February 2, 3, 4, and 5. "Hop, the Bell Hop," an L-Ko comedy, with Billy Armstrong, was on the same bill. For the week ending February 8 the Gaiety had "Life's Greatest Problem," J. Stuart Blackton's special production, by Anthony Paul Kelly. "Don't Change Your Husband," Cecil B. DeMille's photoplay, will come to the Gaiety for four days, commencing Sunday, February 9.

JOHN BARRYMORE in "Here Comes the Bride" was the feature at the Vaudette on February 2, 3, 4 and 5. The picture did nicely. Fatty Arbuckle in "Fatty and the Bathing Beauties" was also on the bill along with Burton Holmes' newest Travelogue. For the last three days of the same week the Vaudette will have Vivian Martin in "You Never Saw Such a Girl." Charles Ray will follow for four days in "The Sheriff's Son," starting Sunday, February 9.

IN an interview with George McCune, operator of the Empress, southside neighborhood house, George stated that business was fine at 10 and 15 cents admission, and that Mrs. Duer, the new owner, intended booking some strong attractions for February.

"THE LURE OF THE CIRCUS" is the lure that draws capacity houses to the Royal every Sunday. The program for the week of February 3-8 at the Royal was as follows: Monday, Margarita Fischer in "Impossible Susan;" Tuesday, Theda Bara in "When a Woman Sins;" Wednesday, Ethel Clayton in "A Soul Without Windows;" Thursday, Vitagraph's "A Gentleman's Agreement;" Friday and Saturday, Virginia Pearson in "Queen of Hearts."

LOUIS KERASOTES is happy over the fine business being done at the Savoy. Louie believes in serials being offered on Sunday and has "A Fight for Millions" each Sabbath, adding several other reels to the program. The eleventh chapter was shown on Sunday, February 2. On Monday the Savoy had "On Trial," S. & A. feature, with Barbara Castleton; Tuesday, Margarita Fischer in "Impossible Susan;" Wednesday, Elizabeth Risdon in "Mother;" Thursday, Violet Mesereau in "Together;" Friday, Chapter 12 of "The Iron Test" and other pictures; Saturday, Dorothy Phillips in "The Talk of the Town."

"THE HEART OF HUMANITY" has been booked by one of the leading theatres here for an early showing. The name of the theatre has been requested withheld until the date can be given.

NORTH END Circle and Pekin theatres are holding their own and making money for the owners. The warm weather still prevails, and the longer it stays the more money it will bring into the box-offices. No one will object if we do not have any snow or any more cold days. It has been the most remarkable winter in the memory.

THE Woman's Club of Springfield, Ill., has decided that it wants censorship along the same lines as Kansas, Ohio, Pennsylvania and other States, and is preparing to exert its influence to have the measure passed. Pictures that come to Springfield from Chicago now have all the "rough stuff" eliminated, so it is hard to understand what else is to be censored. This new move by the Woman's Club is the first attempt in a long time for a local organization to make a stand on censorship.

THE Princess opened strong on Sunday, February 2, with Harold Lockwood in "The Great Romance." Publicity Manager Sines says that business was terrific—better than usual. Pictures booked by the Princess to show in the near future are

Kitty Gordon in "Adele," Sessue Hayakawa in "Bonds of Honor," and Henry Walthall in "And a Still Small Voice." Mildred Harris in "When a Girl Loves" came on February 9 for three days.

THE Lyric reports unusually good business for Sunday and Monday, February 2 and 3, with Peggy Hyland in "The Girl With No Regrets." Ethel Barrymore followed for two days in "The Divorcee," and the last three days were allotted to Evelyn Nesbit in "Woman! Woman!" her newest Fox production. The Lyric and Vaudette are almost directly opposite each other. One theatre, the Lyric, was showing Ethel Barrymore in "The Divorcee," while the Vaudette had John Barrymore in "Here Comes the Bride."

BEN ROVIN continues to swell his bank account every week with many shekels garnered in at the Amuse-U. One of the strangest things about this theatre is its ability to repeat pictures that were shown months ago at 5 cents admission and clean up with them at 10 cents. Ben says he is unable to explain this phenomenon. Fox pictures take up most of Ben's time, with an occasional special feature. Hart and Fairbanks reissues always mean capacity houses, no matter what picture it may be.

ED. MAISEL, manager of the Capitol, spent several days in Chicago recently and signed up some mighty good pictures for his Washington Street theatre. Ed. reports that he has contracts in the safe for Goldwyn All-Star series, Paramount-Success series and for the new Billy West comedies. "Why Germany Must Pay" was shown two days at the Capitol recently to large attendance.

Heard in Detroit

JOE HORWITZ has purchased the State rights in Michigan to "Mickey" and the first run was sold to the Majestic in Detroit before the print was screened. It is said the Majestic is paying \$2,500 for the picture for two weeks—the season's record. To help put the picture across a motion picture was made of Charles G. Branham, the Majestic manager, signing the contract with Mr. Horwitz.

JOHN H. KUNSKY has returned to Detroit after a month's visit in Southern California.

THE State Film Company, Detroit, has purchased State rights to the Francis Ford serial, "The Silent Mystery."

A DEAL has been closed with the Detroit Journal by the Universal Film Company for an advertising and publicity campaign for the Marie Walcamp serial, "The Red Glove." The Journal started advertising the serial this week, which is a month in advance of the release of the picture.

THE Detroit Exhibitors' League has sent a notice to every motion picture theatre proprietor advising them that it is against the law to admit children to their theatres after 8 P. M. unless the youngsters are accompanied by adults.

JOHN H. KUNSKY has completed plans for a new theatre in Highland Park, a Detroit suburb. Contracts already have been let for the excavating. Several other theatre projects already have been proposed for Highland Park owing to the fact that Sunday amusements are now permitted there.

JAMES STEELE, who has one house in Detroit and three in Bay City, has closed his Detroit offices and will conduct his business from Pittsburgh.

EMPLOYEES of the Paul Schlossman houses in Muskegon, Mich., were guests at a banquet given by their employer.

WHEN the Arthur S. Hyman exchange moves to the film building next month, every exchange in Detroit will be located in one structure built especially to house them.

Here and There in Fond du Lac

THE treasury of the Priscilla Society has been enriched by \$50 as a result of its co-operation with Manager F. R. Smith, of the Bijou, in the presentation of Elsie Ferguson in Henrik Ibsen's powerful drama, "A Doll's House," Monday, Tuesday and Wednesday, February 3, 4 and 5.

MADGE KENNEDY, in a picturization of Rose Stahl's "A Perfect Lady," proved to be one of the most popular Orpheum offerings of the season. The picture was presented on Monday and Tuesday, February 3 and 4, and drew excellent business. Many of Manager Ainsworth's patrons took occasion to commend him for booking a picture of such merit.

SATURDAY, February 8, will be remembered as a real circus day in Fond du Lac. At the Ideal patrons were regaled with "The Lure of the Circus," the first episode in the new serial Manager Vollert is putting on, while at the Orpheum they found delight in "The Biggest Show on Earth." It was also the occasion of Manager Ainsworth's 6-cent kid matinee, with Charley Chaplin as a special attraction. And Young America was out in full force.

THE Photo-Play Screen Supplement has been added to the Bijou program with excellent results, the patrons evidently being desirous of a closer acquaintance with their favorite screen stars.

MANAGER VOLLERT, of the Henry Boyle theatre, has booked "Mickey," the big special, for four days—Thursday, Friday, Saturday and Sunday, February 20, 21, 22 and 23.

LYMAN H. HOWE will return to the Henry Boyle for a two-days' engagement, Friday, February 28, and Saturday, March 1.

MANAGER VOLLERT is a firm believer in the pulling power of a good serial and plans to keep one on the Idea screen most of the time. "Hands Up," a Pathe serial, has just been completed and Mr. Vollert pronounces it the best he has had. This is now being followed by the Universal serial, "The Lure of the Circus," eighteen episodes. The first episode was put on Friday and Saturday, February 7 and 8, and was well received.

MANAGER F. R. SMITH, of the Bijou, and Manager William L. Ainsworth, of the Orpheum, spent two days in Chicago laboring with the Paramount management in the hope of getting the order switching Fond du Lac from the Minneapolis to the Chicago territory rescinded. Messrs. Smith and Ainsworth argued that the service out of Minneapolis was far better than that out of Chicago in spite of the fact that the latter is much nearer. The answer of the Paramount people was, "Wait and see; anyhow, give the new deal a trial." This was finally agreed upon with the understanding that if the February service is not up to standard Fond du Lac will again be served out of Minneapolis.

THE leadership of an orchestra in a moving picture house is a non-essential occupation, according to the latest War Department ruling, if a Fond du Lac case may be taken as a criterion. It was announced some time ago that men in service would be released as employers made requests for their services. Arthur Hastings is one of the young men who put aside his violin to respond to the colors. He was leading the Orpheum orchestra at the time. When the announcement was made that men would be released on application of former employers, Manager Ainsworth asked for Hastings, who is at Camp Custer. This was weeks ago. Hastings is still in service and there is no release in sight.

MANAGER AINSWORTH, of the Orpheum, will put on a benefit for the Woman's Auxiliary of the Y. M. C. A. Monday, Tuesday and Wednesday, February 24, 25 and 26, presenting "Vive la France." The organization has taken 3,000 tickets.

Interesting Items of Elgin

THE week of February 3 was one of exceptional attraction and big crowds at the Grand. Instead of the regular three-picture schedule, the week was divided between two special attractions. "Johanna Enlists," the first one, was shown Monday, Tuesday and Wednesday; Nazimova in "Eye for Eye" held the screen Thursday, Friday and Saturday. The Pickford picture made great hit, the "regulars" acclaiming it one of the best "Mary" pictures; the "Eye for Eye" showing received the most enthusiastic admiration of all who saw it.

ALTHOUGH there is difference of opinion between the fans regarding the attractiveness of the screen work of Alice Brady, pictures that star her continue to run good when frequently brought to the Grand. In the second February week "In the Hollow of Her Hand," starring Miss Brady, was shown. Other stars and pictures of the week were: "Cecelia of the Pink Roses" with Marion Davies, and Mitchell Lewis in "Code of the Yukon." The Allied War Review and the Pathe Weekly were also shown.

"THE HEART OF RACHEL," starring Bessie Barriscale, one of the features of the week of February 2 at the Temple, received the adulation of scores of picture fans. Its exceptionally excellent photography and gracefulness of production were particularly pleasing. It was considered by many the best of Miss Barriscale's productions. She was billed for "All of a Sudden Norma" for Sunday, February 9.

MANAGER FAY, of the Temple, was expecting big crowds for the showing of Priscilla Dean in "The Wildcat of Paris" on February 11 and 12. He showed the picture at regular admission prices. Other pictures and stars that made that week's bill included the Monday night Combination Program of Eddie Polo in "The Lure of the Circus"; the Wolfville story, "Widow Dangerous"; Chester Conklin in "Loving Memory," and the latest edition of the Weekly News; Houdini in "The Master Mystery"; "Silent Sentinel," the Screen Telegram, "Mixed Nuts," Edith Roberts in "Sue of the South" and Mitchell Lewis in "Life's Greatest Problem."

IN ADDITION to his "Combination" night every Monday, which offers program particularly planned for the entertainment of youngsters, Manager Fay of the Temple has introduced a "Variety night" for Thursdays. This includes each week the latest "Houdini" release, a western picture, the Screen Telegram and a comedy.

THE SCREEN SUPPLEMENT, a monthly release shown for benefit of a motion picture actors' charity fund, has been made an innovation at the Star. The first release was shown February 12 and 13 depicting home and family life of the Drews, Douglas Fairbanks, Mary Miles Minter, Montagu Love and Mary Charleson.

THE STAR expected big houses for Monday and Tuesday, February 10 and 11, for showing of Mrs. Charlie Chaplin (Mildred Harris) in "For Husbands Only." The week's bill also included return showing of the popular Pickford picture, "Amarilly of Clothesline Alley"; Anita King in "Petticoats and Politics," "Braving Blazes"; Harold Lloyd in "Hear 'Em Rave," Billy West in "A Rolling Stone," Pearl White in "The Lightning Raider," Charlie, the Chinese comedian, in "The Dare Devil," and Earle Williams and Grace Darmond in "The Highest Trump."

"THE POOR RICH MAN," the first picture co-starring Beverly Bayne and Francis X. Bushman to be made after the recent marriage of the two, was feature of the bill at the Orpheum the second week in February. Other pictures of the week were Clara Kimball Young in "The Savage Woman," Evelyn Nesbit and Russell Thaw in "I Want to Forget," and Lewis S. Stone in "The Man of Bronze."

THE new Eddie Polo serial, booked for February 14 at the

Crystal theatre, Dundee, was postponed in starting until February 28 on account of late booking of David W. Griffith "Hearts of the World" for February 21. It was not deemed advisable to start the serial and skip the second episode, so the opening showing was deferred for three weeks and will be shown February 28.

AT the request of the several hundred fans turned away from the Star theatre at the time of the successive stampede when Charlie Chaplin in "Shoulder Arms" was on the bill, that picture was brought back by Manager Crocker for showing on Wednesday and Thursday, January 29 and 30. Preparation was made for handling of the record crowds that saw the picture two weeks ago.

A RETURN showing of Marguerite Clark in "The Amazons," shown in Elgin several times since its release at various local houses, was brought back again for showing on Tuesday, January 28, at the Star by Manager Ralph Crocker. Other pictures of the week were Bessie Barriscale in "Two Gun Betty," "Mutt and Jeff" in cartoon comedy, Harold Lloyd in "Take a Chance," a Sidney Drew comedy, Pearl White in "The Lightning Raider," Billy West in "Playmates," Madeline Traverse in "The Danger Zone," and Harold Lloyd in "Nothing But Trouble."

"HITTING THE HIGH SPOTS," starring Bert Lytell, was the Sunday and Monday opening feature at the Orpheum the week of January 26. Other stars and pictures shown in the week were Alice Brady in "The Death Dance," Theda Bara in "The She-Devil," and Montagu Love in "The Grouch." All except the Brady picture were shown for two days each.

PROMISE of Mary Pickford in "Johanna Enlists" for February 3 and 5 at the Grand, is elating lovers of the winsome star who have been asking eagerly for this popular picture since it has been shown and seen in Chicago by many from here.

Condensed News of Flint

THOUGH the Strand theatre has been constructed only about three years, Manager Lester E. Natt has found it too small and it will be entirely remodeled this spring and a balcony added. The capacity of the house will be increased from about 700 to 1,200. An entire new front will be constructed and the building will be redecorated and refurnished. A permit for the preliminary work which will consist of the building of a new roof and raising of the walls to give the height for the new balcony has been issued. It is estimated this work which will be done without interfering with the operation of the theatre will cost \$18,000. After the new roof is built the theatre will be closed and the old roof torn out and the balcony erected. About \$40,000 will be spent on the entire job.

"THE HEART OF HUMANITY" has been booked by Manager Charles Garfield of the Orpheum for a week's showing in the near future. A lavish publicity program has been outlined to help put the picture over.

ANOTHER Evelyn Nesbit picture was shown at the Strand February 10, 11 and 12. "Her Mistake" was the offering.

A SPECIAL screening of "Mickey" was given at the Garden theatre Sunday, February 8, for theatre men and newspaper representatives. "The best Normand has ever done" was the unanimous verdict of those who saw the picture.

DOROTHY GISH in "The Hope Chest" was the attraction at the Garden theatre February 10, 11 and 12. Wallace Reid in "The Dub" was shown the last three days of the week. This theatre is showing Paramount-Artcraft attractions more and more and the increasing patronage which the house enjoys is evidence of how the pictures are being enjoyed.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our

LOS ANGELES REPRESENTATIVE Telephone Pico 780 618 WRIGHT & CALLENDER BLDG.

Chaplin Abandons His World Tour Idea Because of United Artists

CHARLIE CHAPLIN has abandoned his idea for a trip around the world, it was officially announced on February 5 by Sidney Chaplin, personal manager for the comedy star. The trip is abandoned, Mr. Chaplin says, because of his recent affiliation with the United Artists' association. He intends to rush production on his remaining pictures under his First National contract, which he believes will require ten months.

Two pictures on his First National contract, "A Dog's Life" and "Shoulder Arms" have already been completed and are now playing. Three other subjects are to be produced. As soon as announcement was made that Chaplin would not go abroad, production activity at his studios, which had been closed for several weeks, was soon under way. In his latest picture it is said that Chaplin has departed from his original characterizations and that he intends to present a new study in comedy.

Gordon Place Succeeds Kearney in New York

GORDON H. PLACE, former publicity manager for the Famous Players-Lasky Corporation at Salt Lake, has been advanced in the New York offices to the position of editor of Progress-Advance, the weekly house organ of the corporation.

Mr. Place was transferred from the Salt Lake office to the home office publicity department last September and was assigned at once to an associate editorship of Progress-Advance. Upon the transfer of Patrick Kearney, the then editor, to the Hollywood, Cal., studio publicity department, Mr. Place was selected to succeed him.

Salt Lake City Forges Straight Ahead

SALT LAKE theatre managers and, in fact, theatrical men of Utah, are taking old man Hard Time by the forelock and shaking him vigorously. While the dailies of the country are wailing over the post-war situation local managers are preparing for a long siege at the box-offices by the entertainment-seeking public. Superattractions are being booked with startling rapidity. New theatres are being built, remodeling is being hastened and other theatres are planned.

George Dwyer Takes Hippodrome in Salt Lake City

GEORGE DWYER, formerly manager of the local Pantages vaudeville house, and an experienced theatre man, has taken over the Hippodrome theatre of Salt Lake, owned by George Hale. The theatre has been dark for more than a year.

Mr. Dwyer has begun the task of remodeling the theatre and thousands of dollars will be put into making the house a motion picture palace. A Hope-Jones Unit organ has been purchased and has already been shipped to Salt Lake for installation in the house. Until it arrives a sixteen-piece orchestra will furnish the music for the house.

Mr. Dwyer has not lined up with any line of pictures but states that he will run only the biggest of film features at the House. He has a strong leaning toward Universal films, however, according to Gus Hager, manager of the local Universal exchange, and is planning to open with Universal's "Virtuous Wives." He is also planning to feature the Universal "Hearts of Humanity."

February 11 was set as the date for the opening of the theatre.

Revised "Intolerance" Shown in Los Angeles at Kinema Theatre

THE first public showing of the revised reissue of the modern story of "Intolerance" is being given in Los Angeles at the Kinema theatre, the film carrying the original title selected for it by D. W. Griffith, "The Mother and the Law." This film opened its engagement on February 2, and is destined to run two or probably three weeks, if not more.

There is very little added to this film that was not seen in "Intolerance," but separation from the two other periods of "Intolerance" seems to add materially to this episode. Like "The Fall of Babylon," recently shown, the story is sufficiently strong to be an excellent entertainment by itself, and one that is more emphatic than when coupled with the two spectacular stories as when it was a part of "Intolerance."

"The Mother and the Law" is a travesty dealing with the effects of the so-called reformers who attempt to better the world for themselves and for their aggrandizement.

Arizona—California—Colorado—New Mexico—Idaho—Montana
Nevado—Oregon—Utah—Washington—Wyoming

THE WEST COAST

Heard in Los Angeles Town

LOUIS HYMAN, branch manager of All Star Features, announces that All Star has purchased the rights to Mack Sennett's comedy, "Yankee Doodle in Berlin." He has not as yet arranged a preview in Los Angeles, but he believes the picture is going to prove a knockout for the exhibitors. Mr. Hyman also announces that the Mabel Normand production, "Mickey," has been booked for a second run at the Kinema theatre beginning March 2.

"HEARTS OF THE WORLD," the rights of which belong to All Star Features in California and Arizona, will in the future be booked direct to the exhibitor from the All Star exchanges, according to announcement by Branch Manager Louis Hyman. "I now look for the picture to be returned to many houses where it has already been shown, and those theatres that did not get the picture on the former special releasing basis, will now have an opportunity to clean up on what is conceded to be one of the best pictures ever made by D. W. Griffith."

THE Central theatre at Lowell, Ariz., owned by Nick Damos, burned down on Thursday, January 30, according to word received in Los Angeles by various exchange managers. The cause of the fire was not determined. Burning with the theatre were twelve reels of film, among which was a feature production owned by All Star features. It is not announced whether Mr. Damos will rebuild.

LOUIS HYMAN, branch manager of All Star Features, announced that on February 1 he increased the force in his office so as to be able to adequately handle the increased books of the office, due to the adding of "Hearts of the World" and "Mickey" to his list of subjects to be booked direct to the exhibitor.

NICK STEELE, salesman for All Star features, left for Arizona on February 3, where with many other film salesmen now traveling in that state, he will call upon every exhibitor in calling distance.

WILLIAM ALEXANDER, district manager for United, left Los Angeles January 31 for a three or four week's visit in Denver.

CHARLES UNDERWOOD, assistant manager of the Grogg Amusement enterprises of Bakersfield, died last Tuesday, January 28, of influenza, it became known on film row a few days later. His death was a considerable blow to the company with which he was associated, inasmuch as it followed so closely the death of Charles Grogg, head of the Grogg Amusement Enterprises, who died a few weeks previously, also of influenza.

H. M. LENTZ, branch manager of the United exchange, has returned from a visit to San Diego, where he called on the exhibitors of that city during the last two or three days of January.

THE Select exchange has received in Los Angeles a print of "The Belle of New York," the Select production featuring Marion Davies. A preview will be given at an early date, according to announcement by Branch Manager B. E. Loper. Mr. Loper maintains that "The Belle of New York" is one of the best pictures placed on the market by Select.

C. E. ELLIOTT, who handles Select special productions in the Los Angeles territory, returned on February 1 from a two weeks' trip through Arizona. He says that conditions in that state are improving, although not as yet back to normal.

Spokane News and Views

THE Casino and Class A theatres in Spokane will be showing Goldwyn pictures regularly, starting off Saturday, February 8. Manager C. E. Stilwell has secured the complete output of the Goldwyn studios and has also contracted for the Hodgkinson features. These two contracts will place before patrons of the Casino and Class A theatres some of the most famous stars of the motion picture industry. The Goldwyn stars include such favorites as Madge Kennedy, Geraldine Farrar, Mabel Normand, Pauline Frederick, Mae Marsh, Tom Moore, and Rex Beach, the author, who will appear in "Laughing Bill Hyde," his own story. The Hodgkinson service includes such actors as Bessie Barriscale, Louise Glaum, Harry B. Walthall and others. The first of the new service will be Geraldine Farrar in "The Hell-Cat," Saturday, February 8. Hereafter the Casino shows will be changed on Saturday instead of Sunday.

W. H. ("LONESTAR") DIETZ, famous football coach and moving picture actor, was indicted by the Federal Grand Jury in Spokane recently on a charge of false registration under the draft. Dietz, who has been engaged with a motion picture concern in Los Angeles, will come to Spokane to plead not guilty to the charge. In his questionnaire Dietz, who was the football coach for the Mare Island Marines, is said to have claimed every possible ground for exemption, including necessary head of an industrial establishment, dependent family, ward of the Government, an alien, an Indian, and a non-voting resident of the United States. The fact that Dietz, holding a Federal position as instructor for the marines' football team at Mare Island, denied his American citizenship and placed himself in the role of a man without a country, so aroused the exemption board that the matter was given to the public. His exemption claim was denied and he was placed in Class 1.

THE new D. W. Griffith production, "Greatest Thing in Life," drew big houses to the Liberty theatre all week, with Lillian Gish and Robert Harron in the stellar roles. "Tarzan of the Apes" had its second showing here, doing good business at the Majestic. Marguerite Clark as "Little Miss Hoover" captivated Clemmer theatre audiences.

Fish Gets Sympathy from Viola Dana

"POOR RALPH," sighed little Viola Dana, as she gave away her pet goldfish to a friend in Los Angeles, "I'm afraid he has a trying life."

Ralph swam sadly about in the glass bowl, waving his long tail of gossamer and gold in pensive melancholy.

His former owner continued:

"I always think of that expression of Irvin S. Cobb's, 'as much privacy as a goldfish,' and think of the model life that he has always been forced to lead. He must always be at his best, always on parade. He cannot even have a past, for he is constantly watched. The only thing reprehensible I ever heard about him was that he drank—but then I don't hold that against him, for practically every fish does."

Photoplayers Return From Army

DURING the past week a number of former photoplayers who have been in the army have returned to Los Angeles. Four of these are Ray Gallagher, George Shesebro, Art Acord, and Jacques Jaccard, who were with the 143rd Field Artillery. Hank Mann, of the same regiment, is still in France as the result of injury received in a football game. Arthur Shivers, formerly identified with the Los Angeles office of Motion Picture News, who was a member of this regiment, has returned from "over there" and honorably discharged. He is now at his home in Des Moines, Iowa, recovering from influenza and pneumonia from which he suffered while in France.

In Portland Film Circles

WITH the Spanish influenza apparently at the mercy of the health authorities, Portland theatres have lifted their self-imposed ban limiting attendance to seating capacity, and while they are not jamming the public in as of yore, about 50 per cent of standing room is being utilized.

BUSINESS is particularly good with the film houses. "The public has recovered from its "flu" scare, and to celebrate their new freedom are invading the theatres in such numbers as to sorely tempt managers to grab tickets until the police order a halt.

ARTHUR SHIRLEY, well-known screen and stage actor, who is going to make pictures in Australia for American consumption, was in Portland for a couple of days recently. He's on a tour of the country meeting exhibitors, and in Portland met an old friend, Paul E. ("No-Bull") Noble, publicity boss for Jensen and Von Herberg. With Virginia Dare as his leading woman, Shirley is going to be making pictures within a few months and plans to have them on the market within eight months.

CLAUDE S. JENSEN and J. G. Von Herberg, the leading film exhibitors of the Northwest, no sooner returned from Southern California than they started on another jaunt to Los Angeles. The affairs of the First National Exhibitors' Circuit is what took them South again.

WESTERN MANAGER MOONEY, of the Fox Film Corporation, was in Portland last week with K. L. Burke, north-west manager, and Frank E. Montgomery, new Fox salesman for the territory. Mr. Montgomery is the husband of Princess Mona Darkfeather, who may soon be making pictures at the head of her own company, and is himself a pioneer screen director. He is credited with making the first three-reel feature, and his wide experience as a producer is proving a valuable asset in signing up business for Fox.

HARRY S. FREEDMAN, one of the big stockholders of the Strand theatre, is a rival of Bill Parker, Majestic owner, as a prophet. He, too, predicted that the war would end before January 1, 1919. When his exhibitor friends wish to delve into the future they suggest, "Go into the silence, Harry." It's a difficult feat for Harry to achieve—that silence stuff—but they say he's got nerve enough to name the sex of the offspring before the stork makes his appearance.

"REEL STUFF," the popular exhibitor weekly issued by Universal, with Dean Collins as its editor, is to be temporarily discontinued.

E. S. McCONNELL, one of Universal's publicity men, in charge of serials and Screen Magazine, was in Portland last week.

JEFFERSON AND BROZENE have opened the Derby theatre, in Kenton, a Portland suburb. The house was closed for a long time.

W. F. GATCHELL has sold his Bungalow theatre, Woodburn, Ore., to Hanauska Brothers.

AFTER an enforced theatreless period of six weeks Newburg, Ore., is again on the map. Manager Ferguson has his Baker theatre running full blast these days.

VANCOUVER, WASH., theatres are in the grip of the "flu" ban again and Manager McGill, of the U. S. A. theatre, is planning an auto tour of California.

AMONG recent out-of-town visitors to Portland's film row were L. S. McConnell, of the Star, Sherwood, Ore.; J. B. Sparks, of Heppner and Condon; Doc Crews, of Walla Walla, Wash.; Lew Cullins, of The Dalles; J. Danz, of Astoria.

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Enid Bennett Begins New Ince Production

ENID BENNETT has commenced work under the direction of Fred Niblo on a story by the author and scenarist, C. Gardner Sullivan. In this forthcoming production the Thomas H. Ince star is given the part of a young newspaper girl, who is assigned by her superior to solve a murder mystery. Among those in the cast are Mabel Trunnelle, Jack Nelson, Lloyd Hughes, Wm. Conklin, Otto Hoffman, Harry Archer and Joe Anthony.

One of the biggest sets ever built on an enclosed stage has been constructed at the studio for the Bennett picture. The set shows a grand and massive staircase, at the head of which is a hall. Opening into this hall are five complete rooms. By this arrangement the cameras may shoot scenes through the hall and the respective doorways.

Al. Nathan State Rights on the West Coast

AL. NATHAN, who was formerly manager of the Superba theatre in Los Angeles and then went east to manage houses for Carl Laemmle, returned from New York last week. Mr. Nathan is state righting pictures in this territory and has brought along a collection of subjects. He is also buying negatives for eastern trade and world rights and has made some purchases recently that took quite a few reels off of the shelves of various producers. One of the pictures that he will exploit is "And the Children Pay," the picture that ran five weeks at the Bandbox in Chicago despite the many threats of Major Funkhouser to have it stopped. It deals with prudishness on the part of parents. He is dickering with a big Broadway house for its initial opening.



It takes the whole studio force to prepare May Allison for a scene at the Metro plant. Yes, that's May in the center

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Mitchell Lewis Goes Into Timber for Picture

HAVING completed his first two pictures for Select, Mitchell Lewis will soon journey into one more un-photographed California mountain location and undertake the work of filming another of the type of motion pictures for which he has become particularly noted.

With his own producing organization, located in Los Angeles, Lewis has filmed *The Code of the Yukon* and *Children of Banishment*, which are his first two releases for the Selznick Company, and is ready to undertake the third production, which will also be of the rugged type, best suited to this star. Mr. Lewis is at present seeking other vehicles of a fitting nature and it is likely that within a few weeks he will have annexed some of the works of a well-known author. While he has found most of his success in characterizations from famous novels, such as *The Barrier*, *The Sign Invisible*, *The Bar Sinister* and the two stories mentioned above, and will continue to produce pictures from other works of well-known novelists, Lewis also has in mind the picturization later of several original stories if suitable roles can be created.

In and Around Denver

CHARLES R. GILMORE, who represents United Pictures in Denver, is visiting several Idaho points this week. He left here several days ago to attend the annual meeting of the Idaho Exhibitors' League, which was held at Boise, February 5 and 6.

HARRY LUSTIG, special representative for Metro, has been visiting Denver exhibitors for nearly two weeks. He left February 8 for Salt Lake City, where he will spend five or six days. "The new Rivoli here will play all of the Nazimova subjects," said Mr. Lustig. "The regular weekly release of Metro has been shown steadily at the Strand theatre for almost four years, and while here I have arranged for a continuance of the contract. The outlook in Denver territory is exceptionally bright, and Metro pictures and Nazimova productions are being rapidly booked in every town tributary to this exchange. War pictures seem to be going fairly good in Denver territory, with Metro subjects, "Why Germany Must Pay" and "The Great Victory" taking the lead.

DENVER film exchange managers attended a farewell dinner Saturday, February 1, by Mr. and Mrs. H. Bradley Fish in honor of A. E. Fair on the eve of his departure for Dallas,

where he has already entered on his duties as manager of the Triangle headquarters. As a slight token of the high esteem in which he is held in local exchange circles, Mr. Fair was presented with a pair of solid gold cuff links set with diamonds.

MR. FAIR has been identified with the motion picture business in this section for twelve years and enjoyed the personal acquaintance of practically every exhibitor in the territory. He was for a time connected with General and has been in charge of Triangle's business here for the past two years. As manager of the Dallas exchange he will have charge of a much larger territory, which is represented by a population of six million. His successor is D. Callahan, whom he is relieving in Dallas. Mr. Callahan has not yet arrived in Denver.

O. F. WOODY has arrived from New York City and has joined the sales force of Select Pictures. In order to accept this position he recently resigned one of more importance—that of assistant manager for Triangle in New York. He had been connected with Triangle there for a year and a half.

EARL RADCLIFFE, also of Select, has left on a long trip covering northern Colorado, Wyoming and the Black Hills circuit.

MANAGER LOTZ, who has just returned from an important business mission in Salt Lake City, says prospects were never better for a big season. He states that the Denver exchange for the month of January surpassed all previous records by 20 per cent, and that February will exceed January by nearly as large a percentage, if not more.

HERMAN BROWN, owner of the Iris at Casper, Wyo., was a Denver visitor this week, as was also H. F. Brennan, owner of the Lyric at Casper. Both report an increased business.

THE Sunnyside Mining and Milling company, Eureka, Colo., has ordered new Simplex equipment for a theatre which it is establishing for the benefit of its employees.

LEVY & DAWSON of the Walsenburg Amusement company are making improvements including new equipment.

GEORGE N. BREWER, who operates the U. S. A. theatre at Sidney, Nebraska, has arranged to open the Opera House theatre at Peetz, Colo., with a regular picture program.

LEE A. STOREY of Lingle, Wyoming, is figuring on opening a picture theatre at that place.

HENRY WATERMAN of Big Springs, Neb., has opened a new theatre there, but has not decided on a name for it yet. Mr. Waterman is also engaged in the automobile business.

G. W. WHITNEY has resigned his position as salesman for Metro out of Denver, to operate the Electric theatre at Hoisington, Kansas. He is succeeded by Irving Ehrensoft, who recently held a similar position with the local Supreme exchange.

San Francisco Does Away with Influenza Masks

ON February 1 the Mayor of San Francisco declared all masks off in San Francisco. Before he issued his proclamation the people were rapidly disregarding their mufflers and a majority of those who clung to the ornament were wearing them under their chins where they could be readily slipped up if a blue coat hove in sight. It is believed that this will end the influenza scare in this section. Dr. Hassler has prates about a return visit, but even he says that if it comes it will, doubtless, be light. As soon as San Francisco unmasked towns all over the state began to discard their closing ordinances. It is expected that by next week every theatre in the state will be running at full blast. At the same time the news from Honolulu is far from reassuring. The epidemic is said to be very severe there and all the theatres, churches and other public meeting places are closed.

With Los Angeles Theatres and Exchanges

T. W. CHATBURN, western division manager for Vitagraph, with offices in Chicago, who succeeded the late H. D. Naugle, arrived in Los Angeles January 29 for a week's visit. Before coming to the West Coast he visited Vitagraph exchanges at Kansas City, Dallas and other Middle Western and South-western cities. "I have not only talked with exchange managers, but with hundreds of exhibitors," he said, "and I find that business is getting back to normal in every community I have visited." It has been three years since Mr. Chatburn was in Los Angeles. He will go from here to San Francisco, Seattle, Portland, Salt Lake City and Denver before returning to Chicago.

ALEXANDER PANTAGES, owner of many theatres by that name on the West Coast, has personally booked for a number of his houses the Vitagraph serial, "A Man of Might," starring William Duncan, according to announcement by Branch Manager W. H. Hepburn of the Los Angeles Vitagraph exchange. William Duncan was master of ceremonies on January 25 when ground was broken for Mr. Pantages' new theatre in Los Angeles.

PAT STEVENSON, Vitagraph salesman, left January 31 for a trip to San Diego and Imperial Valley, where he will call upon the exhibitors in this territory.

"THE COMMON CAUSE," J. Stuart Blackton's superproduction for Vitagraph, had a great run in Phoenix during the week of January 27, it was announced by the Los Angeles Vitagraph offices.

BRANCH Manager W. H. Hepburn, of the Vitagraph exchange, announces that it has been difficult to supply enough prints of Big-V special comedies in the Los Angeles and Arizona territory. He has ordered some new prints of several different subjects, he says.

CHARLIE CHAPLIN'S newest picture, "Sunnyside," will soon be ready for release, according to announcement from the Chaplin studios. The picture will be handled by the First National Exhibitors' Circuit, and Branch Manager W. E. Knotts believes the subject will have a remarkable run in this territory.

T. L. TALLY, of Tally's Broadway theatre, and Seymour Tally, his son, in company with B. E. Loper, branch manager of Select exchange, left Los Angeles on January 30 for a hunting trip in the vicinity of Balboa. They took advantage of the last two days of the hunting season, and returning to Los Angeles they reported "much luck, most of it rain." They had hardly arrived in "the happy hunting grounds" until the belated rains of Southern California overtook them.

HARVEY GAUSMAN, salesman for the First National, visited in the Riverside and San Bernardino territory during the last few days of January, where he reported business as slightly improved.

THE Long Beach influenza ban has again been lifted, and the theatres of the beach city were opened on Friday, January 31. The houses had been closed since January 22. The Pasadena City council on January 30 repealed its "mask ordinance," and immediately thereafter the theatres reported increased business. The cities of Globe and Miami, Ariz., as well as Ontario, Cal., after several days under the flu ban, have been reopened. Only a few towns in Southern California and Arizona now remain closed because of influenza restrictions.

EARL SINKS, Universal salesman, left February 1 by automobile for a trip through Arizona, where he will pass about two weeks calling on the exhibitors of that territory.

R. L. TAYLOR, an exhibitor of Brawley, Cal., was in Los

Angeles during the last few days of January and announced that he has opened a new theatre in Brawley. He booked a number of Universal subjects.

DAVID BERSHON, branch manager for Universal exchange, who has been ill with influenza since early in January, has not as yet been able to return to his work, although he made a few brief visits to the exchange last week. He expected to be on the job by February 5, or thereabouts, according to word sent by him to Assistant Branch Manager C. L. Theuerkauf, who has been handling the affairs of the office during Mr. Bershon's illness.

LEWIS AND BAIRD, who operate the Neptune theatre at Venice, have booked Universal service, according to announcement by Assistant Branch Manager Theuerkauf. The first picture booked by the Venice house was the Universal special "Kiss or Kill," and it was repeated. The next picture was the Priscilla Dean production, "The Wild Cat of Paris."

In and Around the Coast Studios

DENNIS O'BRIEN, attorney for Mary Pickford, who came west several weeks ago, or when the United Artists' association, comprising Miss Pickford, D. W. Griffith, Douglas Fairbanks, William S. Hart and Charlie Chaplin was first launched, planned to leave for New York on February 8.

"SOMETHING FOR SOMEBODY," the newest Douglas Fairbanks play, will be completed about February 15, it is announced at the Fairbanks studios in Hollywood. For several weeks production has been more or less delayed on this play, it is said, inasmuch as Mr. Fairbanks has been devoting much time to perfecting the United Artists' association.

THE Dorothy Gish Company has resumed work at the Sunset Studios, and is now filming a story titled "Peppy Polly" written by Frank E. Garbutt. Richard Bartholomew is to play
(Continued on page 8)

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News of the Week in San Francisco

THE Alhambra Theatre, one of the Market street first run houses, which is under the direction of M. L. Markowitz, manager of the Universal Film Exchange, Inc., is about to abandon the exclusive use of pictures, and beginning February 9 will run as a musical comedy house, retaining pictures as a part of its entertainment.

THE San Francisco Chronicle has signed up with the Universal News Weekly for a new screen magazine to be known as the S. F. Chronicle Screen Magazine. The Chronicle will co-operate with Universal in every way.

IT looks as if the news end of motion pictures is about to be pretty thoroughly exploited in this territory. The new Pacific Coast section of the Gaumont Graphic and the Gaumont News, which will be devoted exclusively to Coast news, is about ready for circulation through Sol Lesser. This Pacific Coast section is said to be meeting with a great deal of favor among exhibitors.

THE new "Kinograms," a news service circulated by the World, is also meeting with favor among the exhibitors, who seem very keen to sign up for the service. This service will start in this territory on February 9.

FLOYD ST. JOHN, manager of the World Film Corp., is back from a trip to Los Angeles. He says that while he was in the Southern metropolis he failed to sign up with the "Big Five." However, he believes it is no disgrace to fail to get all five of them to agree to the exclusive World circulation.

ARRANGEMENTS have been made for the World Film Corp. to care for the physical distribution of the pictures of the United. The sales in this territory will continue to be handled, as formerly, by W. J. Citron, who will move his office from the General to the World headquarters. Alterations are now under way at the World to take care of the change.

HADDON STEPHENS, one of the oldest World salesmen in this territory, has been promoted to become manager of the World office in Salt Lake. He left February 3 for his new position. Mr. Stephens will be succeeded on the sales force of the local branch by George Schlessinger, who formerly conducted a theatre in the central part of the State and will be able to bring the exhibitor's viewpoint into his sales talks.

IRVING LESSER is to be released from the navy at an early date. He will go to Chicago at once and there take charge of the Chicago interests of Sol Lesser. On the start he will be mainly concerned with the "Hearts of the World."

M. L. MARKOWITZ, manager of the Universal, says that bookings on "Hearts of Humanity" are proceeding rapidly and the picture promises to go big.

M. J. COHEN, manager of the General Film Co., announces his resignation, to take effect on February 8. Regarding his future he says that at present he has nothing to say.

M. L. MOORE, who was assistant manager of the George Kleine System, has also resigned.

F. E. SAMUELS, special representative of the General Film Co., New York, has returned from Portland for the purpose of assuming charge of the General office until such time as he can arrange for the appointment of a successor to Mr. Cohen. One report has it that Mr. Samuels may himself take the management of the office.

L. J. MEYBERG, motion picture producer and distributor of Los Angeles, was a visitor to San Francisco this week.

NEWTON E. LEVI, of the Exhibitors' Mutual Distributing Corp., is just back from a visit to the offices in the North under his jurisdiction. He is very enthusiastic over the theatrical business in Seattle and Portland, where he says that despite the influenza conditions business is above normal. The Northern audiences are being carried away with "The Cannibals of the South Sea." This picture is playing to capacity houses at advanced prices, and is booked through solid in that territory to May.

THE Mutual has three first run pictures in San Francisco this week. At the Tivoli Billie Rhodes is appearing in "The Girl of My Dreams." This same picture is being shown at the T & D Theatre, Oakland, and Billie is appearing at both theatres in person to add to the attractiveness of the film. The second picture is "Life's a Funny Proposition," starring William Desmond, at the Rialto, and "The Cannibals of the South Sea" film is being shown at the Strand.

ANOTHER theatre which is enjoying the advantage of the personal appearance of the actress in the play appearing is the Rialto, where Gladys Brockwell is appearing in person and "The Call of the Soul" on the screen.

THE ALL STAR FEATURES DISTRIBUTORS, INC., has just taken on Jack Frazier as road salesman. He has been connected with the Mutual and also has worked in the Los Angeles territory and in Arizona. He is making the towns in the San Joaquin valley on his first trip with his new connection.

MR. PERRY, for a short time manager of the Rialto theatre in this city and formerly connected with the game in the East, has just been appointed manager of the T & D theatre in Oakland. Sam Edwards, who has been acting manager of that theatre, has returned to the main office of that corporation.

THE Duhem Motion Picture Manufacturing Company has been making an important picture of the steel industry, especially in its connection to making steel casting for use in torpedo boats and other warships. The picture will show the entire process from the melting of scrap and pig iron to the launching of the warship. The pictures relating to the steel end were made at the Columbia Steel Works at Pittsburg, Cal. Other pictures were made in foundries and brass works. Most of the pictures are interiors, and were made with the radium flares which, Ray Duhem says, have acted very satisfactorily in the dark interiors he had to take. The picture will be completed at an early date, and it is intended to have it shown for the first time to a gathering of steel and iron men toward the end of the present month.

Flickers on the Screens of Butte

LAST Sunday there were around 3,000 paid admissions to the Liberty theatre, a house that has a seating capacity of 400.

TWO Montanans, A. Buchanan of Miles City and A. H. Dutton of Butte, are interested in the Historical Motion Picture Company, organized to picture events of historical interest relating to Montana. The studio is at Hollywood, Cal., and the first production will be entitled "The Montana Colony in California."

UNDER new management the Liberty is now doing excellent business. A little more attention to detail, a little improvement in the class of pictures offered and the spending of a little money for advertising did the trick. But then, the show game is made up largely of little things, the combination, in the right way, resulting in the big thing, success.

C. H. ARCHIBALD, well-known Pocatello showman, reports business as gradually picking up and now being practically what it was a year ago. He is interested in the Princess, Orpheum and Olympic, the latter being dark at this time, but due to open in a week. The influenza ban hit Pocatello hard for a ten weeks' shutdown. The theatres resumed business December 15, but it was the first of the year before the box office began to approach normal, according to Mr. Archibald. "Business is now good, and we will reopen our third downtown house with confidence shortly," he said. "Conditions in this city are generally excellent, although the 'flu' did hit us hard."

SEVERAL Montana men attended the Idaho Theatre Managers' Association meetings in Boise February 6 and 7. Exhibitors from all over the state were present at the annual convention, and a number of matters pertaining to the welfare of the business were given consideration.

SINCE President Phil Levy of the Montana State Exhibitors' League has removed to California, establishing his residence there, Al Heinecke of the Judith, Lewiston, as vice-president, is at the head of the organization. It is thought that he will soon summon the showmen to meet in annual convention, probably in Butte, the usual meeting place and the theatrical centre of Montana.

BESSIE LOVE, always a local favorite, appeared this week to good business at the Ansonia in "The Dawn of Understanding," a Vitagraph Blue Ribbon special.

A CECIL B. B. DE MILLE Artcraft special, "Don't Change Your Husband," held the boards last week to good business at the Rialto. It proved to be a high class production, and pleased.

THE American theatre has given notice of an appeal in the case against the Goldwyn Corporation and the Ansonia, the case to come up in the State Supreme Court. The right to show the Goldwyn productions in Butte is at issue, the Ansonia now being in possession of the service.

MOVING PICTURES figured strongly at the Broadway when Potash & Perlmutter appeared in "Business Before Pleasure." The play is based on the "movie" making game, and Butte people had many a laugh over the troubles of being a film producer as depicted in the laughable farce.

ROBERT A. BRACKETT, Select Picture Corporation's representative, was in Butte the past week from his headquarters in Seattle.

What They Say in Seattle

FRIENDS of Menedel Nieder, a former independent salesman on Seattle's Film Row, have been glad to learn that he has been cited for bravery over in France by Major General Johnson, commander of the famous 91st Division. There were many thousands of brave men in this big Wild West division and to receive special recognition for bravery means more than mere praise.

GUS METZGER, general manager of the West Coast for Universal, brought with him to Seattle on his return trip from New York that big Universal feature, "Hearts of Humanity." Manager Mead, of the Seattle office, invited a half-hundred guests to view a pre-release of this picture at the Liberty at a midnight matinee. The Liberty organ was used to interpret the picture and all the guests were more than pleased.

CHARLES CLARY, a Seattle actor, well known in motion pictures and among Seattle's actors, was grasped with the influenza, just as he was beginning work on Hampton's production, "What Every Woman Wants."

M. J. DAVIS and C. F. Jones have bought The Dream Theatre of Los Angeles, Wash., from James Chenaux.

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ED FORD has bought Mrs. O. C. Leiter's interest in The Arcade Theatre, Le Grande, Oregon.

KLAMATH FALLS recently closed once more, having been opened from a "flu" quarantine that extended over several weeks.

J. C. UGLOW has changed the name of his Dallas, Oregon, house from the Orpheum to The Majestic.

HARRY IRWIN'S new theatre building in Lewiston, Montana, will be ready for opening in the early spring.

MANAGER BROWER will reopen the Houlton theatre, St. Helens, under the name of the Sunset.

MANAGER KRECH of The Cozy Theatre, Spirit Lake, Idaho, has announced that he has made arrangements to rebuild it.

M. L. BROWN, of the Yesler, Seattle, is back on the job after a severe illness.

LLOYD MORGAN has sold his theatre in Marysville, Wash., to Art E. Oril.

MR. McCLELLAND, traveling light for the Northwest Goldwyn office, has just returned from a trip through eastern Oregon where he found conditions very good. They were a little better than expected, as it was thought that the "flu" would do more damage than it did in the screen line.

JACK BARBOUR, well-known Alaskan and manager of the Liberty, Ketchikan, Alaska, was a prominent figure on Film Row last week. Mr. Barbour said that the picture business has been poor the last few months, but it is beginning to pick up now as old residents are coming back to the Northland together with friends. Every boat from Seattle brings up new settlers.

MRS. BOSWORTH, also a resident of Ketchikan, was a visitor on the row.

FRANK STANNARD, of Wenatchee, Wash., was told the "flu" ban was lifted and he could open his theatre. He did. In a short time he was ordered to close it, on account of the "flu."

A. J. KENNEDY, formerly publicity manager for the Northwest office of the Famous Players-Lasky Company, recently resigned this position to handle the automobile section of the Seattle Post-Intelligencer.

DICK ROSEBAUM, manager of the Northwest office of the Famous Players-Lasky Company, has returned to his office in Seattle after a short successful trip through Montana.

CHAS. M. THALL, booker and office manager for the De Luxe Film Co., of Seattle, has left for San Francisco, where he will take up new duties. Mr. Thall has been succeeded by Mr. Featherstone.

R. H. ALLAN, manager of the Seattle branch of the General Film Company, announces that he has four big releases for February. They are two Edgar Lewis special productions starring Mitchell Lewis and the Sherry service big specials.

Coast Studio News

(Continued from page 5)

opposite Miss Gish, and others selected as players are Raymond Cannon, Edward Peil, Josephine Crowell, Kate Toncray, Emily Chesterton, Pearl Lovei, and John Leezer will be the cameraman. Elmer Clifton who has directed all previous Dorothy Gish subjects, will be in charge of this production.

THE May Allison picture, "The Island of Intrigue," which has been in course of production for several weeks, was finished during the first week in February. Miss Allison made two trips to Santa Cruz and Catalina islands, and only returned from the second cruise on February 4.

THE Hale Hamilton, Anna Q. Nilsson and Viola Dana productions are about half finished. Bert Lytell's picture, "The Blind Man's Eyes," directed by John Ince, was completed the first week in February. Naomi Childers is his leading woman. Others in the cast are Joseph Kilgour and Frank Currier.

"GAMBLING FOR SOULS" is the title of the production finished during the week of February 3 at the Fox studios by Harry Millard starring Madlaine Traverse. The play had been in course of production for several weeks. Herbert Heyes is leading man for Miss Traverse. As soon as the production was completed Miss Traverse left Los Angeles for a few day's visit at Redlands, where she owns an orange grove.

TOM MIX, Fox western star, having in mind a story but not being decided as to settings and backgrounds, left for Arizona to find some suitable locations for the filming of a few of his ideas, according to announcement from the studios February 3. His company, headed by Director Edward Le

Saint planned to leave for Arizona, also, on the following Sunday, having full confidence in the ability of Mix to locate the scenes desired in the picture. In the meantime Mix has finished his latest screen effort, "Fighting For Gold," in which he was the joint director with Edward Le Saint.

UPON the completion of production of "Mary Regan" starring Anita Stewart, Lois Weber will go east for a surgical operation, and following this plans to take a long vacation and make a tour of the world. Miss Weber fell in a Los Angeles store in September, and fractured the bones of her forearm just at the elbow. She has never had use of the arm since, and X-ray examinations show that a splinter of bone is embedded in the elbow.

ANITA STEWART Productions are to go forward under the direction of Marshall Neilan. The next picture to be made with this star will be "Her Kingdom of Dreams" from the story of the same name by Agnes Louise Provost. Following this it is the intention to film the old time favorite melodrama, "In Old Kentucky," written by Charles Dazey.

Additional Los Angeles News

MARY PICKFORD'S first production for First National, titled "Daddy Long Legs," will be ready for release within a few weeks, it has been announced from the studios, where she returned to work the latter part of January. The production was held up during the twenty-three days of her illness with influenza and subsequent quarantine. Inquiries from exhibitors in California and Arizona relative to the release dates of the production are already reaching the First National exchange, Branch Manager W. E. Knotts announces.

THE first print of "The Fighting Roosevelts" has arrived in Los Angeles, and a preview will be arranged at an early date. It is possible that the subject will be booked at either Grauman's or the Kinema theatre, Branch Manager Knotts of the First National exchange announces. "The Fighting Roosevelts" is appearing serially in story form in the Los Angeles Evening Express.

J. M. BOLAND, Fox salesman, on January 31 returns from a three day's visit to the Riverside and Redlands territory. He announces that Howe and Merrill at Redlands have just completed improvements on their theatre, which is known as the Loring theatre, which entailed a cost of \$50,000, and the house has been reopened for business.

THE Annette Kellerman production, "Queen of the Sea," has been booked for a week's run at Ray's Garden theatre, beginning February 9, and Theda Bara in "Salome" will follow the picture for another week's showing, beginning February 16.

J. SLIPPER and company announced on February 1 the sale of two Type S Simplex projecting machines to Frank Schaeffer, manager of the De Luxe theatre. The machines have already been installed.

R. E. McINTYRE, auditor for Famous Players-Lasky company, is in Los Angeles for an indefinite visit.

TWO Arcraft-Paramount pictures running simultaneously at the California theatre during the week of January 27, played to capacity business, according to a report made to Branch Manager Harry Ballance of the Famous Players-Lasky exchange. The pictures were Shirley Mason in "Come On In," and Roscoe Arbuckle in "Camping Out."

THE Paramount-Arcraft Sidney Drew comedies have been booked at the California theatre.

A. S. ARONSON, district manager for Goldwyn, will make his headquarters at the Los Angeles Goldwyn exchange, it was announced by Branch Manager Ben Fish. Mr. Aronson has been in Los Angeles about ten days.

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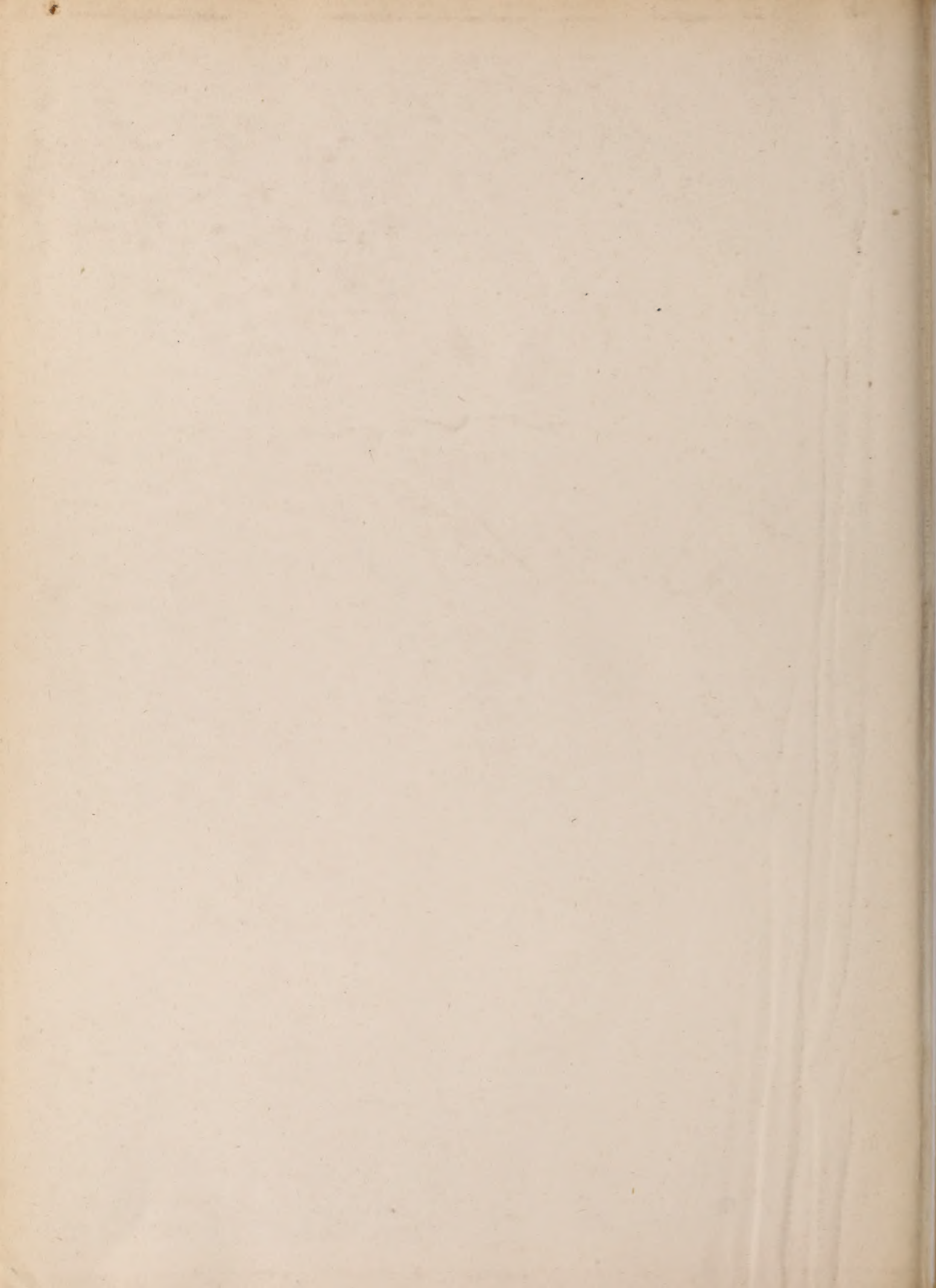
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